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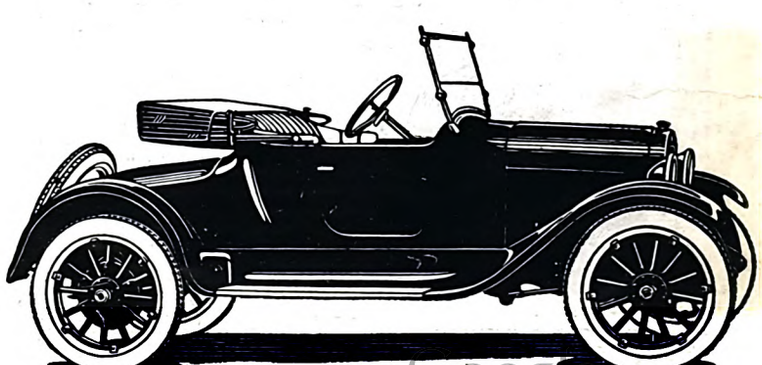

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STAGE & CINEMA.

VOL. XVIII. No. 443.] SATURDAY, JANUARY 26TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

TO TOUR AFTER RECORD SEASON.

Three—or should it be four?— of the principal characters in "Jack and the Beanstalk," which, after completing a record pantomime run of six weeks at His Majesty's Theatre, Johannesburg, is to open its tour at the Tivoli Theatre, Cape Town, on February 6. The photograph shows Miss Nora Bancroft as Jack, *Mr. Victor Crawford as* Dame Trott, *and the Lecardo Brothers as* Jessie the Cow.

Photo by African Film Productions, Ltd.

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JAZZING ROUND THE WORLD.

By JENKYN.

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PESHAWAR.

IN touring India the chief and almost insuperable difficulty with which the manager is faced is the question of caste; not only as affecting the natives, but Europeans as well. Take our experience this week at Peshawar for an instance. We opened last night (a Tuesday) at the Officers' Club to a house that was commercially profitable to a small company like ours, but that would show a substantial loss to an enterprise with big overhead or current expenses. The audience was confined exclusively to club members and their friends—and it is surprising how exclusive these club committees can be in their choice of friends. To-night we play for a dance to the same audience, and we give another club concert on Saturday night. On Thursday we appear for the non-coms. and Tommies at the

Motor-Transport Sergeants' Mess,

and for the Borderers on Friday. It is as if the management attempted to make the Johannesburg Empire pay by playing to stalls and boxes on Monday and Tuesday, to the dress-circle on Wednesday and Thursday, and to the gallery on Friday and Saturday. The vast native population of Peshawar City we do not touch at all; in fact, we are warned that it is dangerous to leave the cantonments for the town without an armed escort. By the way, "cantonments," which in Africa is pronounced "cantohnments," becomes "cantoonments" in India. In losing the native support we are not missing much, for the Hindus are poor theatre-goers outside Bombay and Calcutta, although there we have found high-caste Indians and Parsees to be delightfully appreciative. Taken all round, the support we have received from the teeming millions of India's native population would not suffice to buy cigarettes for the company.

* * *

I had been told wonderful stories of huge guarantees forthcoming from rulers of native States, and was informed that a certain Rajah was quite willing to offer us a very big fee, but we might have to wait a year or two for the money, and then perhaps it would have been so depleted by *baksheesh* that it would hardly be worth taking.

* * *

We are very disappointed, because we had hoped to arrange a special matinée at a place about twenty-five miles from Peshawar which would take us through the wonderful Khyber Pass, with its magnificent vistas and with the thrilling possibility of being potted by wild and woolly borderers *en route*, but it is not to be. Government regulations insist that

No Civilian May Leave the Camp

later than 2.30 p.m. on the return journey. I have heard of no black peril here in the same sense as in South Africa, but there are dreadful cases occurring of murders of white women—not from motives of lust, but in general hatred of the governing race. In the excellently-run and extremely comfortable Dean's Hotel (where they actually provide bedding) we are provided with heavy padlocks for our doors and are warned to lock ourselves well in, for fear of robbery or murder. And this state of things is more or less normal, be it understood.

* * *

Since I wrote the foregoing an incident has occurred which throws a lurid light on the state of things here, and incidentally is a testimony to the watchful guard that is unceasingly kept by the powers. Our boys were driving home from the dance at the Club in the small hours when they were

Hailed by Police in an Armoured Car.

To their horror the *tonga*-pony—with that homing instinct that horses have when they think their work is nearly finished—refused to stop, and galloped madly on. He was at last pulled up and a few questions soon put matters right. The car was furnished with machine-guns, Mills bombs, and other lethal weapons, and its occupants had plenary power to shoot if necessary. The lads had a lucky escape. It will be remembered that during the rebellion in South Africa Dr. Grace, of Springs, was killed while motoring home in almost exactly the same circumstances.

* * *

The difficulties that Greek fruit-sellers have found in indicating the shortage of a certain kind of merchandise have their parallel in a curious idiom that is common to the *Babu* throughout India. With an odd sidewise motion of the head, and with an aggressively Welsh accent, they reply "Yes, pleass," to almost any and every question that may be asked. Here are a few specimens that I have culled during our travels:—

Q.: What time is it?
A.: Yes, pleass!
Q.: What is the booking for to-night?
A.: Yes, pleass!
Q.: Which is the way to the post-office?
A.: Yes, pleass!
Q.: How much for these cigars?
A.: Yes, pleass!
Q.: What is the number of my room?
A.: Yes, pleass!
Q.: Can you lend me fifty chips (*rupees*)?
A. (*very emphatic*): No! pleass!

* * *

Speaking of cigars, the most economical smoking in India is the local cigar. I have cultivated a taste for Sumatra cheroots, which cost me two *rupees* a hundred. Several others, however, have pointedly objected to the aroma threof, which I

Consider Most Absurd

of them. Good Oriental cigarettes are, curiously enough, difficult to obtain, the popular taste running in the direction of a "fag" called "Scissors," which is, I believe, similar in flavour and in price to the ever-present "Flag" of South Africa.

* * *

In India one imagines that building costs are an entirely negligible quantity, or else that money is no object. Big and handsome buildings are found everywhere—both ancient and modern. Shops hide coyly behind massive walls and look more like handsome residences, advertised in *Country Life* than business premises. Stations, even for potty little hamlets,

Would Not Disgrace the Biggest

South African towns, and there are miles and miles of platforms. The hotels are often palatial structures, and the roads, even in the remotest parts, are simply superb. But there is no cohesion, no plan; everything is straggling and it is with the greatest difficulty one can find one's way from place to place. One is simply bound to one's *tonga*, and the art of walking falls perforce into desuetude.

* * *

By the way, we went through the Khyber Pass after all . . . but that is another story.

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1,000 GALLONS OF ILLICIT LIQUOR IN RAND SUNDAY-MORNING RAID.

WHITE DETECTIVES AND NATIVE POLICE-BOYS UNEARTH HUGE STOCKS OF "HOME BREW" IN THE WEMMER DISTRICT OF JOHANNESBURG.

Last Sunday morning Detective-Sergeant Day and Detectives Lee and Neve, accompanied by a posse of native Police-Boys, conducted a liquor raid in the Wemmer District (Eloff Street Extension), where they unearthed a thousand gallons of liquor and made forty-five arrests. These exclusive pictures of the affair show: **1.** A *cache* in which a large quantity of liquor was buried. **2.** Some of the confiscated liquor in old paraffin tins and (on the left) some of the arrested natives. **3.** The arrested natives, handcuffed in couples. **4.** The detectives and Police party who conducted the raid.

Photos for "S.A. Pictorial" by T. Brittain.

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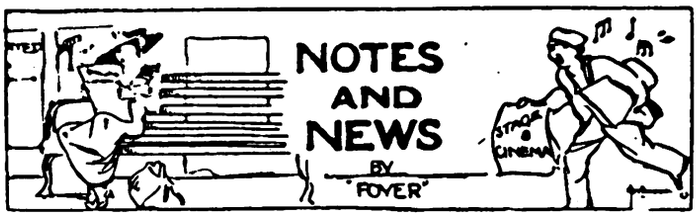
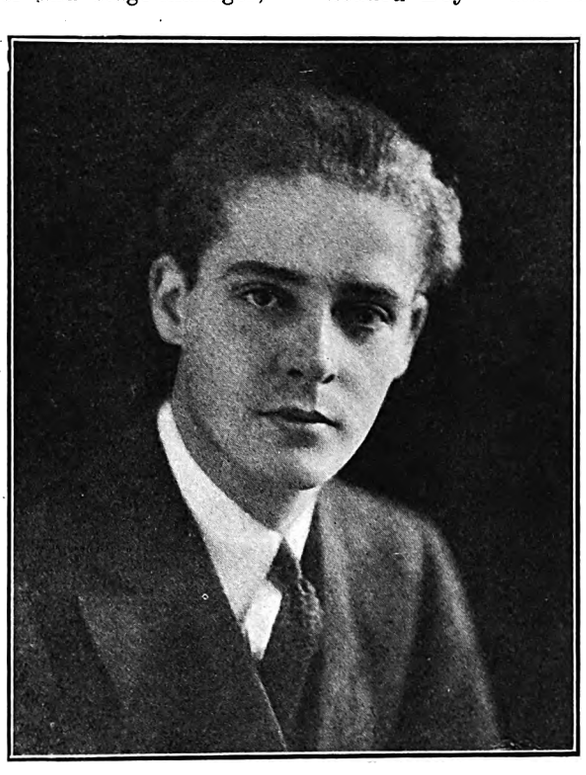


The George Relph Company.

Last week brief biographies were given on this page of Mr. George Relph, Miss Mercia Swinburne and Miss Netta Westcott, members of the George Relph Company who will make their first appearance in South Africa at His Majesty's Theatre, Johannesburg, on February 4, in "The Way of an Eagle," by Ethel M. Dell. This week I shall tell you about some of the other members of the company.

Stage Fright.

Mr. George F. Weir, the producer and stage-manager, is the son of Mr. George R. Weir, who was with Sir F. R. Benson for twenty-six years. His first stage appearance was made in a Benson company in his home town before several hundred school chums, who, with the best motives in the world, cheered him so loudly that he became panic-stricken with stage fright and fled to the dressing-rooms, pursued by an infuriated stage-manager, who haled him from his hiding-place and hustled him on to the stage once more. Since then he has played many important parts, and has toured India, Ceylon, Burma, the Straits Settlements, the Federated Malay States, China, Japan, and the Philippine Islands, with a *répertoire* of more than thirty plays. Mr. Weir was in the army for five years.



MR. LEONARD UPTON,
A member of the George Relph Company, who appeared as *Lieutenant Bobbie Fraser* in the original London production of "The Way of an Eagle" at the Adelphi Theatre, and who will play the same part at His Majesty's Theatre, Johannesburg, on February 4.

Began When Seven.

Most actresses who "began as children" began as *Little Willie* in "East Lynne." Miss Edith King, however, another member of the George Relph Company, although confessing that she made her first appearance at the tender age of seven, affirms that it was as *Cissy Denver* in "The Silver King." This was under Wilson Barrett's management. Miss King is the sister-in-law of Phyllis Neilson Terry, and her brother, Cecil King, was stage director for the late Sir Herbert Tree. Among the parts which she has played are the following: *Stephane* in "The Sign of the Cross," *Glenor* in "The Eternal City," *Margaret* in "Much Ado About Nothing," *Mrs. Boss* in "The Good Hope," *Kitty* in "Charley's Aunt," *Minnie* in "The Message from Mars," and the Mother in "The Knave of Diamonds."

A Student of Tolstoy.

Mr. Vernon Sylvaine, who is to play *Captain Blake Grange, V.C.*, in "The Way of an Eagle," made his first appearance in London at the Palace Theatre in November, 1917, as *Captain Harrod* in "Cash on Delivery" (with Seymour Hicks). He has played a number of notable parts, including: *Fenwick* in "The Second in Command," *D'Artelle* in "In the Night Watch," *Smith* in "General Post," *Hillary* in "The Naughty Wife," *Lord Roxton* in "Hawleys of the High Street," *Lord Stevenage* in "The Young Person in Pink," *Lord Seymour* in "Biddy," *Jervis Pendleton* in "Daddy Long-Legs," *Mr. Wu* in "Mr. Wu," *Ronnie Walker* in "Columbine" (the stage version of Compton Mackenzie's novel, "Carnival"), *Rivers* in "One Hour of Life," and *John Hinds* in "Brother Officers." The wide range covered by these parts bespeaks unusual versatility. Mr. Sylvaine is an "Old Xaverian," having been educated at Mayfield in Sussex. Coming from a family of doctors and lawyers, his ambition turned to the drama, and for three years he studied under George Goodge and Louis Bagley, dramatic elocutionists. In 1914 he joined the Queen's Westminsters. After serving fourteen months in the Ypres Salient he was invalided out of the Army in 1917. Mr. Sylvaine, who confesses that his favourite recreations are boxing, swimming and studying Tolstoy, is not altogether unknown as a poet.

An Irish Player.

Miss Mollie Mackay, another member of the George Relph Company, has had some experience with the famous Irish Players, with whom she has appeared in "The White-headed Boy" and in "The Playboy of the Western World." She has also acted in Bernard Shaw (*Ariadne* in "Heartbreak House"), and in "Damaged Goods," "Quarantine," and other notable plays. One of her most treasured possessions is the friendship of Miss Ellen Terry, the story of the beginning of which she relates in her own words: "My very first engagement on the stage was to understudy and walk on as a maid with one line to speak. The stage manager, knowing me to be a novice, impressed upon me the importance of 'walking with determination.' Being very keen on my work, I loyally obeyed and thought I was a great success. Shortly after the performance, however, Miss Terry, who had been present, suggested in the sweetest and kindest way that I should do much better if I made less noise when walking; and she afterwards proved a very good friend to me, giving me much valuable help in my work."

An Experienced Manager.

Mr. John Wood-Ingram, who is engaged with the George Relph Company both as an actor and as manager for Mr. Daniel Mayer, has had much experience of theatrical management, having acted in that capacity for H. B. Irving, Laurence Irving, Sir George Alexander, Sir John Hare, Mrs. Langtry, Mr. Granville Barker, and Mr. Dion Boucicault.

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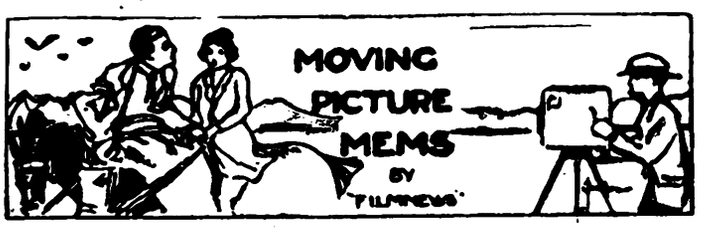

A Man You Will Love to Hate.

After his triple exploit in writing, producing and playing the leading part in "Foolish Wives," Erich von Stroheim became known in filmdom as "the man you will love to hate." "Foolish Wives" is a Universal Super-Jewel drama of Monte Carlo that has caused a sensation in every country in which it has been exhibited. The part acted by von Stroheim is that of "*Count*" *Sergius Karamzin*; in the film he is a bogus Russian count, but the character is said to have been suggested by the philanderings during the early part of the War of the German Crown Prince. The taking of the picture was begun in July, 1920, and finished in June, 1921. Then it had to be cut down from 320,000 feet to 10,000 feet. The cost of the production was $1,103,736. Off the stage, away from the camera, Erich von Stroheim is a cultured and polished gentleman of education and refinement, but in "Foolish Wives" he deliberately created for himself one of the most unpleasant characters ever conceived in literature or in motion-pictures—a repulsive yet fascinating type of scheming villain who goes airily through life preying upon women by making love to them. He was so successful in this that he was much upset to find he was being hated off the screen as well as on it. "Sometimes," he says, "I wonder whether to laugh or cry about it. The more people hate me the more money I make—but I often question whether the money's worth it. Nobody hates my friend Lon Chaney; they say he's a great actor and a wonderful villain. But when I appear they say, 'Here comes that beast von Stroheim—let's go.' I don't mind being hated on the screen, but it's mighty tough to be hated off it."

ERICH VON STROHEIM,
As "*Count*" *Sergius Karamzin*," in his celebrated picture "Foolish Wives," written and produced by himself, which is to be shown at the Johannesburg Bijou next week.

"At the End of the World."

Beautiful Chinese costumes, especially designed and made of the most costly and luxurious silks and other rich materials, are one of the beauty features of "At the End of the World," a Paramount picture starring Betty Compson, which will be presented at the Orpheum Theatre next Monday. The entire production is rich in oriental atmosphere. The story opens in a Chinese *café* and gambling establishment in Shanghai, where *Cherry*, the motherless daughter of the English proprietor, reigns as a queen. In this setting, Miss Compson, as *Cherry*, wears several gorgeous Chinese gowns, and so attired, is charming and fascinating. There are several other Chinese settings, all of which are rich in oriental investiture, and the other principal scene of the story is a lonely island lighthouse station, where the girl and several men, whose destinies are interwoven with her own, are finally drawn.

"Mothers-in-Law."

There will shortly be screened in South Africa a remarkable film entitled "Mothers-in-Law." On November 23 five hundred mothers-in-law went to the New Oxford Theatre, London, to see this picture. They went by special invitation of the Walturdaw Company, and they were a moving-picture in themselves (says *The Daily Express*). There were the stern mother-in-law before whose eye a man might well tremble, and the comfortable, double-chinned mother-in-law, built for the chimney-corner and harmonising with warm slippers and buttered toast; there were the youthful-looking, modern mother-in-law puffing away at a cigarette, and the sweet, refined mother-in-law of the kind who many a time have dodged the *rôle* by marrying the man herself while her daughter dreamed about it. Half of them closed their lips tightly and waited to see what the screen would reveal. The other half chattered incessantly, defying any prospective teaching, like sinners holding out at the penitent form. All were prepared for a skit on mothers-in-law. Letters from mothers-in-law who could not come were read. A round robin from a dozen American mothers-in-law who had read of the prospected matinée finished with "Go to it, mammies—hats off to you!" Then the film began. What a mother-in-law was revealed! She was seen first as a wife and mother, the peacemaker in a little country home, who loved her son well enough to help him to leave home when a difference arose between son and father. Then she was seen in her son's town mansion. She detects her daughter-in-law in a moment of folly. She is the understanding genius of the home, and realises the great truth that her son's happiness must mean the daughter-in-law's happiness, too. Her sweet motherliness wraps itself round the grandchild. A woman of infinite tact, playing for the happiness of two young people, with a still tongue at a difficult moment and a stiff lip and unflinching purpose when needed. There were tears at times in the eyes of many of the 500. The women went quietly out into busy Oxford Street. They had come to see the mother-in-law "guyed." Instead a sermon had been pictured.

A Puzzle.

How to slip gracefully from the career of infant film phenomenon into a more lasting line of screen business is puzzling many juvenile heads in shadowland, where the babes of yesteryear are ageing with disconcerting rapidity. Too often the inevitable growing-up process proves fatal, for the tiny million-dollar tot is not necessarily a success as "vamp" or villain.

Poets' Corner: A Time for Sleep.

A time for sleep. Dark nurse! how many heed,
By woodland bare or mead,
Thy voice of shadow rising through strown leaves
Upon these stillest eves:
Fauna's small children drop their lightfoot play
And slip to thee away;
They are charmed down—thy word and will they keep,
They know their time for sleep.

And drowsiness, with power to soothe, to heal,
Seems over me to steal;
And I already with a dreaming mind
Would cast about to find
Some golden branch within a magic tree—
To give Persephone,
Dark nurse of silentness and twilight peace
Where fret and forethought cease!

By Edith M. Thomas.

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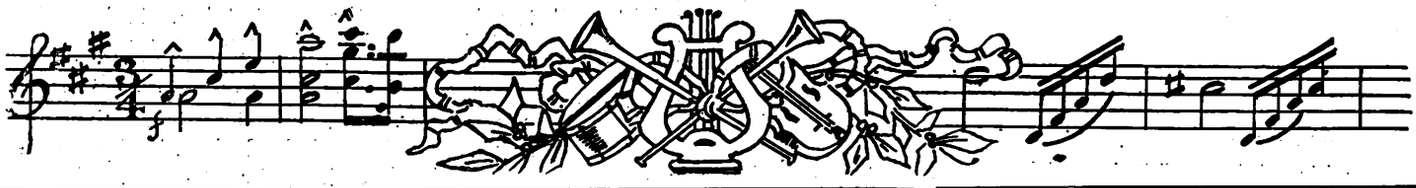

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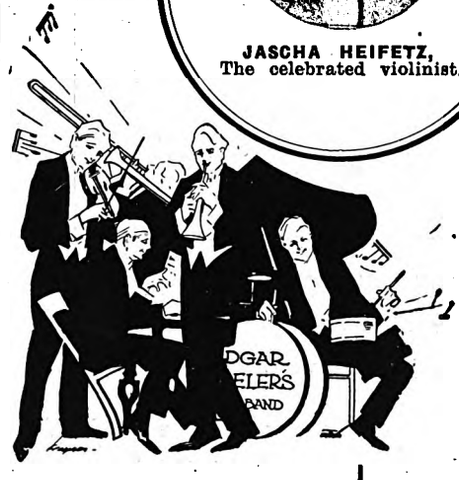

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GOOD MUSIC AND GOOD PICTURES AT THE JOHANNESBURG BIJOU

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FOUR SCENES IN THE PANTOMIME: AND A "PRINCESS PIE."

FOUR STAGE-PICTURES IN "JACK AND THE BEANSTALK," NOW NEARING THE END OF ITS RUN AT HIS MAJESTY'S THEATRE, JOHANNESBURG.

1. The Village of Arcady, showing *Princess Elsa* (Miss Gwen Slater) being "chaired" by the Huntsmen. **2.** The Noah's Ark *Ballet* in the Toy Market Scene. **3.** The Princess (Miss Gwen Slater) is offered as "a dainty bit of pastry" by the Giantess. **4.** Miss Nora Bancroft (centre) and chorus after singing "I've got the 'Yes, We Have No Bananas' Blues" in the Toadstool Forest. **5.** *Jack* (Miss Nora Bancroft) rescuing *Princess Elsa* (Miss Gwen Slater) from the *Giant Fee-Fi-Fo-Fum* (Mr. Richard F. Symonds).

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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In The Bright Lights.

STAGE AND SCREEN.

CURRENT AND COMING ATTRACTIONS: SHOWS TO SEE AND WHERE TO SEE THEM.

NEXT week will be the sixth and farewell week of "Jack and the Beanstalk" at His Majesty's Theatre, and those who have not yet seen the pantomime—one of the very best ever staged in South Africa (a production to which the photographs of it that are published in this issue do less than justice)—should book their seats without delay. The last performance of the pantomime in Johannesburg will take place on Saturday night, February 2. Its first performance in Cape Town will be on Wednesday evening, February 6.

* * *

On Monday, February 4—as is now very widely known—the African Theatres, Ltd., will present at His Majesty's Theatre, Johannesburg, the Daniel Mayer Company from London, headed by Mr. George Relph, the popular young West-end actor from the cast of "The Green Goddess" at St. James's Theatre, in the first performance in South Africa of Miss Ethel M. Dell's remarkably successful dramatisation of her own "best-seller" novel, "The Way of an Eagle." The complete production is from the Adelphi Theatre, London.

* * *

At the Johannesburg Empire that very clever entertainer-at-the-piano, Tom Clare, is now in his third and last week. He is doing over half-an-hour at every performance and leaving his audiences clamouring for more. He is an undoubted box-office draw. Lucan and McShane, Guilly and Jeanny, and Carlton and Rosslyn are also in their last week. Loulou Dailly, a French dancer, was a newcomer on Monday evening, and received a warm welcome. The Hilda Nelson Trio, Colleano ("The Wizard of the Wire"), Turner and Berkeley, and Mlle. Dailly will remain in the bill next week, when the Empire is certain to be packed to the doors to welcome on his return visit one of its particular favourites, J. W. Rickaby, who will have as companion newcomers Leo Brampton and Partner, Fran-Klint, and Winnie Travail.

* * *

Tom Clare will go to the Johannesburg Orpheum next week, and he and Lucan and McShane will form a strong vaudeville attraction at the bio.-vaudeville house. I want to advise all who like a good picture and (even more particularly) those who ordinarily do not like pictures at all, not on any account to miss "A Bill of Divorcement" at the Orpheum this week. It is beautifully produced and superbly acted. Fay Compton as *Margaret Fairfield* and Constance Binney as *Sydney Fairfield* are immense, and Malcolm Keen's *Hilary Fairfield* is a *tour de force*.

* * *

Pola Negri in "One Arabian Night" (Bijou, this week), and Erich von Stroheim in "Foolish Wives" (Bijou, next week), are both well worth seeing.

* * *

Next week Mr. Percy Hutchison and company will be at the Opera House, Pretoria, in "Brewster's Millions" (Monday to Thursday) and "The Bat" (Friday and Saturday). This will be their last appearance in the Transvaal.

PARADINE.

MUSIC AND MUSICIANS.

Owing to the absence from Johannesburg on holiday of our musical critic, C.A.O.D., our Music Page has been suspended for a week or two. C.A.O.D.'s contributions will be resumed shortly.

The discovery of talent and of ways of employing it is the true key industry, the one method of making good the ravages of war and the follies of the past five years of peace. —*Life and Letters.*

"THE SUR-PASSING FOLLIES (OF 1924)."

NEW CONCERT PARTY FOR CAPE PENINSULA PIERS AND BEACHES.

THE African Theatres, Ltd., have booked a newly-organised Concert Party, "The Sur-Passing Follies (of 1924)," to open on February 4 a season at the Pier and Beach resorts of the Cape Peninsula.

The Party are now rehearsing in Johannesburg, and a visit by a representative of this paper to one of the rehearsals has revealed the fact that "The Sur-Passing Follies (of 1924)" are going to present an entertainment vastly different from the disappointing offerings of many so-called concert parties.

"The Sur-Passing Follies (of 1924)" have been got together by Mr. Arthur S. Heller, who as a caterer of amusement for a good many years in the *al fresco* business, both in England and in South Africa, has had every opportunity of judging the public taste. He has endeavoured to secure the pick of the artists available in the country, whose services have been placed at his disposal by the African Theatres, Ltd.

The popular comedy duo, Sharratt and Lang, are particularly well suited to concert-party work, and four other members of the Party are: Miss Kitty Welch, mezzo-soprano soubrette; Derek Neville, light comedian; Miss Barbara Munroe, vocalist; and Louis Williams, pianist and accompanist.

The Follies will give a show of the revue type, full of fun, harmony and excellent team-work. Prior to appearing in the Peninsula, they will divide a preliminary week between Bloemfontein and Kimberley, opening at the Vaudette, Bloemfontein, on Monday, January 28, and transferring to the Vaudette, Kimberley, on Thursday, January 31.

SOLOMON GERHARDUS ("MANIE") MARITZ (RIGHT), And Detective A. A. Cilliers outside the New Police Court at Cape Town, where Maritz is undergoing a preliminary examination in connection with the South African Rebellion of 1914, in which 117 loyalists and 175 rebels lost their lives, and which it took 32,000 troops to suppress. Maritz, at that time a Major in the Defence Force on the German South-West border, fled the country. Recently he returned by way of Delagoa Bay, and was arrested at the border. "*S.A. Pictorial*" *photo.*

HIS MAJESTY'S, FEBRUARY 4: GEORGE RELPH IN "THE WAY OF AN EAGLE."

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LEICESTER SQUARE, December 27.

A Wan and Watery Christmas.

Our little bit of the world, barring the usual nausea at the sight of holly and heavily-laden tables, was none the worse this morning for the 48-hours suspension of published news, severe curtailment of traffic and travel facilities, or the sudden switch from everyday diet to the weighty and sumptuous Christmas fare. Unfortunately the hoped-for frost-and-snow style of holiday did not materialise down here. Christmas Day itself was merely watery and wan, giving way to drier and sharper hours on Boxing Day, which tempted the traditional family theatre parties out and then treacherously turned to a horrid mess of snowy sleet whilst they were being theatrically regaled, leaving them to splash goloshless home in slushy discomfort. That brave band of Serpentine bathers, whose Spartan habits even ice fails to daunt, had quite an audience on both the holiday mornings. Nevertheless both actors and audience seemed glad when the event was over and they could make a bee-line for the fireside, cigar, nuts, wine and crackers.

"Can Spring Be Far Behind?"

Thank goodness we are rounding the corner of the cold season. A day or two more and we shall have the welter of the sales (an event marking for Londoners the half-time of winter), as well as the opening of the new and so curiously composed Parliament, whose fate seems a cause of much misgiving to all parties: perhaps a dull December has distorted their outlook—anyhow, let's hope the political machinery will be running smoothly again by the spring, with no untoward Lib., Lab. or Con. disputes to mar the opening of the British Empire Exhibition or the other multiform amusements and distractions arranged for you people coming from overseas in 1924.

Dancing to Beat the Band.

What, socially, will most surprise you, will be, I think, the marvellous spread of the Dancing Palaces, with their splendid restaurant service, *cabaret* performances, gala-night surprises, as well as the usual amenities of a first-rate club. Besides the West-end establishments, there are the huge places, a little less distinguished perhaps, in every suburb, with their regular *habitués*, quite as expert in the new steps as their Ciro's, Grafton Gallery or Embassy Club rivals. And, of course, the dancing habit has spread to the Provinces where, as in London, many a score of derelict roller-skating rinks now call themselves (in huge letters of fire) "Palais De-something-or-other," and nightly or thrice weekly resound to the shuffle of a thousand soles moving to the jazzy strains of "My Sweetie Went Away," "Last Night on the Back Porch," "Wonderful One," "Seven and Eleven," or other of the umpteen catchy fox-trot or blues tunes which spring up more prolifically than mushrooms in the dawn. The other day I was told of a real sensation provided by one of the biggest hotels here: programmes with pencils complete were handed to everybody dancing! Soon afterwards the conductor was approached and requested to play the *Valse Triste* in fond memory of the passing of the dance-partner habit, and a polka to hail the re-entry of Victorianism!

"The Life of Olive Schreiner."

Extracts from a book which will have peculiar interest for South Africans are at present appearing in *Time and Tide*. They are from C. S. Cronwright-Schreiner's "Life of Olive Schreiner," and the full version is to be published in the early part of 1924. Many details of the *auswanderung* to South Africa of the Schreiner family are given for the first time; the story of the settlement there of the obstinate but enterprising missionary reads like a modern Odyssey.

"Signifying Nothing."

I have just finished "Told by an Idiot," by Rose Macaulay. It purports to set out the chronicle of a family from 1879 to the present day, but somehow or other misses the mark. The characters never seem to emerge clearly, and there is a marked absence of the caustic humour we liked so much in "Dangerous Ages" and the other novels of that period.

German and French Novels.

To those who like their literary meat strong and full—and who have acquaintance with German—I would recommend two highly original novels by Hans Heinz Ewers, *Alraune* and *Vampir*. The first treats of the life and adventures of a sort of "mandrake" girl generated artificially from a hanged man and a *cocotte*; the second, of the machinations—under the influence of a vampire-woman—of a German secret-service man in the States during the War. Though the subject-matter may sound melodramatic the treatment is always artistic; in fact the author shows many a trace of highly diversified knowledge and erudition. If after these you still cry more, then get *Le Diable au Corps*, by Raymond Radiguet. This young Frenchman wrote his first novel (and it proved also his swan-song, for he has just died at the age of twenty) when not quite seventeen. The book is remarkable for its frankness, even amongst a sea of frank French stories, but, apart from the actual revelations of the vices inherited and intensified by environment in "war babies," there is evidence that Radiguet could have become a powerful, even a great writer.

"Promoted" Pantomimes.

With all but a dozen special Christmas plays in town it is somewhat unnecessary for several critics to linger so lugubriously over their lamentations on the decay of pantomime. In many instances it is merely a further example of "what's in a name?" since "Bluebell," "Where the Rainbow Ends," "The Windmill Man," and even the immortal "Peter Pan" himself, would be the first to admit themselves "pantomimes gone up to standard six." That blonde flower of the English stage, Gladys Cooper, has again proved her versatility by giving a reading of *Peter Pan* which differs considerably from all previous ones. I am told, though, that she has not yet captured the elfin-like atmosphere that Pauline Chase instilled into the character.

The "Hassan" Boom.

Taking advantage of the pre-holiday slump I managed to get a seat to see "Hassan" last week. It would be presumptuous to add criticism to all that which has "gone before," so I will content myself with my humble tribute to the very beautiful setting and production (directed by Basil Dean) given to Flecker's superb verse-drama, the entrancing but all-too-brief *ballets* arranged by Fokine, and the charming, minor-keyed incidental music by Delius. The music mostly consists of interludes between scenes and is

(*Continued on page 25.*)

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BIJOU, MONDAY: "FOOLISH WIVES."

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JOHANNESBURG, Tuesday afternoon.

WHILE the feature early in the month was the recovery of the whole dividend of 6s. by Government Areas, the persistent demand for the shares has more recently hoisted the price to as high as 128s., or an easy 10s. above the opening price of the year. This sharp appreciation is all the more remarkable as there was some disappointment, both in London and here, that the dividend was not advanced beyond the June rate. At the same time, calculation showed that 6s. was as much as the company could reasonably be expected to pay, even another sixpence involving trenching into the balance. The report is again circulated that the crushing capacity is to be brought up to 200,000 tons a month—actually the long-decided policy of the board—as soon as the ventilating shaft is down. The market speaks of 14s. and even 16s. dividends. I will stop at that, though some of the optimists do not. If one is content with a gross yield of 10 per cent., which seems a pretty modest requirement, the equivalent quotations would be £7 (or only 12s. more than the present price) and £8 respectively.

If London is buying Government Areas so as to remove funds from the scope of any detrimental legislation of the Labour Ministry, it is strange that it should not be pursuing the same policy in respect of New Modders; or, if it is doing so, that this buying should not be reflected in the price, which up to this morning at 80s. 9d. was only a few pence above the first *ex*-dividend marking. The price has just improved to 81s. 6d., so the policy of " protective buying " may be extending.

Yesterday Transvaal Consolidated Lands were quite a volume-feature at 18s. 6d., against 17s. only ten days ago. The demand is engendered by reports of good assays on the Transvaal Platinum property, in which " T.C.L.'s " and S.A. Townships are interested. But there is little doing in Platinums themselves, odd lots occasionally changing hands at 75s.

The small punter has been doing well just lately with Simmer and Jacks, which have put on sixpence during the week to 3s. 4d. A scheme of reconstruction is on the *tapis* which will bring in additional dip ground formerly held by the Simmer Deep, and provide capital for opening up this section. One new share for each five is spoken of, which would bring the present unwieldly capital of £3,000,000 to £600,000. It would be preferable to issue, say, 150,000 new shares, rather than go to the expense of a debenture issue.

It is now some weeks since I suggested that a purchase of Modder Easts, when the price was much lower, might prove profitable. They are quoted at 9s. 6d. Reports are in circulation of good development values on the 25th and 26th levels, while it is also said that application has been made to the Government for a lease of some 400 claims on the farm *Welgedacht*. If this were granted, the eastern portion of the Modder East would be of much more workable shape, and thus changed from the most awkwardly-shaped mining property on the Rand.

Some of the first quarterly reports have made their appearance. At City Deep 80 per cent. of the sampling was payable, averaging nearly an ounce over a couple of feet; at Modder 70 per cent. was payable, going 28 dwt. over 20 inches, which is nothing great for that mine; " Bee " showed 42½ per cent. payability, an improvement; at Village Deep 80 per cent. of the footage was payable, but values make up poor on account of thin reef. Durban Deeps have been quieter at 22s., which compares with a florin paid to the Controller of *Ex*-enemy Shares for a parcel of 15,912 now held by the company. Some 65 per cent. of the development was payable, with quite good values. The circular shaft has been connected with the main workings at the 17th level.

Brakpans, which were heavily sold by Paris a week or so ago, have recovered to 66s. 6d. Robinson Deep " B " are as good as 31s. 6d., and the " A's " only a shilling higher. Apparently there is some scheme under discussion which will hasten the dividend era of the " B " shares.

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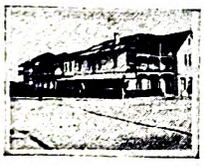

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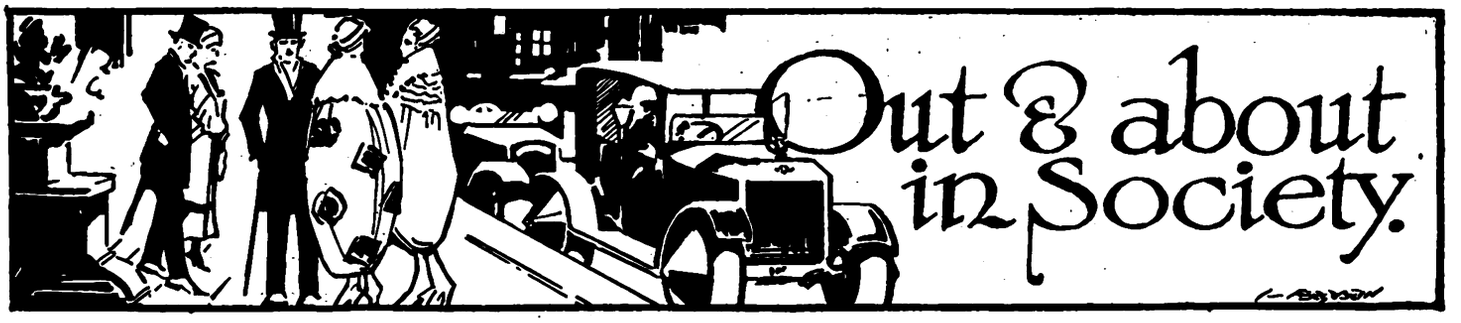

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

Fair and Warmer.

Things socially are brightening up a little this week, which, when you come to think of it, is rather wonderful with the terrific heat we have had. Personally, a piece of cool green grass with a large spreading tree have been the height of my ambition, and I would not even have insisted on the "flask of wine" or the "thou." We were born to grumble, however.

The Old Edwardian Dance.

The Old Edwardians had a very successful dance in the School Hall, which was extremely enjoyable and a feather in the cap of the organisers. Mr. Baumann was the hony. secretary, with Messrs. Duffus, Lawler, L. K. Anderson and Goudvis as committee. Miss Duffus assisted materially by convening a number of ladies who supplied the excellent refreshments. There were so many pretty frocks that one had difficulty in picking out any one especially, and there was a real air of enjoyment that the hosts must have been very proud of. Advocate Thompson, who takes such an interest in the Junior S.A.P., was present with his wife, who wore a *chic* jade-green gown. Miss Suzman, who is a tower of strength to the Barnato Old Girls' Association, was in flame-colour, and Miss Biddy Milne had on a pretty frock of blue with pink ribbon edging to the flounced skirt. Miss Marjorie Kidner wore a smart black *toilette*, and Miss Duffus had on a *chic* black sequin gown.

A Fascinating Star.

Talking of gowns, there is always a charm about the *toilettes* worn by Pola Negri; they have an exotic air about them. You will have seen her in the film "One Arabian Night" at the Bijou this week. I was reading about an interview Miss Josephine Doty had with her at her lovely home in Hollywood, soon after Miss Negri arrived there to make her first American picture for Paramount, and because I am sure it will interest you I shall give you Miss Doty's own account of it: "Everybody wanted to meet her," says Miss Doty, "so I waited till she had had time to settle down. Glowing reports of her beauty, charm and individuality had reached us from New York, where she had spent two weeks before coming to the West Coast. Anyway, my patience was well rewarded, because not only had she become much more confident of her English than she had been during her first series of interviews, but she had by now formed definite opinions of America and American picture-making. And, besides, it was a great pleasure to see Miss Negri in her own home surrounded with the many characteristic novelties she brought from abroad, instead of in a prosaic hotel setting. I called about two-thirty in the afternoon and Miss Negri was snuggled deep in the enveloping luxury of a soft brown velour chair in the far corner of her book-lined living-room, engrossed with a book. When the maid, who was Polish, and spoke to Miss Negri in that language, announced me, Miss Negri slowly collected her thoughts and rose to meet me. I felt a little guilty for interrupting her in this way, but she very graciously assured me she was expecting me. She was gorgeously gowned in the most fascinating house-gown I have ever seen. It was of an exquisite peacock-blue *crêpe-de-chine* and pale yellow radium silk with a touch of orange introduced at the waist-line by an appliqued design of beads. Bound round her head was a wide band of the peacock-blue silk, and this alone held her glistening dark hair in place. She wears her hair loose, but it is longer than the popular "bob,"

"THE K.O.E.'s" ON THE "ARUNDEL CASTLE."
During the recent voyage from England of the R.M.S. *Arundel Castle* a Concert Party got up by some of the passengers kept things lively. They called themselves "The K.O.E.'s"—which, we are reliably informed, stands for "Keep on Eating." Those in the group are: *Left to right: Standing:* Miss Lena Traub (of Johannesburg; the well-known pianist), Mr. O. H. Hahn (Cape Town), Miss Suzanne Smith (East London), Dr. A. Broido (Vrede), Miss Kate Barnes (of Johannesburg; the singer), Mr. A. Slotar (Pretoria). *Sitting:* Messrs. A. Haywood (Exeter), A. S. Griffith (London) and K. O. Doherty (Cape Town).

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HIS MAJESTY'S, FEBRUARY 4: GEORGE RELPH IN "THE WAY OF AN EAGLE."

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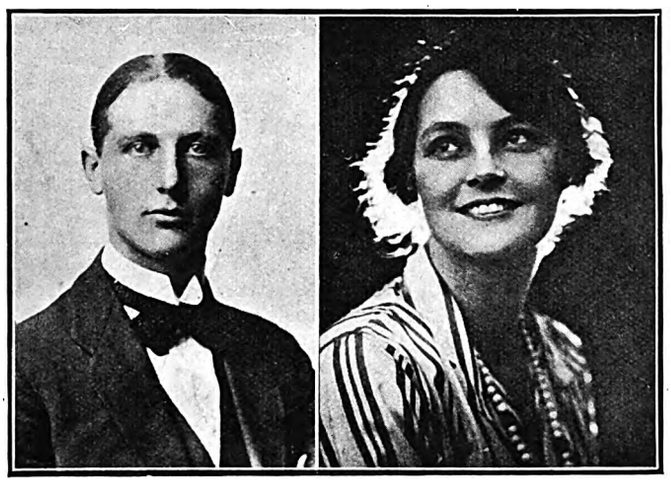
reaching almost to her shoulders. Her English, every word tinged with an accent, is most delightful. Slowly and definitely she enunciates each word. But her flashing dark eyes rather belie the composure of her speech. You instinctively know that she is a bundle of emotions and that this poise of speech and manner is merely a most fascinating veneer. Her bewitching eyes and indescribable smile reveal the fire of her soul. She loves America and has found her work in the studio most enjoyable. Enthusiasm is one of Miss Negri's greatest attractions. She claims that her success is due to her great desire never to disappoint her own enthusiasm. It was because she became enthused over the remarkable possibilities of the art pantomime in motion-pictures that she is to-day one of the world's most famous motion-picture stars."

At the Carlton.

Many people are going, many people are coming back from the coast, and there are as usual many visitors in town. At the Carlton Hotel are staying: Mr. and Mrs. D. R. Marshall (Surrey), Miss Belsham (London), Mr. P. Vuyk (Amsterdam), Mr. and Mrs. J. O. Bartle and family (Bournemouth), Mrs. F. Crosse (London), Mr. I. de Rapoza (Mopea), Mr. A. T. Judge (Kaapsche Hoop), Mr. J. Sutherland and Mr. J. W. E. Steedman (Port Elizabeth), Mrs. Thompson and Mr. S. Takai (Cape Town), Mr. J. E. Grey (Madrid), Mr. S. Meltzer (Kingwilliamstown), Mr. H. Burchead (Cape Town), Messrs. M. Jackson, Maitland Brown, W. V. M. McLoughlin (Durban), Mr. and Mrs. Harry Elsen (England), Dr. Souza Riberio and Mr. and Mrs. Jack Rapoza (Mopea), and Mr. R. Mackenzie (Dundee).



A JOHANNESBURG WEDDING.
Mr. Sutton Oliver, of Johannesburg, and Miss Queenie Victoria Gooding, of Maritzburg, who were married at St. Aidan's Church, Yeoville, last week.

The Souper Dansant.

Starting very quietly, by midnight on Friday the Carlton ball-room was filled and there was not a vacant seat in the Palm Court. In spite of the terrific heat no-one seemed to be sitting out, but there is no doubt that the ball-room is one of the coolest places to be in, with its French-doors opening on to the verandahs. I saw Miss Dorothy Wentzel in a lovely black *marocain* gown with embroidery of jet and silver. Miss Juta, in a charming frock of rose-pink made with three flounces, each edged with crystal beads, was with her. Mrs. Galloway had on a *chic* black gown with a jade-green flower at the waist. Miss Small, the miniature painter, came in rose-pink georgette made on simple lines with a sash belt. Mrs. Searle had on an elegant white *toilette* with embroideries of crystal beads and an uneven hem to the skirt, which was longer at the hips and opened to show a white satin underskirt. Mrs. Dorrington was much admired in jade-green with silver bead embroideries. Mrs. J. E. Jones was also gowned in green with a deep band of crystal embroideries just below the waist-line. Mrs. McCrae came in a *chic* draped gown, sapphire-blue over black. Miss Renie Riano had on a wonderful gown of silver tissue made with a very full long skirt with wired hips, and a tight-fitting corsage which had straps of oxydised silver flowers and leaves with diamond centres. The skirt was cut to allow a panel of black to show in front, and had drapery of fine Spanish lace from one shoulder at the back draped across. Her long earrings were also of silver, and she carried a black fan with silver and black tassels. Mademoiselle Loulou Dailly came in silver laces edged with georgette, and wore a circlet of *diamante* on her hair. Mrs. Riano wore fuchsia-coloured silk. Among the men who formed a fitting black and white background were Mr. Nunnerly, Mr. J. L. Siddall, Mr. Davidson, Mr. Edward Bateman, Mr. Juta, Captain Brooks, Mr. Galloway, Mr. Benjamin, Mr. Flaford, and many whom I did not know.

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BIJOU, MONDAY: "FOOLISH WIVES."

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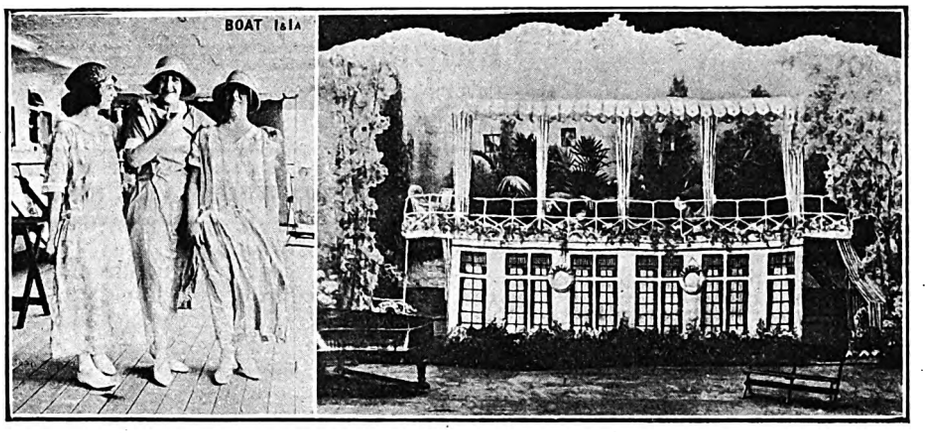
Miss Hilda Nelson.

Town seems to be quite full of strangers, in spite of the exodus to the coast, but with four matinées a week at the Pantomime, and the usual evening shows and matinées at the other places of amusement, certainly someone must be left behind. Miss Hilda Nelson at the Empire seems to be winning golden opinions with her wonderful voice. She first made her *début* on the concert platform at the age of nineteen, and sang at all the leading concerts. When she took up music-hall work there is no doubt Grand Opera lost an able and brilliant exponent, and it was only her health that made her decline all offers from the Quinlan and Beecham companies to join them. She had sung at Sir Thomas Beecham's concerts with the Hallé Orchestra, and made her first music-hall appearance at the Coliseum as a single turn; and although she has toured the principal halls and leading provincial towns, it is to the Coliseum she returns three times a year. In 1920 she produced her trio, which has met with wonderful success. You know those angelic Bonzo dogs that we see in all the stores? Well, Miss Nelson had one of the first to be made, and it has been her mascot ever since and always travels with her, sitting sedately while she motors—for motoring is her chief hobby. Next to that, flying, although she has only made one flight up to the present, which was to Paris to sing at a concert at very short notice. Of course you have all loved the wonderful setting of her act, the novel scene representing a house-boat. It is an exact replica of the "floating palace" owned by the late Alfred Vanderbilt and now situated at Shiplake-on-Thames, Oxon. Someone who knows Miss Nelson intimately told me of a story in connection with this boat: how, one evening, just as she was getting ready to sing at a concert on board, the vocalist heard the cries of a person in difficulties in the water, and although unable to swim plunged in and managed to help until other assistance was forthcoming. Naturally the concert was postponed until she had got into dry clothes, and then of course she received a magnificent ovation.



MISS HILDA NELSON AND HER NOVEL STAGE-SETTING.

Left: Coming from England on the R.M.S. *Walmer Castle:* Miss Hilda Nelson (*left*), the singer, Miss Patricia Rossborough (*centre*), the pianist, and a friend. *Right:* The house-boat scene in which the Hilda Nelson Trio are now appearing at the Johannesburg Empire.

At the Races.

The Pony and Galloway meetings are not generally of great interest as far as dresses are concerned, but last Saturday I saw many very beautiful *toilettes*. It was a difficult day to dress for. One minute it rained, and up went parasols and umbrellas; the next the sun shone, and it was a tropical heat. I like the new uniforms of the band with their canary-coloured cords on dark blue, and under Bandmaster Smith the wearers played some very delightful music. I saw many well-known people, and several of the ladies had the new coloured shoes. They look very smart as at present they are not overdone, but I am told by a man who is just from America that there the ladies wear the same coloured stockings. What does a man know about it, you are asking? Well, I have always found that men have a decided instinct for clothes—not for detail but for the general *ensemble*—and that they can be relied on. Mrs. Hingle, who is just back from Europe, wore a very *chic* black gown with embroidery of beads forming flowers, and a black hat with a green and silver Egyptian design on it. Chinese jade beads and green shoes completed a smart *toilette*. Mrs. James Neilson came in blue and white with a blue hat lined with white and featuring a rosette in the front. Mrs. Jack Anderson was very smart in pink with tiny white frills and a black hat lined with pink. Mrs. Williams came in sage-green shantung with a white collar, and a small hat trimmed with green and pink. Mrs. Wilson wore a white frock with narrow bands of tomato-coloured silk and a small pull-on white felt hat. Mrs. Hocking came in blue with a blue hat wreathed in feathers. Mrs. Murray, wife of one of the owners, had on black *marocain* with green *motifs*. Mrs. De Meillon wore sage-green embroidered in beads of the same shade and a white turban hat. Mrs. James Whitehouse was very smart in white with canary-coloured embroidery, and a hat *en suite*. Mrs. Bedell-Sivright had on a smart grey coat embroidered in braid, and a black hat turned up with tinsel brocade in the front. Mrs. Menkin had on a charming white silk dress made with three flounces on the skirt and a small frill to the elbow sleeves. Her hat was of straw and banded with pink ribbon making a *chou* at one side. Mrs. (Dr.) Peirson wore a pretty blue and gold Fuji-silk dress and a grey hat. Mrs. Dekker came in a blue *marocain* with a Paisley corsage and a black hat. Mrs. (Dr.) Daly had on a white gown with Egyptian *motifs* and a chip hat with large ribbon bows. Among the men one noticed the Chinese Consul-General, His Excellency Lui Ngai, Mr. Douglas Christopherson, Mr. Menkin, and Dr. van Niekerk.

A Popular Wedding.

On Saturday there was a very popular wedding at S. Mary's Cathedral, Plein Street, when Miss Kathleen Croghan, eldest daughter of Dr. and Mrs. J. G. Crogan, of Johannesburg, was married to Mr. Victor Reid second son of Mr. and the late Mrs. H. A. Reid, of Johannesburg. Mr. Victor Reid is the brother of the late Captain Oswald Reid, V.C. The Rev. H. Alston and the Rev. Mr. Parker performed the ceremony, Mr. Ralph Saunders acting as best man. The bridal *cortège* was one of the prettiest I have seen for a long time, and the Cathedral seemed to be filled with flowers. The bride looked very elegant in a gown of ivory satin *beauté*, the soft folds of the drapery being caught at the low waist-line with *cabochons* of pearls and orange-blossoms. The court-train depended from the shoulders and was caught in at the waist to form a panel-back of silver tissue. From waist to ground it was reversed, the tissue forming the lining. A lovers'-knot was outlined in silver tissue on it. The veil was of fine Limerick lace, and she carried a lovely shower bouquet. There were four bridesmaids: the Misses Blythe, Longland, Reid and Hill, and they wore charming early-Victorian gowns made with the wired hips and *bouffant* skirts and *cloche* hats *en suite*. Each had a different colour—pastel blue, mauve, palest pink and primrose—and they made a very attractive group with their stiff posies of flowers. Miss Leslie Hill was the flower-girl, in a dainty frock of frilly net over pale pink. The reception was held at the South Arican Party Club, Mrs. Croghan receiving her guests in a handsome gown of blue embroidered in steel beads. There were large numbers of guests present during the afternoon, and the presents were numerous and costly. The honeymoon is being spent at Illovo

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Beach, in Natal, Mrs. Reid travelling in a *chic* three-piece suit of grey with Paisley corsage, and a *chic* grey hat with a flower-trimmed crown.

The Pantomime Producer.

It really seems to me that the Pantomime is as popular as it was in its first week, and it is wonderful to see the delight of the kiddies in the show. Many of them have been several times, to judge from the way they anticipate the story. And the man who is responsible for the production is, of course, Mr. Philip Levard, not long returned from England, who has been associated with the theatre as long as he can remember. How long is that? Dear me, you want to know his age, and that is very ungallant. Well, it was at Drury Lane that he saw his first pantomime, "Humpty Dumpty," and he had to be lifted up to see the demon, who disappeared with a bang into the trap, and at the same time young Master Levard also disappeared with a resounding howl and had to be carried out—of course, his nerves are better since then. I may just tell you this, that he has had twenty-one years of continuous work on the stage as an actor and producing, except for the War period, when he was in the Air Force, being the first instructor in England on Liberty Motors. At Uphaven, where the Central Flying School was, he built his own theatre and played for the Tommies, producing many enjoyable shows that helped considerably to relieve the strain. Funnily enough, on his return from England a couple of months ago the first person to greet him in the street was a taxi-driver, who called to his memory the fact that he had been with him at Uphaven. "It was like coming home," Mr. Levard told me; "and home to me is South Africa really, for I like your country and I love your people, who have all been so good to me." Ten years of his life has been spent on the halls, and in "Broadway Jones" he has acted the part, played by Seymour Hicks, over 1,000 times. Mr. Levard has much to say about George Relph, who follows the Pantomime with a new London Company, for he has seen him in London in all his productions and he tells me that there is a great treat in store for playgoers. "The Way of an Eagle" is particularly fine, and he is sure that it will make a great hit with such a popular and experienced actor in the principal *rôle*. To return to Mr. Levard—well, his chief hobby is making toy theatres, in which he can study effects and lighting and move his characters about, and he is very fond of conjuring and illusions, being one of the first members of the Inner Magic Circle in England. So beware! You never know!

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Martha Washington Club.

The Martha Washington Club gave a very fine presentation to the Undenominational Home last week—a hall bench in memory of the late Mrs. Lucy Lindley Matthews, who thirty years ago was one of the founders of this children's home which has done such excellent work. The other founder, Miss Knox, was present during the afternoon, and was specially mentioned by Mrs. Z. March in receiving the gift from Mrs. James Gray, who was a personal friend of Mrs. Matthews. There were many very representative women present, among them Mrs. Paul Selby, this year's President of the Martha Washington Club, who has only just returned from a visit to America.

Going Farming.

One would wish to say a word of farewell to Mrs. Fred Rowland, who has, I believe, taken up farming. She has done so much good in such a quiet way that few people realise how her absence will be felt. She is the wife, of course, of Mr. Fred Rowland, of the Red Cross.

A RECENT BRIDE.
Miss Gladys Helene Springer, of Brighton and late of Cape Town, who was married in Europe recently to Mr. L. Lionel Goldsmid, of Johannesburg.

From Benoni.

There have been many visitors to Benoni lately, among them Mr. Bateman, who was Engineer-in-charge of operations during the construction of the new station. Mr. G. W. Foster who is a past Town Councillor of the town, is another visitor; he arrived by the *Walmer Castle* from England, and is only on a trip to South Africa. Miss T. Travis is at present on holiday at East London, and Mr. and Mrs. Sloan are at Durban. Among those who have left for the Cape are Mrs. McKercher, Miss Goodyear, Mr. H. Davey and Mrs. L. Kirchof. Miss Dorothea Edwards, A.T.C.L., L.T.C.I., has just returned from the coast.—There was a very large gathering at the opening of the Benoni Branch of the Epworth Homes last Saturday, when Mrs. Mountstephan, who was introduced by the Rev. J. W. Allcock, performed the opening ceremony. The Homes are doing sterling work in other parts and their value will soon be felt in Benoni.—The Benoni Swimming Club held another successful gala, when there was a large gathering and everything went with a swing.—Mr. P. C. Dalmahoy, the new Resident Magistrate, has just arrived.—Judging from the numbers of tickets that have been sold. "Burns' Nicht," which the local Caledonians will celebrate this Friday, will be a great success; it will take the form of a concert, supper and dance.—Herschel Henlere drew full houses to the Criterion last week, and it is to be hoped that the local Council will endeavour in future to provide a better bus service. It has been suggested that the bus manager might keep in touch with the booking and provide a service accordingly. This week's programme at the Criterion is an exceptionally good one, and includes Sharratt and Lang and The Three Morrellys, with "Daughters of the Rich" for Friday and Saturday. The Savoy on these two evenings will feature "The Love Special," with Wallace Reid and an all-star cast.

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TEDDY PAYNE'S "ETHITH."

The following story about the late Edmund Payne, for many years principal comedian at the Gaiety Theatre, London, is told in "The Gaiety Stage-Door" (Cape, 16s.) by James Jupp, keeper of the Gaiety stage-door for more than thirty years:

"I remember at one voice trial . . . a little man brought a vocal score of one of our pieces. When his turn came to show what he could do he said he would give an imitation of Teddy Payne.

"'Very well, let's hear it,' said the 'Guv'nor.' I was down on the stage at the time and heard him. For the benefit of those who have never heard Edmund Payne and in order to accentuate the point of my story, I must mention that he had a lisp—one of those nice little lisps which, in the case of a girl, would be called a decidedly pretty lisp.

"This man was going through his turn when Teddy Payne's head and shoulders appeared through the door, and he listened to the imitation of himself right through to the end.

"When he had finished I remarked: 'Well, for an amateur I think that was quite good, don't you?'

"Teddy Payne looked at me in an incredulous manner and almost gasped. At last he managed to get out, 'Good? Good? How can you say he ith good? Why, the fellow can't pronounce hith ethith.'"

A WEDDING AT S. MARY'S CATHEDRAL, JOHANNESBURG.
Miss Kathleen Franklin Croghan and Mr. Victor Owen Reid leaving the Cathedral after their marriage last Saturday.
Photo by T. Brittain.

MARIE TEMPEST IN BARRIE.

Towards the end of January Mr. J. E. Vedrenne, who has the rights of Barrie's comedy, "Alice Sit-by-the-Fire," or "A Page from a Daughter's Diary," will revive that ingenious work at the Comedy Theatre, London, with that rare comédienne, Marie Tempest, in the part of *Alice Grey*, a character originally acted by Ellen Terry (says *The Daily Telegraph*). The play was originally produced in 1905, the year in which several other notable pieces first saw the footlights, including Shaw's "Man and Superman" and "Major Barbara," Sutro's first play, "The Walls of Jericho," and Granville Barker's "The Voysey Inheritance." Six months later in the same year Henry Irving died at Bradford, so that altogether it was a year that has its place in stage annals. The scene in "Alice Sit-by-the-Fire," in which the daughter picks up the glove in *Stephen Rollo's* room and begins to draw it on, makes with its context one of the finest pieces of dramaturgic technique in the modern English theatre. It will be most interesting to see another such artist as Marie Tempest in a part of such famous associations.

A DOUBLE WEDDING.
Group at the wedding at Yeoville, Johannesburg, last week of Miss Elva Mary Koll to Mr. Jack Naylor Harris and Miss Florrie Josephine Koll to Mr. James de Preez.

BARRIE PAYS A ROYALTY.

This being the season of the immortal "Peter Pan," it is interesting to know that there is a charming story of the author current in theatrical circles which, if not true, is so characteristic of Barrie that it ought to be. The story is that, living next door to a family of bright children, he formed friendships with them, and utilised a joke on one of them in his next play. If it was good enough to use, it was good enough to pay for, and so Barrie paid the boy a farthing royalty on every performance.

It is said to have cost nearly a million pounds to teach the English to eat that exotic fruit, the banana.—*Life and Letters.*

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRE (PROP., JAS. T. DURWARD). Late Umtali.

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FORTUNES IN "DOUBLES."

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SOME GOOD SHOWINGS.

By "ONLOOKER."

IT was an in-and-out day for punters at Turffontein on Saturday, and the outcome would be that there were as many winners as losers. In both the principal events the heavily-backed runners failed badly. A rank outsider, Good Ally, took the Galloway and Pony Purse. The field for this event did not include Brown Bess. Taking into consideration

The Hard State of the Going,

and seeing that she would have had to shoulder 9 st. 5 lb.—the filly could not well have been awarded less weight—it was wise policy not to subject Brown Bess to the shaking of a run at even five furlongs. Crumpet represented the Whittington Ladge stable, but the daughter of Pastry is a slow beginner; sprinting is not her forte, and although the owner expected Crumpet to run well he was not very hopeful of winning.

* * *

Groen Kloof was in much the strongest demand for the race; another that was much expected being old River Girl. Clover, being sore, was not much fancied. Good Ally, wide on the stand side, jumped off smartly and led throughout, and it was only in the last furlong that danger threatened, this coming from Elvira, the white-legged mare finishing strongly by getting to within half-a-length of Good Ally passing the post. River Girl was

A Poor Third,

just in front of the favourite, whose showing was a great disappointment. Crumpet became unbalanced early on and dropped right out. Good Ally is an imported mare whose sire, Dorando, when racing, carried the Royal colours. Good Ally had been in the background so long that her smartness had almost been forgotten by most racegoers. At flag-fall 14-to-1 was obtainable about her, and the dividend from the machine was at the rate of over 20 to 1.

* * *

The Pony Purse was over the mile course, and, Paper Fan being engaged, that filly, on the strength of her good showing in the Dingaan's Day Handicap (second to Brown Bess), was pounced upon as the likely winner. It might be said that backers were more confident as to the result than the stable connections. Anyway, at

The Close of the Market

the call was 5 to 4 Paper Fan, with 5 and 6 to 1 on offer as regards Not Far, the second choice. The favourite cut a poor figure in the race, and has seemingly lost form, being one of the last to finish. The aged Life's Comedy turned up as the winner, another old-timer in Last Word unexpectedly running into second place.

* * *

A stylish performance was that of Will's Maid in winning the short-distance Pony Plate. This filly of A. Young's has only just been re-commissioned, and that the spell has benefited Will's Maid was made apparent, for she made small beer of the opposition on Saturday. The filly can be marked down as a sprinter of merit.

* * *

Another of Saturday's winners that should be followed is Eurotas, a Sugar Plum colt, belonging (as the name implies, as it starts with an "E") to Mr. Everard. Eurotas had shown such promise that he was picked out as a sure thing for the Trial Plate. The colt was from the outset of the betting at odds-on, and the bookmakers' call at flag-fall was

"Take 3 to 1."

Eurotas was not fully extended to win; and later on he put up a 10 lb. penalty and got home in the mile Galloway Plate, for which an unknown quantity at Turffontein, to wit, Lilac, hailing from Kimberley, was sent out favourite. Lilac gave a poor display, Chateau Thierry being the one to hunt Eurotas home. Mr. Everard's colt has made his mark in unmistakable fashion.

* * *

Huge dividends from the double totalisator are the order of the day. Only two tickets were taken out on the winning combination at the Pony and Galloway meeting, and, the pool being a big one, each ticket-holder received a small fortune: over £720. There is little doubt the "double" will become increasingly popular as a gamble with the dividends running into hundreds.

* * *

As the outcome of the victory of Zev over Papyrus in the match at Belmont Park there has been considerable controvery as to the respective merits of European and American-bred horses. In more recent years the exportation from England of the most fashionable blood strains has not been to the States, but to the Argentine and Australia, and as a consequence Englishmen have perhaps been apt to underestimate the racehorses raised in the "blue grass" States. To be sure, many good sires and mares have been obtained in England for

Kentucky and California

studs. All the same, during the past decade the majority of the supposed best exported from the Old Country went to South America. In the first instance, Ormonde went to the Argentine, to be later on purchased by a Californian stud-master, and the horse of the century ended his days on the Pacific slope. That they do breed of the best in the States admits of no contradiction; and it must not be forgotten that Tracery, accounted the most valuable present-day sire, was bred in Yankeeland. Still, most of us will cling to the belief that the European thoroughbred is pre-eminent.

* * *

Our American cousins are making much of the easy manner in which Zev accounted for the Derby-winner, but English sportsmen attach little importance to the defeat of Papyrus in the over-hastily-arranged match. For one thing, last season English three-year-olds were not a good lot; and the Derby-winner was probably not the best of them

* * *

Provisional arrangements have been entered into for a series of matches in America for the French colt Epinard, undoubtedly a great horse. But the owner of Epinard is not rushing matters. The matches are

Set Down for October,

and much may happen before then. It is said, indeed, that several American horses are to be seen out at Ascot, and Epinard will almost surely be there; so that a clash at the Royal fixture may cause the proposed matches to be called off.

* * *

A lot has been heard recently about a disagreement between the Johannesburg Turf Club and the Pony and Galloway Club as regards the terms on which the latter Club should have the use of the Turffontein course. It is absurd, however, to suppose there is any real friction between the

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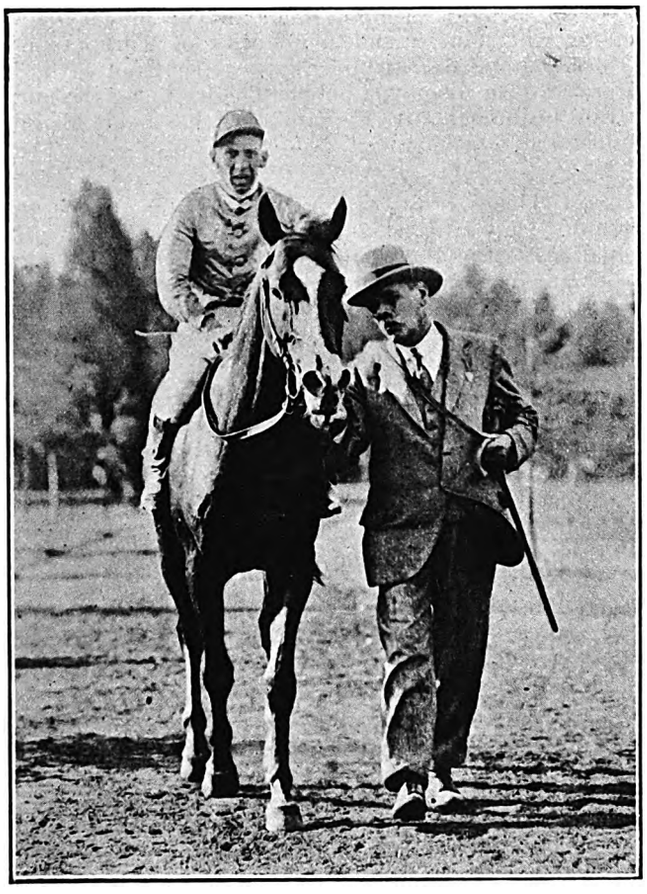
two bodies. The Pony Club as tenants have been on such a " good wicket " that the management naturally

Desire to Continue

on about the same terms. The terms have been a third of the profits earned by the Club. Obviously this arrangement opens the door to abuse. The Club might dissipate its profits so that the rent to be paid might be a mere bagatelle. The parent Club, the owners of the course, are insisting on a fixed rental, and the only question is the amount of the rental. No doubt an agreement will be reached within the next week or two.

* * *

The question as to whether the Provincial authorities can sanction the holding of race meetings in the Witwaters-



WINNER OF TWO EVENTS ON THE SAME AFTERNOON.
Mr. T. Everard leading in Eurotas (C. Ray up), winner of the Trial Plate and the Galloway and Pony Plate at Turffontein last Saturday.
Photo by Abe Goldstein.

rand area on days other than Saturdays and holidays is now before the courts. No decision has as yet been given, and the meeting at New Clare was duly held on Wednesday.

* * *

The racing on the Rand this Saturday is at Auckland Park. The new grand-stand on the course is now ready for occupation, and visitors will be able to view the sport in comfort. The entries for the meeting were very numerous and interesting racing can be looked for. Selections:—

12.40 p.m.—Juvenile Plate, 5 furlongs.
Barretto 1, Stage Girl 2, Permintor 3.

1.20 p.m.—Brixton Handicap, " D," 6 furlongs.
Bush Dove 1, Romp 2, The Nun II. 3.

2 p.m.—Auckland Park Handicap, " C," 9 furlongs.
Caronroe 1, Sproule's selected 2, Loyalist 3.

2.40 p.m.—Brixton Handicap, " C," 5 furlongs.
Dodge 1, Royal Fun 2, Lady Beatrice 3.

3.25 p.m.—Auckland Park Handicap, "A," 1¼ miles.
Randall's selected 1, Back Answer 2, Brown Study 3.

4.5 p.m.—Brixton Handicap, " B," 5 furlongs.
Turret 1, Nightshade 2, Sunny Day 3.

4.45 p.m.—Auckland Park Handicap, " B," 1 mile.
Whitadder 1, Scarlet Cap 2, Tea Fight 3.

5.20 p.m.—Brixton Handicap, " A," 6 furlongs.
Peroxide 1, Errigal 2, Bright 3.

THE LAST OF THE SHOWMEN.

The death has occurred at Penge, at the age of 75, of Clunn Lewis. Mr. Lewis was generally looked upon as the last of the puppet showmen in Great Britain. He purchased Middleton's Marionettes when a comparatively young man, and carried on the traditions of a show in the villages. He had a repertory of seventy plays, " Maria Martin, or the Murder in the Red Barn," being first favourite. Competition proved very keen in recent times, and in 1912 a number of well-known people, including the Duke of Norfolk, Bernard Shaw, Sir J. M. Barrie, Rudyard Kipling, Lily Brayton, G. P. Huntley, Irene Vanbrugh and Sir Arthur Pinero, subscribed to a fund to set him on his feet again. One of his proudest possessions was a letter from Mr. Shaw, saying that " a good puppet show ought to be attached to every school of acting as an object lesson."

MISS BILLIE BROWNE'S ADVANCEMENT.

" It is always agreeable to see talent recognised (says *The Weekly Dispatch*, London), and Miss Adrienne Brune, who has been playing leading lady in ' Head Over Heels ' at the Adelphi, is to be congratulated on her engagement to play the title-*rôle* in ' The Merry Widow,' which opens at Manchester. With her sweet, fresh voice and her bubbling sense of humour she will go far, but let us hope not farther than Manchester. The West End will soon have need of her again." The actress referred to is better known in this country as Billie Browne.

HOW'S THAT?

Sybil Arundale, who has been appearing in " Jack and the Beanstalk " at the Lyceum Theatre, London, once played the part in Sydney. During a particularly energetic dance her shoe flew off into the stalls, and was splendidly caught by Clem Hill, the cricketer. The way in which the sporting Australian public howled, " How's that, umpire?" nearly raised the roof.

TWO POPULAR FALLACIES.

The idea that all editors are open to underhand influence is only widely spread among those who have never been near Fleet Street; but it is widely spread, just as thousands of people who have never had any experience of Whitehall are fully convinced that all Civil Servants are destructive, lazy, and inefficient. This wholesale abuse of two decent professions only helps to keep the right type of young man from entering them.—*Life and Letters.*

" I believe that musical healing could be reduced to a definite art. I suggested to one organist that he could use consecutive fifths for curing housemaid's knee. I told him there was money in the idea, and I believe there is! "—*Rev Claude Tickell.*

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HIS MAJESTY'S, FEBRUARY 4: GEORGE RELPH IN " THE WAY OF AN EAGLE."

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

really wasted on the philistinean audience, which chatters unrestrainedly until the curtain is raised again. (I understand the Gramophone Company will issue a record of the music next month, so then we can hear it in peace—as we did Norman O'Neill's music to "Mary Rose" when the Columbia Company published it recently). Henry Ainley is at the top of his form as *Hassan*, and Leon Quartermaine and Basil Gill are both very excellent as *Ishak* and *Rafi* (King of the Beggars). The female parts are somewhat sketchy; Isabel Jeans and Laura Cowie, however, do all that accomplished actresses can for them. Among the *ballet* I noted the name of Leon ("Baby") Kellaway, a dancer not without fame *chez vous*. This is a production which is bound to hold the boards of His Majesty's Theatre for many months to come, so that those coming to town next year will be able to see it then. I doubt very much whether it will be possible to play it elsewhere than in London and New York, owing to the expense involved, as well as the countless other difficulties in the way of touring such an undertaking.

Why "The Beggar's Opera" Stopped.

After 1,463 performances "The Beggar's Opera" has broken its phenomenal run—some say more for the reason that the artists and management were heartily sick of it than anything else, as it was still drawing satisfactory business. Even now people here cannot understand why the show was such a failure everywhere outside London. Its sequel, "Polly," though mightily boomed by certain powers of the Press, never caught even the London public's fancy; yet still another venture into these uncertain waters is being undertaken in the presentation of "Love in a Village," with the original music by Arne.

"The Merry Wives of Hammersmith."

At the Hammersmith Lyric they have put on a revival of "The Merry Wives of Windsor" for the holidays. I went to the *première* on Saturday night and thoroughly enjoyed the romping, high-spirited performance put up by Edith Evans (now one of our most brilliant comédiennes) as *Mistress Page*, Dorothy Green, of the New Shakespearean Company, as *Mistress Ford*, and Roy Byford (who could with every justification announce himself as "England's weightiest actor") as the most consistently jovial *Falstaff* of modern times. They have adopted the method used by the New Shakespearean Company for the staging, and its simple charm is far more fitting to such a downright farce than the grandiose settings Tree employed for that never-to-be-forgotten production in which he played *Falstaff* to Ellen Terry's incomparable *Mistress Page* and Mrs. Kendal's *Mistress Ford*.

Evelyn Laye at Daly's.

The only other new piece of note is at Daly's, where a native of Johannesburg, Evelyn Laye to wit, has made musical-comedy connossieurs bewailing the dearth of leading ladies sit up with a jerk and stop, look and listen. She is playing the name-part in Leo Fall's "Madame Pompadour," and her rendering of it seems definitely to have placed her in the category of actresses whose standards are measured against the achievements of Marie Tempest, Ethel Irving, Lily Elsie and Gertie Millar. [PAUL PRY is in error in calling Miss Laye "a native of Johannesburg." She has relatives here.—Ed., S.A.P.]

One Way of Putting It.

The Era, which really ought to know better, says in its current issue: "Miss —— ——— is now playing the part of the heroine in 'Good Luck' at Drury Lane Theatre. The play is still a huge success." I wonder whether the lady or the management is the more pleased?

PAUL PRY.

Shakespeare has given work to more people than even Mr. Henry Ford.—*Life and Letters.*

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BIJOU, MONDAY: "FOOLISH WIVES."

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Empire, Johannesburg.—J. W. Rickaby, Fran-Klint, Leo Brampton and Partner, Winnie Travail, Colleano, Hilda Nelson Trio, Turner and Berkeley, Loulou Dailly.

His Majesty's, Johannesburg.—"Jack and the Beanstalk."

Orpheum, Johannesburg.—Tom Clare, Lucan and McShane.

Opera House, Pretoria.—Percy Hutchison and Company in "Brewster's Millions" and "The Bat."

Grand, Pretoria.—Syd. Moorhouse, The Shaws.

Criterion, Benoni.—Morris and Kuming.

Rinko, Maritzburg.—Bert Weston, Lynda Martell.

Criterion, Durban.—Guilly and Jeanny, Victor André, Carlton and Rosslyn.

Vaudette, Bloemfontein.—January 28, 29 and 30: "The "Sur-Passing Follies (of 1924)." January 31, February 1 and 2: Stanelli and Douglas.

Vaudette, Kimberley.—January 31, February 1 and 2. "The Sur-Passing Follies (of 1924)."

Palace, Salisbury.—January 28, 29 and 30: Renie Riano.

EMPIRE, MONDAY: J. W. RICKABY.

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HIS MAJESTY'S, FEBRUARY 4: GEORGE RELPH IN "THE WAY OF AN EAGLE."

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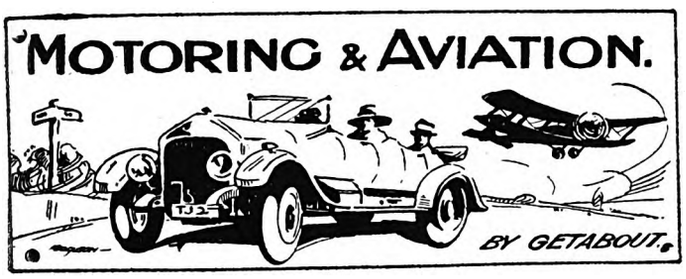
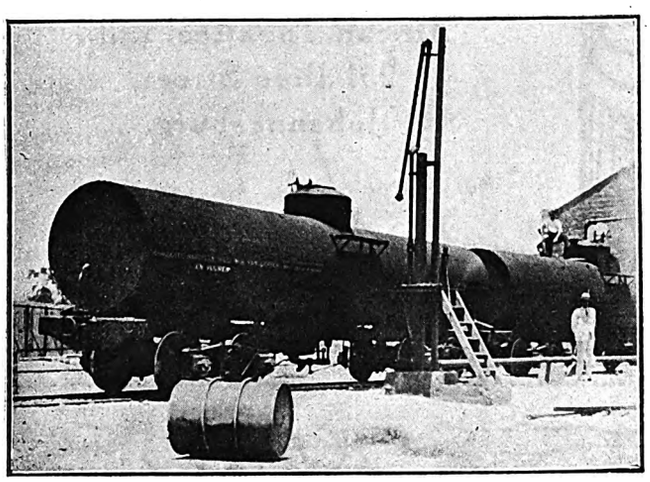


The Jeppestown Subway.

The terrible accident at the Jeppestown Subway last Saturday evening has once again brought a death-trap into prominence. It has been suggested by one or two councillors that the subway should be closed to all traffic except trams. But before this is done it will be necessary to provide some other means of crossing the railway to get to the Eastern suburbs of Johannesburg. At present there are two level crossings—one at Marshall Street and one at Commissioner Street. But as train traffic is very heavy, street traffic is often held up for ten minutes at a time. A more sensible thing to do would be to prohibit motor-cyclists from using the subway, and reserve it for trams and motor-cars.



PETROL IN BULK.
Railway petrol-tank trucks unloading petrol in bulk at the new installation in Johannesburg. The petrol is carried in tank steamers to the huge tanks at Durban, and then up to Johannesburg in the trucks for distribution in the Transvaal. In the foreground of the picture is seen one of the petrol drums in which the fuel is carried to the filling stations in Johannesburg.
Photo by M. Edward.

It is a known fact that motor-cyclists take more chances than motorists, and although passing trams on the off-side in the subway is strictly forbidden, it is only car drivers who really follow the rule. It is an extraordinary fact that although the motor-cyclist is extremely vulnerable in that a collision with any vehicle nearly always leads to serious injury, he takes chances that may not even be described as sporting.

Petrol in Bulk.

The British Imperial Oil Company's bulk storage scheme is now in full swing. The costly installation which necessitated huge tanks and a box- and tin-making factory at Durban, and smaller tanks and a filling station at Johannesburg, was completed some months ago. The South African Railways' petrol-tank trucks have made several trips to and from the coast and have carried a great deal of motor spirit in bulk. Petrol in bulk is the first step towards really efficient handling of that necessity in South Africa.

Our Pavement Rule.

In few cities of the size of Johannesburg is pedestrian traffic in such a chaotic condition. Although there is a rule of the pavement in the Golden City, few people seem to take any notice of it. One is supposed to keep to the left, but in some parts of the town it really seems as if it is possible to get along better by keeping to the right. An attempt was recently made to educate pedestrians by painting the "Keep to the Left" signs on the footwalks in English and Dutch. But this has had no effect whatever and new steps will have to be taken if we are to make this city comparable with others as regards traffic control. It is so difficult to get along on the pavements at certain times of the day that people walk in the streets, with the result that vehicular traffic is disorganised.

Record Show for 1924.

Six new bays are being constructed at Milner Park for the motor section of the Agricultural Show that takes place in April. It is certain that this year's motor show will be a record, for although there are about 40 bays, applications for more are likely to come in. It is interesting to note that since the motor building was first put up there have been four additions. Applications for space for the 1924 exhibition will have to be made by motor traders before the end of this month. Most of the 1924 models have arrived, and the public can look forward to a most interseting exhibition that will give a real idea of the progress made by the industry.

Tell Them on the Gramophone.

Original ideas are few and far between, and none more so than in the advertising line. But a Cadillac dealer of Los Angeles has certainly hit upon a new and effective plan of advertising a description of the sales and service features of his new building. This enterprising individual (Mr. Don Lee) had 5,000 miniature phonograph records made with a message calling attention to the different departments of his establishment. These records, which cost about threepence apiece to produce, were fastened to cardboard on which was printed only the words "A New Record from Don Lee." These were mailed in ordinary envelopes, and inasmuch as there was nothing to indicate the nature of

CAPE TOWN ADOPTS SAFETY ZONES FOR PEDESTRIANS.
One of the new "island sites" for tramway passengers in Adderley Street, Cape Town. The photograph acquires an added interest from showing that the hansom-cab still survives in Cape Town.
"S.A. Pictorial" photo.

the record, curiosity prompted every recipient to place it on his own gramophone, or to carry it to the home of a friend, if he didn't possess an instrument himself. Thus Mr. Lee conveyed his message effectively, and that the novelty of the idea impressed everybody was borne out by the satisfactory results which accrued.

Those huge abstractions, Free Trade and Protection, are nothing. Show us where, in existing circumstances and for our time, either will benefit a particular industry. Show us where it will harm our people. But do not exhort us to go to the stake for either religion, for we are unable to regard either religiously.—*Life and Letters.*

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVIII. No. 444.] SATURDAY, FEBRUARY 2ND, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS MERCIA SWINBURNE.

Miss Mercia Swinburne is to appear as the heroine, Muriel Roscoe, *in the George Relph Company's first South African production, Miss Ethel M. Dell's dramatisation of her own popular novel, "The Way of an Eagle," which will be staged at His Majesty's Theatre, Johannesburg, on Monday evening. Mr. George Relph will himself appear as the hero,* Captain Nick Ratcliffe. *Both Mr. Relph and Miss Swinburne have played their parts many times in England.*

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AT SEA.

Illegal Possession.

It happened in a scattered rural town of West Australia. A lonely policeman, busily engaged in watching the snails whiz past on the outskirts of the township, happened to catch a glimpse of a seedy-looking individual sneaking into the yard of an adjacent timber-mill just as the sun was setting. Robert therefore disguised himself as a bundle of firewood and proceeded to investigate. After weighing up carefully, with the aid of a pocket-compass, a foot-rule, "Hints to Policemen," and other scientific implements, the possible reasons for the visit of the marauding person, P.C. 49 decided that "suspicious circumstances" could be safely applied, with "evil intent" to fall back upon. Whilst he was still wondering whether the act of slipping through a hole in the fence constituted "effecting an entrance" within the meaning of the Act, the policeman saw the seedy individual emerging from another hole in the fence—this time towing a baulk of timber in his wake. Cautiously waiting until the tattered gentleman had succeeded in getting the timber on to his back and had unsteadily humped his burden along some little distance, Robert separated himself from the landscape and steered his size-twelves in the wake of the timber-laden pirate. The chase was short, as the seedy one speedily sat down on the baulk and began to mop his brow. He declined to give any explanation of being found in possession of what, on closer investigation, proved to be a new jarrah-wood railway-sleeper. So Robert commanded the transgressor to "come along" to the Police Station—"and bring it with yer, too!" As "it" consisted of the sleeper, the seedy one went on strike. With great volubility he protested that he "couldn't be took without a warrant," and, although he would "go along quiet" himself, he'd be —— if he'd carry the sleeper! That, he stated, was the policeman's job—to "produce" the "evidence." What was the good of policemen that didn't know their own "lor"? Finally a puzzled Robert reluctantly shouldered the specimen of Australia's hardest and heaviest wood and started on the three-miles journey to the station. Over two hours of bitter toil passed before he delivered the "goods" and the seedy one in front of the Inspector's desk. The prisoner then calmly produced a bill of sale from the timber company to himself for "one jarrah-wood sleeper." He further explained that he couldn't get out to the yard before sunset owing to his other work, and that the company had given him the benefit of the delivery charge as he'd said he would take it away himself if they'd leave it out in the yard ready for him to collect. He'd just started off with it when the policeman had held him up, and as he only lived fifty yards from the Police Station he thought Robert might just as well carry it as himself. So with a polite vote of thanks for the kindness of the Force the seedy one slid out of the station, while Robert drank the oil of his lamp and then submerged his head in a convenient fire-bucket!

On With the Dance.

Australia has risen to the dancing-boom that seems to be pretty universal all over the world. The *Palais Royale* at Sydney, the record attendance of which is over 4,000 for one evening and where the management considers that the floor looks empty if fewer than 2,000 dancers are cavorting, is the largest of its kind, and Frank Ellis's "Californians" (who supply the music) gracefully divide £300 weekly among the fifteen that comprise the orchestra. Two "dress" nights a week are run, at which a "cover-all" charge is made, whilst on the other nights a low admission fee is extracted and then tickets at a "tickey" per dance are retailed at the ring-side. Fairly socialistic views of the correct dancing rig on these latter nights are taken, although, doubtless, football boots, cycling knickers, spats and pyjamas are on the "black list." To journalists and others to whom money is no object, the Wentworth Hotel and *Cabaret* beckons exclusively until the new Ambassadors finally gives the builders their pass-out checks. The Savoy Havana Band, which has just arrived from London for the Ambassadors, is meanwhile playing the Musgrove Circuit until the opening night arrives. At Melbourne the Wattle *Palais de Danse* is starting its initial season at St. Kilda, and everything points in all cities to many pairs of worn-out dancing "pumps."

Ah - Yes, of Course!

I have done a fair amount of writing in Australia, and quite recently I "appeared" at the League of Triple Arts Concert in Sydney. The critic of one journal said of me that "*on this occasion he proved himself as clever an entertainer as he is a writer.*" I am still wondering what exactly he meant.

The Song Market.

Tired of various "Banana" songs and of being the dumping-ground for assorted Yankee song-hits that are alleged to be "all the rage"—which they may be for a fortnight—the Australian music publishers are devoting somewhat belated energies to launching a few of the local products in the song line. "Wodonga," "Yarrawonga," "Down on the Murray" and "Croalinjong" all carry a fine swing in their chorus and are being featured by such performers as Ada Reeve, Ella Shields, and Bailey and Cowan. As the songs are retailed at two shillings per copy it should be a profitable idea, especially as newspapers have been busy revealing the fact that the accepted fee for the sole rights of a local composition was the noble sum of two guineas and no royalty on subsequent sales. Perhaps the recent activity in the song-publishing ranks of Australia means that the note-merchants have added half-a-crown or so to their previous munificent rates. Anyway, quite a worthy score or more specimens of the home-brew sport decorative covers in the song-shops' windows. Up to a year or so before the War the English music-hall song-writer was content with three guineas for a "sole-right" effort, although the "assignment," or copyright, given to the performer in such cases usually bore a clause to the effect that "any profits from publication" were to be equally divided between author and artist, or some similar arrangement. Recently, however, I saw in London an agreement between two of the best-known of the song-writing brethren and a popular soubrette, and the terms were sixty guineas per song—although free of subsequent toll. So I think I'll try to find someone to set this paragraph to music!

Tom Sayers—and Walter.

On the *Barrabool* between the Cape and Australia sundry boxing tournaments were held, and in a preliminary to one of these a very fast bout between two battling youngsters attracted a great deal of attention. When I congratulated the mother of one of the kiddies afterwards she

(*Continued on page 21.*)

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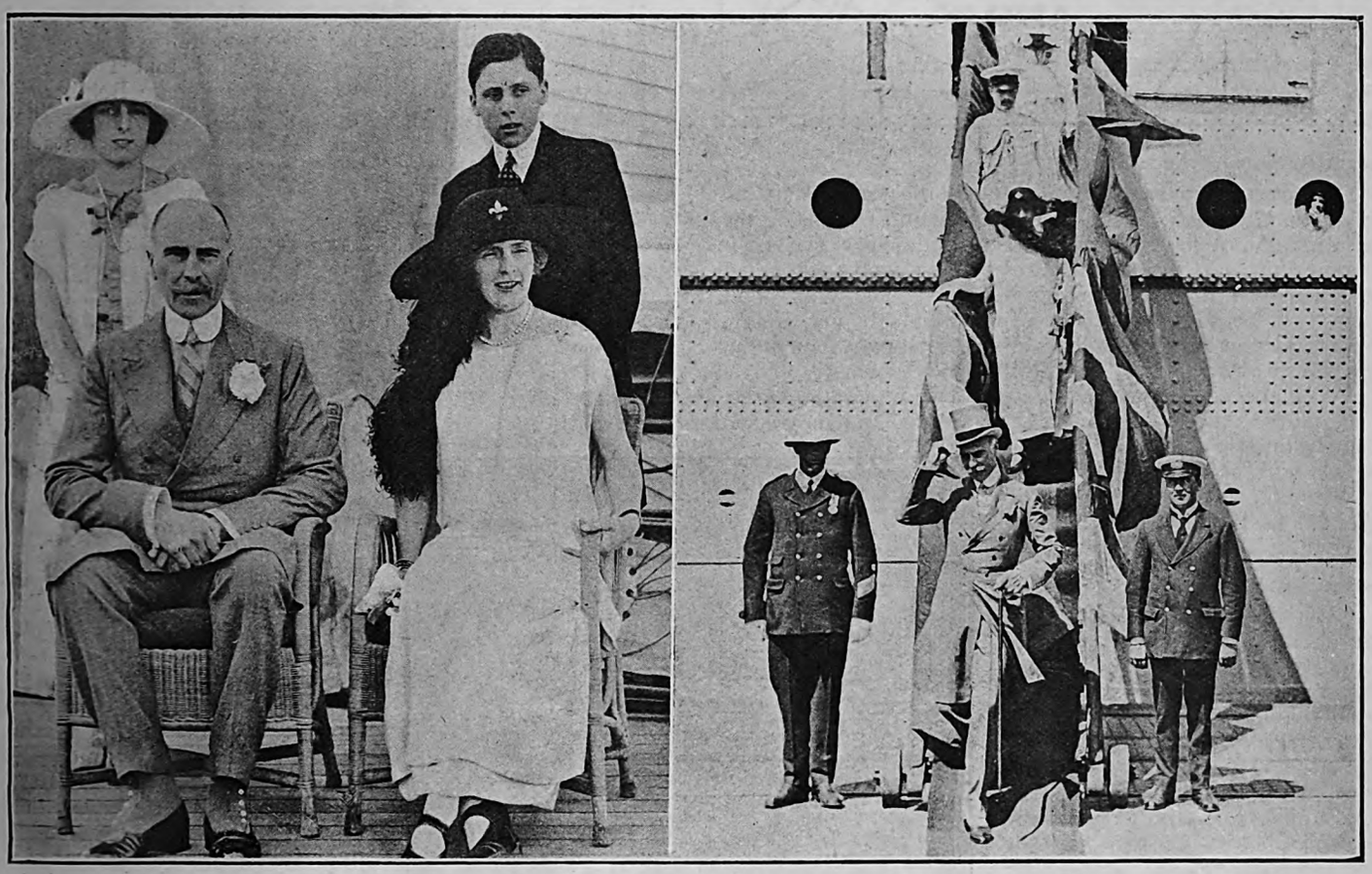
SOUTH AFRICA'S NEW GOVERNOR-GENERAL ARRIVES.



THEIR EXCELLENCIES THE EARL AND COUNTESS OF ATHLONE LAND AT CAPE TOWN.

Left: A Vice-regal group taken for The S.A. Pictorial on board the R.M.S. *Windsor Castle* before the landing: H.E. the Governor-General, the Earl of Athlone; Princess Alice, Countess of Athlone; Viscount Trematon; and Lady May Cambridge. *Right:* The new Governor-General, successor to Prince Arthur of Connaught, sets foot on South African soil.

ARRIVAL OF THE GOVERNOR-GENERAL AND PARTY AT THE CITY HALL, CAPE TOWN.

S.A. Pictorial" photos.

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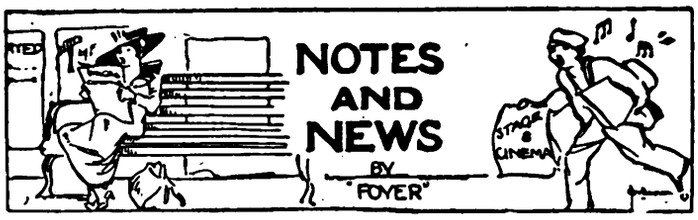
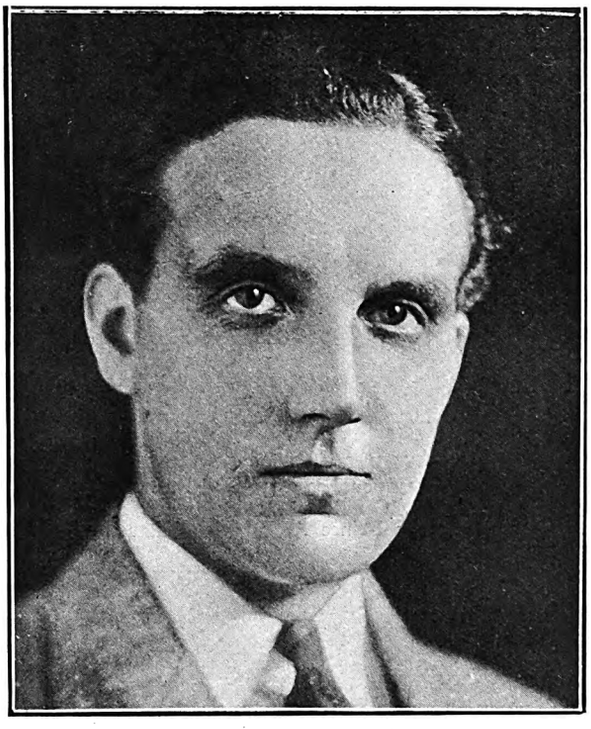


George Relph's Advance Guard.

The advance guard of the George Relph Dramatic Company, Mr. George F. Weir, the producer and stage-director, and Mr. John Wood-Ingram, the acting manager, arrived in Johannesburg last week, and already have well in hand all the arrangements for the production of "The Way of an Eagle" at His Majesty's Theatre on Monday. Mr. George Relph and the other members of the company, including Miss Mercia Swinburne and Miss Netta Westcott, arrived from England on Tuesday afternoon. I had a chat with Mr. Weir and Mr. Wood-Ingram on their arrival, and they spoke enthusiastically of Mr. Relph and the company generally, and of the big popular success achieved by Ethel M. Dell's play, both in London and in the British provinces.

Destined for Fame.

"Mr. Relph," said Mr. Wood-Ingram, "is undoubtedly one of the most prominent of our younger actors, and all good judges are agreed that he is destined for fame. South Africa is fortunate in securing his services at this particular period of his career, for he has had to relinquish a leading, remunerative and most effective part in 'The Green Goddess' at the St. James's Theatre in order to make the trip—and 'The Green Goddess' has settled down for a lengthy run, so that it is something of a sacrifice for an actor voluntarily to quit the cast of an assured West-end success. Mr. Relph has probably had a more varied career than any of the other young romantic actors on the London stage. It extends from the 'fit-ups' of Wales and 'stock' in Los Angeles to leading man at His Majesty's, London, under the late Sir Herbert Tree—and leading man at His Majesty's under Tree was the highest position a young actor could attain. He has probably played more parts than any of his contemporaries in London. He played over a hundred parts during his first year on the stage, and the majority of these were in Shakespeare. His hardest work was in California, where he played in a different play every week, each week including two Sunday performances.



MR. GEORGE RELPH.

A second photograph (additional to the one published on our front page on January 19) of the renowned young West-end actor heading the African Theatres' new dramatic company which will open at His Majesty's Theatre, Johannesburg, on Monday, in "The Way of an Eagle."

Chosen by Tree.

"The vagaries of an actor's career," continued Mr. Wood-Ingram, "are illustrated by the circumstances of Mr. Relph's first big success in London. He was playing the leading part in 'The Yellow Jacket' in New York when Sir Herbert Tree payed a flying visit to America to see the play. After seeing the play Tree told Lyn Harding that he thought Relph the best young actor he had seen, and that he hoped to get him for a wonderful part in a play he was to produce at His Majesty's. From 'The Yellow Jacket' in New York Mr. Relph went to the Morosco Company in Los Angeles as a star. After playing there for several months he received a cable from London to say that 'The Yellow Jacket' was to be done there and offering him a leading part. He sailed in time to reach London the day before production and made his first London success in 'The Yellow Jacket.' His big success was to follow swiftly upon this. As 'The Yellow Jacket' was finishing its run Sir Herbert Tree sent for Mr. Relph, told him he had seen him in New York, and offered him the part of *Joseph* in 'Joseph and His Brethren'—the part he had told Lyn Harding almost a year before that he wanted George Relph for. In 'Joseph and His Brethren' Mr. Relph justified Sir Herbert Tree's estimate of his ability and became firmly established on the London stage."

"The Way of an Eagle."

Mr. George F. Weir, the producer, gave a brief outline of the story of the play for the benefit of those (if any) who have not read the novel. The production is in three acts and nine scenes, five of which are different. The first scene takes place in a small British fort—an outpost of Empire among the northern hills of India. Four men and a woman are cut off in this fort and are being closely beseiged, with very little hope of relief, by an overwhelming force of hostile tribesmen. The men are *Lieutenant-Colonel Roscoe*, *Major Marshall*, *Captain Blake Grange* and *Captain Nick Ratcliffe* (Mr. George Relph). The woman is *Muriel Roscoe* (Miss Mercia Swinburne), the Colonel's daughter. Rather than allow his daughter to fall into the hands of the enemy, *Colonel Roscoe* decides that the last bullet must be kept for her. *Captain Grange* promises to shoot *Muriel* if the worst should come to the worst, but *Captain Nick Ratcliffe*, a devil-may-care fellow with the reputation of being a woman-hater, undertakes to get her out of the fort and through the enemy's lines. How he accomplishes this hazardous enterprise, and what becomes of the other defenders of the fort, are the incidents that are revealed in the first scene.

A Cave in the Hills.

The second scene takes place at a cave in the hills, where *Nick* and *Muriel* are lying concealed, waiting for an opportunity to slip down to safety. The woman-hater is beginning to succumb to the girl's allure, but conceals his real feelings beneath a gruff and surly demeanour. For her part, she is grateful to him for saving her life, but thinks that her personality and temperament are extremely antagonistic to his. After again

(*Continued on page 21.*)

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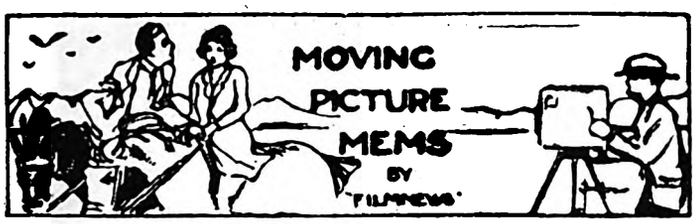

"Deception": The World's Worst Husband.

"Deception," to be shown at the Johannesburg Bijou next week, features Emil Jannings (of "The Loves of Pharaoh" fame) as King Henry VIII. It is the story of the real romance of Anne Boleyn (played by Henny Porten). Over 7,000 people took part in the picture, which was produced in Europe by Ernest Lubitsch. The film was cut, titled and arranged by the Paramount people in America. Some very elaborate and costly settings—mediæval streets, palaces, abbeys and cathedrals—were built for the production.

"Little Johnny Jones."

"Little Johnny Jones," to be shown at the Johannesburg Orpheum next week, is a Warner Brothers picture adapted from George M. Cohan's great racing drama of the stage. The part of *Johnny Jones*, the jockey-hero, is played by Johnny Hines, a well-known American comedian. The picture tells the story of a brave American jockey who can beat everything in sight on the race-track, and who stirs up a hornet's-nest of enemies as a result. He is engaged to ride his favourite horse to victory in the English Derby, after which he hopes to win an English heiress, with whom he has fallen in love. *Anstead*, a notorious gambler, tries all sorts of ruses to win both race and girl from him, his last resort being a loaded whip containing acid which his jockey is instructed to throw into *Johnny Jones's* eyes as he forges past to the winning-post. When this fails the game is up for the plotter, and *Johnny* wins his bride after clearing himself of the suspicions that have been thrown upon him by *Anstead*.

MR. VERNON SYLVAINE,
Who will play *Captain Blake Grange, V.C.*, to the *Captain Nick Ratcliffe* of Mr. George Relph in "The Way of an Eagle," commencing at His Majesty's Theatre, Johannesburg, on Monday evening.

The Ideal Exhibitor.

If all exhibitors were idealists like the proprietor of a series of theatres near New York, how different it would be. This man declares: "I have broken records with pictures that were supposed to be box-office failures because of their artistic qualities." His methods were various. Sometimes he would ask his public "whether they wanted to see a picture that the critics said was too good for them?" It seems that they mostly did when the position was put to them like that. Of a French-made tragedy, he told his patrons, "Yes, sirs, it has fine acting; it has good scenes; it has a good story. Of course, those are not important in the making of a good picture." The critics, he added, said it was over their heads. Didn't they want to see for themselves? He "packed the house with it." This exhibitor believes that you can build up in any community a love for better pictures.

Films and Butlers.

An American film producer who is visiting England says the greatest "social" difficulty he has is the management of screen butlers. The average actor in America cannot play a butler's part, knowing nothing of a butler's duty. Even English butlers, who accept engagements in America, do not always behave themselves very well. I remember (writes "Quex" in *The Evening News*) one of our best known writers telling me that he was in New York just before the War and that he dined with a multi-millionaire on Fifth Avenue. It was a wet and windy night, and at ten o'clock Dives rang for a servant to get his guest a cab. Nobody answered his ring and so the poor man, despite his millions, had to go out and get a vehicle himself. A few days later my friend called again at the house, and being alone with the butler in the hall he asked him, "Why do you treat these people like this?" "Oh," answered the fellow truculently, "they don't know no better, so why should I teach 'em?"

A Fairy-Tale Film.

One of the leading German film manufacturing companies, the Decla Bioscope Co., has produced "Cinderella" in a manner that brings out the peculiar strength of German film-producers, their astonishing attention to detail and sense of artistic atmosphere. The film in itself is a detailed history of "Cinderella" according to the most authentic fairy-tale accounts, where the step-sisters are by no means ugly, but merely beautiful, haughty, and malicious. It fills a whole bill, and is as good for the children as a pantomime (says *The Daily Telegraph*). Pictures are shown not only of the tree shaking down silver leaves that become a silver dress as they fall, but actually of real pigeons helping *Cinderella* to pick the peas and lentils out of the ashes. This faithful record of one of the most charming details of the original tale was only accomplished by the young actress who plays the part of *Cinderella* putting on her screen costume, and sitting down with her peas and her ash-pan day by day at the same hour for nearly six months outside the film palace where the pictures were taken.

Back to Africa.

Mr. and Mrs. Martin Johnson, who have already taken motion-pictures in the wildest parts of Central Africa, are on their way back there to take some more. They will in all probability be absent for five years, their object this time being to film wild animals in their native haunts, primarily those in danger of extinction. During his sojourn abroad, Mr. Martin Johnson hopes to expose something like half a million feet of negative, so that the resultant pictures should constitute something like a record bag (says *The Bioscope*).

Poets' Corner: What I Love the More.

What I love is very simply told. Ah, well!
What I love the more, requires some thought to tell.

I love feasts where light and wine and roses blend,
I love feasts. . . . Frugality's my better friend.

I love comradeship—the spark struck out in talk,
I love comradeship. . . . but more the lonely walk.

I love pageant marches, sights with triumph fraught—
I love flowing deeds. . . . but more unmotioned thought.

I love those who love me; those that love not—yes!
But I more love Love, whose face I cannot guess.

By Edith M. Thomas.

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A South African in London.

A letter received recently from Mr. Joseph Kalusky, a promising Rand pianist who went to London about a year or so ago to continue his studies, contains some interesting references to several of the big piano men now before the public in England. He writes: "Pianistically I have had a few surprises, agreeable and otherwise. Principally otherwise. A great disappointment was Paderewski, who, candidly, played shockingly. If any student making his way as an artist had played like Paderewski did he would have ruined his career. Yet it says much for the loyalty of the British public that they stood for an hour after he had finished his programme demanding encores. I thought it a pitiful sight to see an undoubtedly one-time great artist trying hard to live up to his reputation, knowing well that he was failing in spite of the kindness of the public. Paderewski's playing has become harsh and extravagant, with the most indefensible exaggeration in *tempo* and tone colour." This opinion of Paderewski's present position in the musical world is shared by many of the London critics. It seems that the great Pole's excursion into politics was very much at the expense of his art, for in 1912 Paderewski's playing was something to carry in the memory. There was then no harshness or exaggeration: only the most exquisitely finished interpretations.

Moritz Rosenthal.

Mr. Kalusky, writing of Nikisch, the pianist, says: "This artist is very much over-rated, and seems to owe his musical position to his father's illustrious name. Another much-lauded performer is Pouishnoff, who has fine technique, but who does not impress one deeply. Then I heard a player whom I have chosen to call the 'King of Pianists.' This man is Moritz Rosenthal. His playing left me breathless. The man's executive power is astonishing, for he played the Chopin F-minor Concerto with its terrible finger-twisting passages as if he were merely toying with simple five-finger exercises. He can do wonderful things on the key-board without any apparent effort, and always with due consideration for the musical and artistic side. I have never before heard such really devilish artistry. Rosenthal is an artist in every sense of the word. He has the power to leave the impression of a great deal still in reserve, and his work never suggests anything approaching mere display."

Ysaye and Kreisler.

Mr. Kalusky was much impressed by Ysaye, to whom reference is made as "the aristocrat of the violin world." His stage appearance is remarkable. "His playing is very fine and polished, and the liberties he takes are probably allowable in so great an artist. But," says the writer, "there is a finer violinist than Ysaye, and that is Kreisler. So far Kreisler is the greatest violinist that I have heard. While Kreisler plays the listener can think of nothing else, and he has no tricks. I saw an audience of ten thousand roused to frantic enthusiasm by Kreisler's genius.

Opera in a Restaurant.

"I find London a never-ending joy musically. The music of Tchaikovsky and Schubert is heard much in music-halls where at one time Lehar and Irving Berlin held the field. Lyons, the catering people, have introduced a novel form of entertainment in their big Corner House tea-rooms. Every evening the Carl Rosa Opera Company give two or three extracts from celebrated operas, complete with costumes and scenery." Mr. Kalusky finds London very stimulating, and he has learnt much that will help him towards his own musical objective.

The Musical Society.

The next concert of the Johannesburg Musical Society will be given in the Selborne Hall on Tuesday, February 19. An invitation has been sent to Miss Ivy Angove, who is perhaps the leading violinist at the Cape, to play at this concert. Miss Angove has accepted and will be heard in two groups of solos. The vocalist will be Mr. Percy Snowden, baritone, who has given several recitals in London. He will sing two groups of old English songs. Miss Dora Dorfman will play two short piano Concertos with Mr. Horace Barton at the second piano, and Miss Helen Graham will undertake the accompaniments.

"THE SUR-PASSING FOLLIES OF 1924,"
Who are to do a season on the Piers and Beaches of the Cape Peninsula. *Right to left:* Sharratt and Lang, Louis Williams, Barbara Munroe, Derek Neville and Kitty Welch.

Benefit to Miss Nankervis.

The Hon. General Secretary of the Cornish Association of the Transvaal writes: "We have decided to give Miss Ivy Nankervis a Benefit Concert to enable her to proceed to England to accept the splendid offer of Mr. Keel. The concert is to take place in the Town Hall under our auspices on Tuesday evening, March 4. Miss Nankervis is well known among Rand concert singers, and her many friends will no doubt be glad of an opportunity to help her in her musical studies."

Cape Orchestra.

Arrangements in connection with the visit of the Cape Town Orchestra during April next are complete, and the programmes for the various concerts include much that is of interest. There will be ten Symphony Concerts during the season, the final one being a plebiscite concert. Much that is new will be heard in Johannesburg for the first time during the forthcoming season, among the works for a first performance being Glazounow's Seventh Symphony, a Roumanian Rhapsody by Enesco, Bell's "Symphonic Variations," Chausson's Symphony in B-flat, a Symphonic Poem, "The Fountains of Rome" by Respighi, Vaughan-Williams' "London Symphony," the Variations from Dohnanyi's *Suite, Op.* 19, Brahms' Third Symphony, a *Scherzo* by Stravinsky, three movements from Max Reger's "*Ballet Suite*," Elgar's Overture "In the South," Two Slavonic Dances by Dvorak, Bach's third Brandenburg Concerto for Strings, and Mozart's Serenade for Woodwind. These first performances in Johannesburg constitute a very special attraction, apart from the fine programmes of standard works which will be performed during the season.

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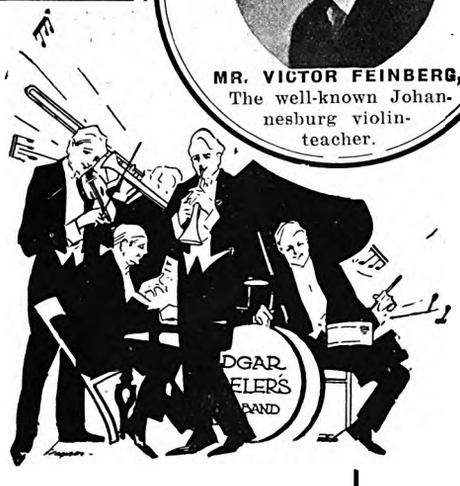

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In The Bright Lights.

EMPIRE PALACE.

J. W. Rickaby: One of the Biggest Favourites Johannesburg has ever had.

J. W. RICKABY, the Burlesque Character Comedian, played two seasons of three weeks each at the Johannesburg Empire in January, February and March, 1921. He became a tremendous—almost an unprecedented—favourite. His work contains some peculiar quality, elusive possibly to the few, which is exactly what Empire audiences love. It rips them out of their phlegmatic stolidity into transports of shouting, singing, cheering ecstasy. Precisely why this should be so I do not pretend to be able to explain. Possibly it has to do with the fine contempt of everything and everybody conveyed by Mr. Rickaby, when, by protruding his lower lip, he expels upwards the inhaled cigarette smoke. More probably it is connected with the average Johannesburger's fellow-feeling for a character whose jauntiness increases as his pocket becomes empty; for although J. W. Rickaby may occasionally burst forth as a Rajah (a Hindoo, who, when he " couldn't get rum would make gin do ") or an American (" the slickest guy on Broadway, gee-whizz, dammit!") or an Italian (able to " make-a de hokey-de-pokey so ni-ice "), it is on his apotheosis of the Shabby Genteel, his burlesque of those Victorian burlesques, *Captain Costigan* and *Mr. Micawber*, that his fame will rest; and that is why " Piccadilly " remains his best number—the story of the pathetic Mark Tapleyism of " Silk-Hat Tony," who " said to King George once at tea, ' They built you a Palace—I bear you no malice—They built Piccadilly for me!' "

Attribute his phenomenal success to whatever you will, the fact remains that Mr. Rickaby can return to England and tell them the time-honoured story of how in Johannesburg he packed the Empire to the doors and then, in the expressive cant of the halls, proceeded to " tear them to pieces "; the only difference in his case being that it will happen to be perfectly and completely true. The other day I read somewhere, or else was told, that the comedian was very nervous about what might, or might not, befall him on the first night of his return visit to the Empire on Monday. He need not have worried. He could do nothing wrong for the huge audience which filled even the " top-shelf " boxes (and, as you know, the Empire has to be very full indeed for that to happen). He held the stage for fifty minutes and sang seven numbers, and could easily have gone on over the hour if he had wanted to; but he was certainly as generous as any audience had a right to expect. The only thing he absolutely refused to do was—make a speech. Between numbers, the audience sang or whistled the preceding air; and at the end of each song yelled vociferously for its favourites. On Monday night the numbers turned up in this order: " Then London will belong to me "; "The Rajah of the Nincompoo Islands "; the Italian ice-cream vendor's song (which not many singers could " get away with " like Rickaby does); " The Shriek of Palestine " (his newest song, a burlesque of " The Sheik of Araby," which, however, is too similar to, but not up to the standard of, the Rajah number); " I'm the biggest guy on Broadway "; " Piccadilly "; and the inevitable " P.C. 49 "—still one of the funniest comic songs ever written.

If the Empire management had had the pick of an array of vaudeville talent ten times as large as the choice that is usually available in this country, and had selected a supporting programme for J. W. Rickaby with a special view to its representative " Variety " (because a Variety show should, after all, illustrate the exact meaning of the word), the result could not have been much, if any, better than this week's " bill," which, in addition to the comedian, contains a soubrette, a pair of classic posers and hand-balancers, a comedy duo, a vocal and instrumental trio, a solo dancer, a card manipulator, all good of their kind, and Colleano, probably the cleverest wire-walker in the world.

Leo Brampton and his unnamed partner present a splendid act of classic posing and hand-balancing; a really good and artistic and satisfying athletic turn. Fran-Klint, another newcomer, exhibits marvellous dexterity with the cards—and, what is more, manipulates them while wearing gloves (he is billed as " the only gloved manipulator in the world "). The fourth first-weeker, Winnie Travail, opens the first half pleasingly with a couple of songs.

The other four acts are all in their last week. They are: Turner and Berkeley; the Hilda Nelson Trio; Loulou Dailly; and Colleano. Colleano, particularly, and the Trio, should not be missed.

The African Mirror is more-than-usually interesting this week. It shows the arrival at Cape Town of the Earl and Countess of Athlone; the Prime Minister's garden-party at *Groote Schuur;* and the opening of Parliament. At the end of the evening *The Pathé Gazette* went air-mad, and showed us nothing but a series of aerial views of British cities, including Cardiff, Glasgow, Huddersfield, Leeds, York, Liverpool, Newcastle and Edinburgh (with air-pictures of the Forth Bridge); all excellent in their way, but to be preferred in much smaller doses. " A little variety, Miss Peasey," as *Guy Hazlewood* used to impress upon his housekeeper at Plashers Mead.

Paradine.

HIS MAJESTY'S THEATRE.

This Saturday night the pantomime " Jack and the Beanstalk " will complete its sixth week and its 60th performance at His Majesty's Theatre. The average of ten performances a week, instead of the usual eight, is accounted for by extra matinées. " Jack and the Beanstalk " has had more performances in Johannesburg, and been a greater success, than any of the six preceding annual pantomimes of the present series. It will have its Cape Town *première* at the Tivoli Theatre, Cape Town, next Wednesday evening.

At His Majesty's Theatre on Monday night the George Relph Company will stage " The Way of an Eagle." An outline of the play is published on page 4.

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TO APPEAR IN "THE WAY OF AN EAGLE."

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A CAPE TOWN CHRONICLE.

BY 'BEACHCOMBER.'

CAPE TOWN, Monday.

Welcoming the Earl of Athlone.

It has been a week of welcomes and royal functions, culminating in the glittering display of uniforms, the click of rifles as they are brought to the present and the booming of guns that marked the official opening of Parliament. The Cape Town crowd is becoming wonderfully enthusiastic in its welcomes. One would have thought that the recent visit of the Naval Squadron had left the city and its citizens thoroughly exhausted. Yet the arrival of the new Governor-General last Monday saw the streets again gay with bunting and the crowds cheering as vociferously as ever. It is said that the more democratic a country, the more is its enthusiasm for royalty. Like most new countries, South Africa is essentially democratic and gives a warm welcome to royalty. Yet throughout the whole of this week of welcome, with its cheering crowds and glittering display of uniforms, there has been a distinct lack of ceremony and official rigidity. Such unconventionality appeals to the South African. His attitude is that of the Prime Minister, General Smuts, who is certain to appear in a loose lounge suit and a soft collar, however many morning coats and tall hats may be around him.

The Same Smuts.

Yet the exception proves the rule, for when I reached the Docks on Monday morning, where the *Windsor Castle*, which had brought the Earl and Countess of Athlone to South Africa, was already berthed, it was to see General Smuts complete in tall hat and ceremonial frock coat. Obviously this was a great occasion, for the man who will attend the Imperial Conference in London in the inevitable lounge suit cannot easily be persuaded to array himself in ceremonial fashion. Yet, despite the clothes, it was the same General Smuts, with the same kindly smile and hearty handshake, who stepped aboard and greeted the Earl and Countess.

First Words.

What do great people say when they meet? It is an interesting speculation. Somebody once described a meeting between H. G. Wells, Arnold Bennett and Frank Swinnerton. They sat on a beach looking at the sea. One might have expected some scintillating conversation at a meeting of three great literary men. As a matter of fact, the chronicler had to admit that they hardly spoke at all, and spent the time flinging stones into the sea. Certainly the conversation that took place in the spacious lounge of the *Windsor Castle* between General Smuts and the Earl of Athlone could hardly be described as historic. "Had a pleasant voyage?" said General Smuts. "Yes, but rather rough for the first day or two," replied the Earl. Then the Princess began to speak to Mrs. Smuts. "We left England in a thick, yellow fog," she said. "Luckily, I've never seen a thick, yellow fog in all my life," replied Mrs. Smuts, with a laugh. And then the host of visitors began to arrive and a long procession of welcomers began.

The Children.

Young South Africa ought to be particularly pleased with the two children of the new Governor-General. Lady May Cambridge seems to be a typically healthy English girl who can laugh and enjoy a good time. She has the art of wearing a pretty frock, too, and certainly made herself look extremely charming for South Africa's first glimpse of her. Then there is the young Lord Trematon, who, when he was first seen in Adderley Street, gave the impression of having just stepped out of Eton College. His shining top hat will cause some jealousy among the schoolboys here. He is a sturdy fellow, and, standing on the platform in the City Hall for the official welcome, he joined in the singing of the National Anthem with a thorough whole-heartedness.

Garden Party at Groote Schuur.

But undoubtedly the most enjoyable function of the week was the Garden Party given by General and Mrs. Smuts at *Groote Schuur* in honour of the Earl of Athlone and Princess Alice. It was a gorgeous affair, and everybody who was anybody made the journey to *Groote Schuur* and drank tea under the oaks. The old Dutch homestead, with its twisted chimneys, teak doorways, wide *stoeps* and cool, shady interiors, made a splendid background for the reception. The gardens were ablaze with multi-coloured flowers and the hedgerows gorgeous with flaming bougainvillea. The oaks cast dappled shadows on the ground, and beneath them swirled the flimsy, coloured frocks of the ladies and gorgeous uniforms of the men. General Smuts and Mrs. Smuts, with the help of the Earl of Athlone and Princess Alice, soon made the guests feel very much at home, and everybody was soon drinking tea and enjoying the refreshments which were provided on the little tables scattered about the gardens. A military band played stirring music the while, and the old, grey mountain looked down upon a scene of gaiety that has not been seen for many a day at *Groote Schuur*.

Lady May's Birthday.

This day happened to be Lady May Cambridge's birthday, and the smiling, joyous girl was receiving many congratulations. Beneath a huge, spreading oak, Mrs. Smuts had arranged a special table for her and her young friends, of which the chief feature was a beautiful birthday cake on a tall silver stand, ornamented with white and pink icing and little marguerites and silver leaves. Roses, rare at this season, formed the table decorations, and wreathed Lady May's chair—altogether a charming example of her hostess's kindly thoughtfulness. Needless to say, Lady May and her young friends thoroughly enjoyed themselves—and the cake. Among the many notabilities who were present I noticed the Admiral and Lady Bentinck. The Admiral arrived with four midshipmen dressed in whites behind him, but the four midshipmen very soon disappeared, to be seen later showing some very pretty flappers over *Groote Schuur*. Lady Rose-Innes, the Mayor and Mayoress, Sir Thomas and Lady Smartt, Lady Chaplin, Mrs. Burton, Lady de Waal and the Countess Russell, Lady Mitchell, Lady Lukin and all the notabilities of Cape Town were there. It was a splendidly successful affair, and there was genuine regret among the guests when it came to an end.

Chief Justice to Retire.

Before the new Governor-General arrived the work in the interim had been very ably performed by Sir James Rose-Innes, the Chief Justice. All who know Sir James realise that he is a man who does not spare himself in his public work. I do not suppose there is any other public man in South Africa who works so conscientiously and yet with so little publicity as he. Always he has avoided anything that is likely to bring him into the limelight. Lately, his health, I hear, has not been too good, and the increasing strain of public duties has caused him to contemplate retirement. He is probably as well known in the Transvaal as in the Cape, and there will be genuine hopes that leisure will bring to him better health and more activity.

The Changed Maritz.

While the guns were booming out their welcome to the new Governor-General, a strained, dramatic scene was being enacted in the New Magistrates' Courts, where "Manie" Maritz was undergoing the preparatory examination into his actions during the campaign in South-West Africa. On this particular day Maritz, seated in the dock between two policemen, seemed to be lacking the optimism and bravado that characterised his first appearance in these courts. Then, he had driven to the court in a private motor-car; he had strolled casually into the room and chatted pleasantly with several friends. He had smiled at his wife and waved his hand as he entered the dock. Furthermore, after the

(*Continued on page 25*).

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JOHANNESBURG, Tuesday afternoon.

THOUGH the groups have declined to accede to the polite requests of the Labour Unions for an advance in wages or a cost-of-living allowance, the Chamber of Mines, "of its own volition," to quote the official *communiqué*, has agreed to a bonus on wages regulated by the net gold premium, of 1 per cent. in wages for each sixpence rise above a *net* price of 90s. per ounce. It will be limited to earnings of £40 per month; and to 15 per cent., and will only apply so long as the native labour position is satisfactory. This is a reasonable stipulation, as any material shrinkage in native labour would offset much of the advantage accruing from a high currency premium.

There is considerable margin between the price one sees quoted from London in the papers, which depends upon the London-New York exchange, and the net price actually realised by the industry. Everybody who can, is having a "bite" at the premium, the banks now taking the substantial morsel of a million a year, at the existing exchange rate of well over 3 per cent. Why, this must be even more "grateful and comforting" than the celebrated cocoa! Notwithstanding all the pundits may say as to the banks being controlled by *force majeure* of the trade position, and not being able to help themselves, the fact remains that the mines have to pay heavily for the luxury of the South African pound standing at a premium compared with its British brother. By the way, the rise in the sight-draft rate to 3⅞ will enable London to sell shares profitably in Johannesburg, provided always that there is the demand for them.

Punters' profits in Simmers, referred to last week, have proved elusive, if not evanescent, as the scheme when officially published was not at all well received. From 3s. 8d., to which they were prematurely rushed on Wednesday, heavy selling immediately brought them back to 3s., while at the moment of writing they are no better than 2s. 9½d. The market certainly does not take at all kindly to the idea of five million half-crown shares floating around; somebody said that brokers would be making a "halfpenny price" in them before long. Whereas the market had been going for a one-to-four, or at worst a one-to-five, reconstruction, it has turned out to be on a one-for-eight basis, inasmuch as the face-value is cut down from 20s. to 2s. 6d. When the scheme came out it was more a case of "shelling" than of selling!

On the other hand, the Robinson Deep Company's decision to issue the 100,000 reserve "B" shares was well liked by holders of them, as it hastens the dividend era. The quotations for "A's" and "B's" are now practically the same at 31s., and "B's" in the excitement just passed "A's," as Mr. Alfred Lewis, the well-known market exponent foretold a year or more ago they would.

Modder Easts have had a further rise of 1s. 6d. to 11s. 1d. Whether you will take your profit on purchases much lower down is a matter for your own decision. There are rumours of a reconstruction on a one-for-two basis. Durban Deeps are eighteenpence better on the week at 23s. 9d.-24s. The prices of some shares at the moment remind one of telephone numbers and are incidentally a study in "sixes." Thus Government Areas are 6/6/6, say "six double six." Brakpans are 66s., say "double six"; City Deeps and Crown Mines are 60s., say "six oh." Just as the lunch-bell rang Crowns were bid for at 61s. on expectations of a "bonzer" output for January. In the quarter this mine has accomplished the huge footage of 20,500, or well over three times that of Government Areas. Nearly 70 per cent. was payable, both reefs showing good values, while the profits improved to £355,000, representing just over half-a-guinea a ton.

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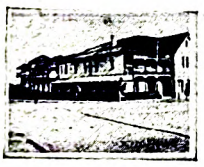

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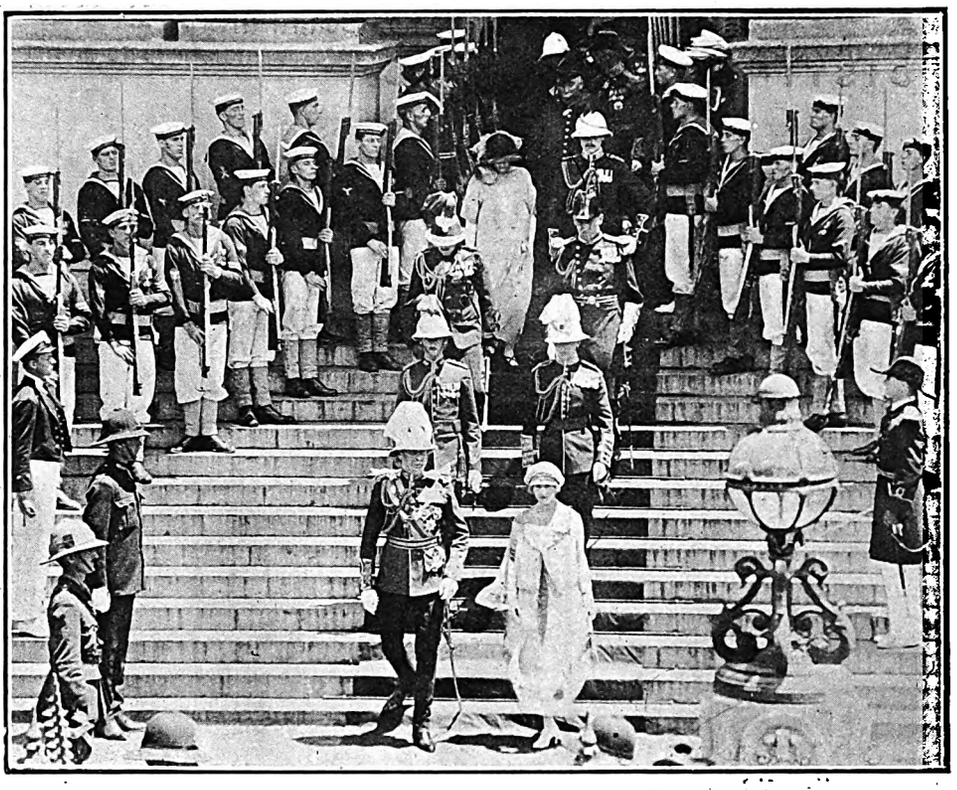

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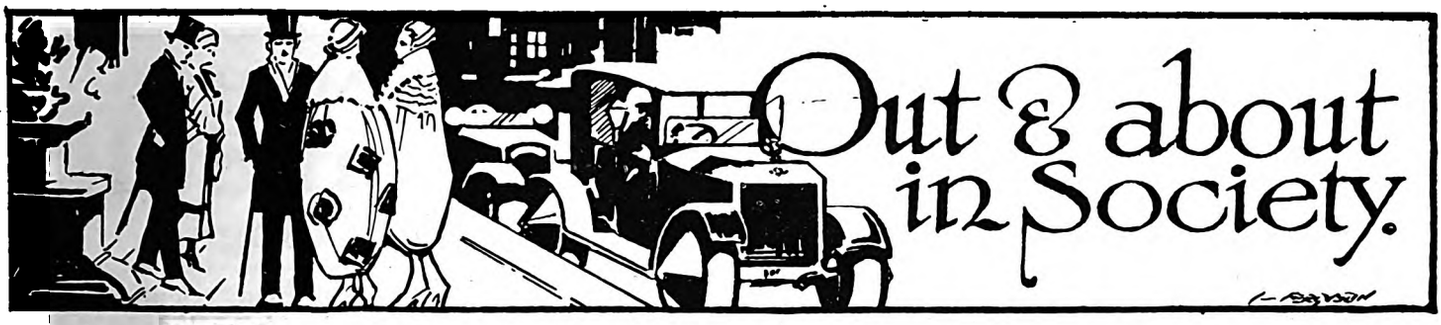

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* The South African Pictorial, *P.O. Box 1574, Johannesburg.*]

South Africa Revisited.

The outstanding event of the week has, of course, been the visit of Lord and Lady Selborne to Pretoria and the Rand, and they must be very pleased with the warm welcome they have received; a welcome that shows that their memory has remained in the hearts of the people who recognised them not only as the "first in the land," but as friends. The General Executive and Pretoria Branch of the Guild of Loyal Women gave an "At Home" to welcome the Countess Selborne in the Cecil Hall, where dainty tea tables were set round in the large hall. Mrs. J. Anderson, M.B.E., the President-General, received her, and two bouquets were presented, one a very beautiful early-Victorian posy and the other a bouquet of choice carnations, from the Guild and from the Grand Council of the Guild. Lady Selborne wore a *chic* white alpaca coat and skirt and a black hat trimmed with a plume, and Mrs. Anderson was

CAPTAIN REGINALD HARGREAVES, M.C., A.D.C., AND MRS. HARGREAVES.

Captain Hargreaves is on the staff of the Earl of Athlone, South Africa's new Governor-General. He was in the Rifle Brigade, and was formerly A.D.C. to the late Field-Marshal Sir Henry Wilson. He is the only surviving son of the late Mr. C. R. Hargreaves and Mrs. Hargreaves, of Remenham, Wraysbury, Bucks., and was married at St. Paul's, Knightsbridge, on December 20, to Miss Alison Jean Ogilvie-Grant, youngest daughter of Mr. and Mrs. W. R. Ogilvie-Grant, of Farley Hill Cottage, Reading.

"S.A. Pictorial" photos.

very smart in black and white with a black hat. During the afternoon Lady Selborne spoke of the foundation of the Guild and the excellent work that is being done by it. It was a very pleasant gathering, and its informality made it possible for everyone to meet the guest of the afternoon. In Johannesburg the Earl and Countess Selborne are staying at the Carlton Hotel. On their arrival on Saturday they were welcomed by the Mayor, Councillor M. J. Harris, and the Mayoress, in their private suite, Mr. Lynas being in attendance on the Mayor. Mrs. Harris wore a *chic* black *marocain* cape over a pale blue *crêpe-de-chine* gown, and a black georgette hat, and her small son Dennis presented a bouquet. Sir John and Lady Harrington, Sir Henry and Lady Hall and the Hon. H. C. Hull are among prominent people who have just arrived in Johannesburg and are staying at the Carlton.

New Refuge Home for Boys.

In the midst of all the gaiety the usual good work of Johannesburg has gone on steadily, and a notable event was the opening of the Refuge Home for Boys at Brixton, which was performed in the most charming manner by Mrs. L. E. Neame, who spoke of the noble work that the Children's Aid Society is doing for the town. It was a pleasure to inspect the Home, which is a single-storey building with a large quadrangle and a *stoep* on three sides. There are fine dormitories, dining-room and the usual offices, and many a lad will find in the Home a start in life and new hope for the future. Among those present at the opening ceremony were Mr. L. E. Neame (Editor of *The Rand Daily Mail*), Mrs. Norman Anstey, Mr. F. W. Mills (who introduced Mrs. Neame), the Rev. Mr. Cutten and the Rev. Mr. Brandt, Dr. Baumann and Miss Bain (the Secretary of the Children's Aid Society). As the key was being turned in the lock the sun shone forth with brilliant splendour, a good augury for the future.

"Burns Nicht."

The Caledonian Society held a very successful gathering in the Selborne Hall, when a Burns Nicht concert was followed by a jolly dance, the President, Professor J. Orr, and Mrs. Orr making the best of hosts and hostesses. Mrs. Orr wore a lovely *vieux rose* gown with cross-over corsage. A special feature was the singing of the songs of Mrs. Whitford-Turner, who is at present visiting South Africa and is staying at the Langham Hotel. Mrs. Stanley Anderson, who is so well known and has such a sympathetic way of rendering her songs, sang a delightful trio, "The Mist on the Hills," "Sleep" and "The Fairies' Garden." Miss Ivy Nankervis interpreted "Love's Anchorage," another song-cycle which was received with great applause. Later in the evening Professor Orr introduced Mrs. Whitford-Turner, who wore an exquisite gown of white with touches of black, and she said a few appreciative words of thanks to the audience and to the singers. There is always an air

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of general good humour and perhaps—is it?—homeliness about the Scottish functions that appeals to everyone, and, well! I am waiting for St. Andrew's Nicht and the haggis!

"The Wizard of the Wire."

For the past two weeks one has grown so used to seeing, at the Empire, the slim figure of Con Colleano dancing with uncanny ease, turning somersaults and, with consummate grace, one could almost call it—floating on the wire, that few people realise the years of practice behind the act. Chatting to him the other day, he told me some interesting things. Con is only 23 years old and is of Spanish descent. As a child he was delicate, and his mother was constantly taking him to the family physician, who eventually and, as it proved, wisely decided that the young patient was languishing for lack of excitement and thrills, and prescribed physical exercises of a strenuous nature. Young Colleano became a proficient boxer and all-round gymnast, and his health improved wonderfully. Eventually he became instructor to the younger members of the gymnasium, and that was more or less the beginning of his present career; for, when he had reached the age of 16, his mother, realising the enormous improvement in his physique, advised him to take up an athletic life professionally. Colleano at once became ambitious to excel, and since then he has taken part in fifteen different gymnastic acts, including bareback riding, flying trapeze work, general acrobatics, high diving, looping the loop on roller skates, and other such-like daredevil performances which, to the general public, appear to require unusual nerve. "But I find," says Colleano, "that my nerves are quite normal, and that all I need is confidence and dexterity. With these qualities on my side I became ambitious to achieve something that had never previously been attempted, and I decided to become a wire-walker above the ordinary. To have a desire to do a certain thing, and to accomplish it, are two different matters; but through strong will-power I concentrated on one plan—to commence practice and to persevere in practice. I noticed that the majority of wire-walkers used some sort of an aid to balance themselves—an umbrella or a long pole—and that they also used a thick rope or a cable. In order to go one better, I commenced to practise on an ordinary steel wire three-eighths of an inch thick; and hard practice it was, as no one but myself will ever know. Since then, amongst other feats, I have taught myself two which I think are unique. The first is a double back-somersault; that is to say, from a standing position on the wire I spring into the air, turning two complete revolutions backwards before once again landing on the wire in the position from which I started. This feat takes approximately two seconds to perform, but I had to practise it from four to eight hours a day for five years before I acquired the knack of it. The same applies to my forward somersault, which does not look so difficult, but is really more so, as in this somersault my feet, preceding my head, obscure my view of the wire and make it impossible for me to see my landing-place. In these two feats I have achieved my ambition and claim that I have in them a world monopoly."

THE NEW COMPTROLLER OF THE HOUSEHOLD: MAJOR U. F. ALEXANDER.

Major Alexander, Coldstream Guards, has come to South Africa as Comptroller of the Household to the new Governor-General, the Earl of Athlone. He was at one time A.D.C. to the Sirdar, has been in the Foreign Office, and is a first-class horseman and won the Guards' point-to-point before the War.

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At the Carlton.

Some really wonderful gowns were worn at the Carlton *souper dansant* on Friday, and I noticed that pink seemed to be very much worn in all its varied shades. Mrs. Honey wore a very *chic* pink gown of georgette with side-panels edged with silver thread and wide silver thread embroidery round the hem of the skirt. Mrs. Percy Hollins had on an extremely elegant white gown with tiny crystal bead-work, and Miss Visser came in powder-blue made with tiny tucks from the round neck to the hem. Miss Cissie Smits wore pink with panels of *écru* laces and a low waist-belt of the *charmeuse* which formed the underskirt. Mrs. Clem Webb came in black laces over primrose with a *chemisette* of white net, and her daughter, Mrs. Howes, wore a lovely black gown with rose and green flowers in bead-work as a pattern, and at the hip a *diamante* buckle. Mrs. Owen Letcher came in the palest of blues with embroidery of silver on net, and a large bow at one side. Miss Patricia Rossborough, the clever pianist who is appearing with Miss Hilda Nelson at the Empire, was very charming in shell-pink georgette with a *bateau*-neck edged with silver lace and insets of silver insertion on the skirt. Mrs. P. N. Anderson was very elegant in black, the skirt being made in folds laid on cross-wise and the waist-line being outlined with a narrow green band and *motifs* of baskets of roses. Mrs. McGill Love also wore black—georgette embroidered in jet beads and a wide

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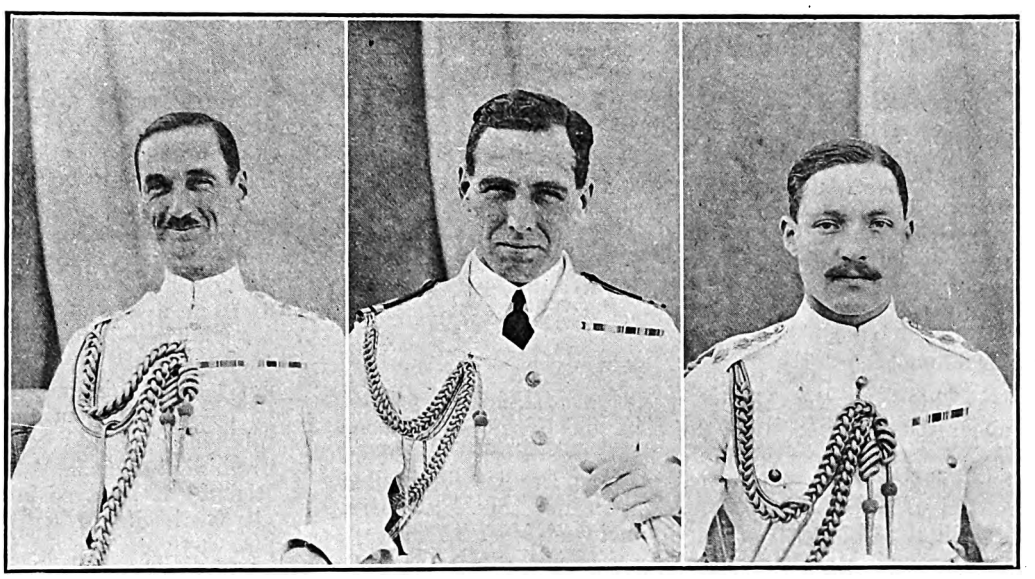
sash of georgette. Mrs. Victor Crawford had on black chiffon velvet with short sleeves cut in side-bands on one side to show the arm and on the other side in a strap of pretty coloured flowers in silk. Miss Nora Bancroft was very handsome in pale grey with bead embroidery and at the waist a large flower of rose ostrich feathers. Miss Slater was very dainty in jade-green with an overdress of net embroidered in jade silk leaves. Among the men present I saw Mr. McGill Love, Mr. P. N. Anderson, Captain Chamberlain, Dr. Short, Mr. Strawbaun, Mr. Squires, Mr. Coe, Mr. L. Marks, Mr. Percy Hollins, Dr. Crinzo de Cottens, Mr. Victor Crawford, Mr. Victor André, Mr. Philip Levard, Mr. Owen Letcher, and then, of course, there were numbers of parties all making the most of the excellent music and good floor. The Palm Court was full also, and I saw there Colonel and Mrs. Thackeray with friends, Mrs. Thackeray in a lovely black gown with lace sleeves. Mrs. Sam Marks was extremely elegant in deep purple velvet and georgette, and wore some lovely pearls.



MEMBERS OF THE EARL OF ATHLONE'S STAFF.

Left: Captain the Hon. Bede Clifford, son of Lord Clifford of Chudleigh. He was Secretary to Prince Arthur of Connaught, and has remained in South Africa to act in the same capacity to the Earl of Athlone. *Centre:* Lieutenant G. Hawkins, R.N., A.D.C. (the first Naval A.D.C. for many years to be attached to the Staff in South Africa). *Right:* Lord Bingham, A.D.C.

"S.A. Pictorial" photos.

Lord Selborne at the Rotary Club.

I went this week for the first time to one of the Monday luncheons given by the Rotary Club, and listened with the greatest interest to the considered and really wonderful speech by Lord Selborne. You could have heard a pin drop as he spoke, a grey-haired distinguished figure, standing quietly at the top table and speaking with quiet, powerful words, without undue emphasis or gesture. And indeed his words needed no embroidery of any sort to drive them home to us. Lady Selborne, in a white alpaca coat and skirt and a black hat, accompanied him, and they were received by the President of the Club and Mrs. Rusterholtz. Mrs. Rusterholtz wore a very charming summer gown of the palest pink with white insertions and tiny frills forming a long front-panel. Her *chic* hat was also of pink to match. Among the guests I saw Sir Lionel and Lady Phillips, Lady Phillips very elegant in a black and white silk gown made with elbow cuffs and collar of black georgette and a smart black satin hat with black glycerine feathers and an autumn-shaded wing in the front. Lady Dalrymple wore a smart blue gown with a satin stripe, the sleeves being of silk Paisley in blue and white and having slots of blue lined with Paisley from the collar to the waist at the back. Her gold hat was painted with large roses and was very smart. Sir Henry and Lady Hall, visitors to the Rand, came with Mr. and Mrs. Seals Wood, Lady Hall wearing a handsome black silk lace gown with an almond-green hat trimmed in the front with berries and acorns of the same shade. Mrs. Seals Wood had on a mauve and white striped silk frock and a pretty black hat with lace bows. Lady Cullinan came in navy-blue trimmed with *passement* in bronze and gold, and an old-gold hat banded with ribbons. Mrs. Boustred, who is the wife of the hon. secretary of the Rotary Club, came in black georgette and hat *en suite*, a very smart *toilette*. Mrs. Emrys Evans wore slate-grey satin and a black hat with a large black cockade in front. Of course, the Mayor and Mayoress were present; Councillor and Mrs. Harris are making a name for themselves with their reputation for genuine hard work. They are taking a real interest in the work of the city and have established themselves in the hearts of the people who know. Mrs. Harris was very well gowned in black *marocain* with wide lace sleeves and touches of turquoise-blue, and her black hat was of lace and georgette and had a black mount in it. Mrs. Fearnhead wore a pretty muslin gown of pink and blue and a straw hat of primrose shade. Mrs. S. Moore came in a sage-green gaberdine coat-frock embroidered in braid, and a yellow hat. Mrs. Percy Leon wore a yellow and white gown and a blue hat. Mrs. Grunow Davis had on black and white with a black hat, and Miss Carrick a white gown with a flower-trimmed hat. Mrs. Ashburnham came in black and white and a black hat. It was a very pleasant lunch, and the main object of the Rotary Club, one was not surprised to hear, was good fellowship. And, of course, the arrangements of the Scientific and Technical Club were perfect, as at all their functions.

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Women Workers.

Lady Selborne has really been very hard-worked during her visit here. The same afternoon she attended a meeting of the League of Nations Branch of the National Council of Women Workers, held in the Mayoress's Apartments, which was extremely well attended, Mrs. Scandrett, the President of the Council, being supported by the Mayoress and Mrs. Selina Hirsch, B.A., the secretary. There were numbers of well-known women present, and afterwards the Mayoress entertained some of them to tea at the Carlton Hotel, where the large drawing-room had been placed at her disposal. Lady Selborne is, by the way, the sister of Lord Cecil, of League of Nations fame.

Mayor's Luncheon Party.

On Thursday the Mayor gave a delightful private luncheon party in honour of the Earl and Countess Selborne at the Carlton Hotel, the tables being beautifully decorated with choice flowers and ferns. Among the guests invited were the Deputy Mayor (Mr. A. Atkins), Mr. and Mrs. Ashburnham, Colonel Godley, Colonel and Mrs. Thackeray, Councillor and Mrs. S. Hancock, Councillor Geo. Hay, Councillor and Mrs. Fearnhead, Councillor and Mrs. Law Palmer, Councillor and Mrs. Port, Councillor and Mrs. H. A. Young, Councillor and Mrs. Kelly (these Councillors being the chairmen of the various Town Council committees), Mr. Pattison, Mr. and Mrs. Easton, Dr. and Mrs. Porter, Colonel and Mrs. J. Irvine Smith, Mr. and Mrs. B. Andrews, Mr. and Mrs. Sankey, Mr. and Mrs. W. Gemmill, the President of the Chamber of Commerce and the President of the Chamber of Industries, and Mr. and Mrs. Spencer.

The Return of a Favourite.

A London favourite does not always make good in Johannesburg—we have had examples of that time after time—but there is certainly one man who can look back on his reception this week with pride, and that is J. W. Rickaby. Chatting to him in his dressing-room, he told me how very delighted he was to be back in South Africa and how during the first few days he had done nothing but walk down the streets and meet all his old pals. And when he stepped on to the stage on Monday evening, that was the time he must have realised the warmth of his welcome. A big, hefty man, with a very engaging smile, a fund of humorous stories, and an enjoyment of life that is rare in these *blasé* days. He is invariably cheerful himself, so his work is not forced in the slightest, and it does not take much of a prophet to be certain that in a day or two all the jazz-bands will be playing and everyone singing his tuneful numbers. One thing impressed me greatly, and that was how the artists on the bill who had worked with him in England looked forward to his arrival. "Good old Rickaby!" they told me; "a real good sort." And if that is how one's collegues speak in a profession where only the few can make good and where there must be a certain amount of jealousy, as in every walk in life, then Rickaby, the man, is a man worth knowing, and Rickaby, the artist, is worth hearing, not once or twice, but many times. Rickaby has sung in most parts of the world, and started right at the bottom of the ladder singing in small hotels, where the barman announced: "Bring in t' stage, singer's coom"; and, the small wooden platform, or box, being brought in, the *habitués* of the tap-room filed in and listened, a critical audience for anyone to serve an apprenticeship before. "In those days," says Mr. Rickaby, "if they liked your song, first one man and then another would offer you a pull at his beer. They had different ideas of etiquette then." Mr. Rickaby was, of course born in Lancashire. No. I shall not tell you his age—it was told me in the deepest secrecy. Of course the idea that only women mind their ages being told was exploded years ago: one has only to look up a few prominent men in "Who's Who" to get many a surprise. Rickaby has played in all the big London music-halls and in all the leading towns of the provinces, and has toured in almost every part of the world, returning to the Homeland with new songs and gags; and that naturally is why one never tires of him. For this visit he has brought out num-

(*Continued on page 24.*)

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Three of the wives of Rameses II. have their hair "Henna'd."

THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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TRAVELLIN' AROUND.

(*Continued from page 2.*)

modestly put her boy's ability down to "old fighting stock." The ten-year-old fighter happened to be Walter Sayers, great-grandson of old-time Tom Sayers, whose 42-rounds battle with J. C. Heenan in 1860 figures as one of the most sanguinary fights in the pages of ring-history. With Sayers burdened with a broken arm and Heenan practically blind, the fight was pronounced a "draw." It was the champion's last bout. It was fought at Farnborough, on the banks of the Blackwater Stream, which divides Surrey and Hampshire, so that if the police of one county interfered the "scrap" could be shifted across the boundary. After the battle much celebration took place at a "pubbery" named "The Tumble-Down Dick," which still survives and is famous for its collection of fistic pictures. The meadow in which the fight took place was afterwards part of the property acquired by the Empress Eugénie of France, and in it the charger belonging to the Prince Imperial (who was killed in the Zulu War) lived the last of his pensioned-off days. By a queer coincidence, a paper I have just received contains a paragraph stating that for the purpose of enlarging a recreation ground adjoining St. Mary's Church, Woolwich (London), amongst other headstones removed and replaced by commemoration tablets is that of Tom Sayers. This statement, I rather fancy, is incorrect, as I have an idea that Sayers was laid to rest in North London, and that it was Tom Cribb who was buried at Woolwich.

Highly Commended!

I know the Church of St. Mary at Woolwich—it lies a short distance from the ferry—and remember the churchyard more particularly for a headstone whose engraving ran: "Here lies Major Brown, of the —— Artillery, who was accidentally shot by his servant." Then followed various dates, and finally the cryptic quotation: "*Well done, thou good and faithful servant*"!

NOTES AND NEWS.

(*Continued from page 4*).

saving *Muriel's* life, this time from a prowling Afghan who is just on the point of knifing her, *Captain Ratcliffe* succeeds in getting her away to the Resident's bungalow, where the third and final scene of the first act occurs. In this scene *Nick* asks *Muriel* to marry him, and, out of gratitude, she consents; but when she overhears the ill-natured gossip of the station—that he could not very well do less than ask her to marry him after compromising her by being out all night with her in a cave in the hills—she changes her mind and throws him over; and the intrepid *Nick* goes back to the wars with a joke on his lips and despair in his heart.

Doings in Devonshire.

Meanwhile *Muriel* goes to England to live for a time in Devonshire with her friend *Daisy Musgrave* (Miss Netta Westcott), to whom, rumour says, *Captain Blake Grange* had once been engaged; or, perhaps, more than engaged. At any rate, *Captain Blake Grange* is now a V.C. for his share in the defence of the fort, and he dangles after *Muriel* to Devonshire, where he becomes engaged to her and incidentally renews his *liaison* (or whatever it might have been) with *Daisy*. To them arrives *Captain Nick Ratcliffe*, now minus an arm, lost in the service of his country, and promptly employs moral suasion with the V.C. to break off his engagement with *Muriel*. At the same time *Nick* lectures *Daisy* (who is really a grass widow) and converts her from her unholy love for the V.C., who goes out into the storm and is drowned in saving people from a wreck. Of course *Muriel* doesn't understand *Nick's* behaviour, and upbraids him for sending *Blake Grange* to his death while hanging back himself, and once more *Nick* goes away, still joking outwardly but terribly cut up in reality.

Back in India.

In the third act they all return to India, where *Nick* disappears to the accompaniment of a report that he has gone into a monastery in Tibet. In reality—but what happens in reality you will, of course, know if you have read the novel; and if you have not read the novel you will find out when you see the play at His Majesty's. *Nick* has sworn that any further proposals of marriage between *Muriel* and himself shall be done by *Muriel*; and as Miss Dell's motto of "Love conquers all things" is once more justified at the finish, you may be sure that he finds a way of bringing her to his side and that everything ends happily.

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Reversal of Form Referred to the Jockey Club.

HORSE THAT MUST LEAD ALL THE WAY.

By "ONLOOKER."

VISITORS to the Auckland Park course last Saturday found quite a transformation in the enclosure since the last meeting held by the Club in 1923. The new stand, which affords accommodation for some 2,000 people, is now finished, and all obstructions to the view from the stand, including the stand which for many years was situate in front of the dining-room, and the original judge's box, have been removed. There is now also ample

Room for the Ring,

and there is a great deal more open space, thus doing away with congestion; and hitherto at times the congestion was vexatious. Most of the racegoers were well pleased with the new appointments. A portion of the stand is railed off primarily for ladies, and this part was fully utilised on Saturday, when the attendance, if hardly up to expectations, was a little above the ordinary of recent times.

* * *

Followers of the favourite had a bad day, for it was not until the last race that the first-choice runner did the trick, and by that time the majority of backers had empty pockets. The favourite to prevail was Princess K in the top-class sprint event. On paper

The Field for the Race,

including as it did King's Daisy, Sporting Ally, Hurra, Bright and Peroxide, looked a strong one. There was, however, no money for those named, Priory Girl being next in demand to the winner. The task for Princess K, who now runs in the colours of Mr. A. Makein, proved a very easy one, she being three lengths out from the runner-up, Delphinium, like the winner an imported six-year-old.

* * *

With Barretto an absentee, Stage Girl seemed the one with the best credentials in the race for maiden two-year-olds, but in the market Jasmine was preferred to Mr. O'Meara's filly. While Jasmine failed to get into the money, Stage Girl won with apparently a lot in hand from the third favourite, Antique. Stage Girl, though by no means reliable, can go a bit "when so disposed."

* * *

A stirring finish was witnessed in the third-class division of the Auckland Park Handicap between the two six-year-olds, Grey Pietri and Berry. The two were being hard ridden over the last furlong, and crossing the line the judge was unable to separate them. The run-off was also very close, both the old geldings putting it all in, and it was only in

The Last Few Strides

that the grey managed to head the other. The owner of Grey Pietri, Mr. T. Fisher, saddled up another winner later on. This was the three-year-old Norwood, who readily accounted for a big field over the mile in the second division of the Auckland Park Handicap. Scarlet Cap and Whitadder were the popular selections for the race. The last-named finished second, but Scarlet Cap got no nearer than seventh.

* * *

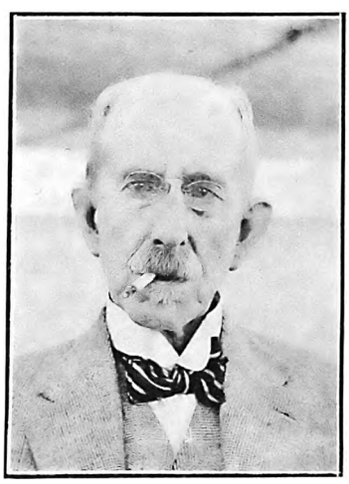
The success of Welcome Stranger in the chief event, the course being a mile and a quarter, was not at all welcome to the bulk of racegoers. Welcome Stranger had let his backers down very badly two weeks before at Benoni, where he started an odds-on favourite in the mile race won by Versar. It was certainly a startling reversal of form to find Welcome Stranger at the Park making hacks of the opposition; for he went out with the lead from the start, was not headed, and

Passed the Post

with a lot in hand. The field he beat could be regarded as better class than that at Benoni. Brown Study, who finished two heads behind Versar, was one of the field on Saturday with only a few pounds difference in the weights as compared with Welcome Stranger on their previous meeting. Pullen had tried Lang Syne better than Brown Study for the race at the Park, but although the selected gained second place he had no chance with the winner. Welcome Stranger started at 10 to 1, Daniel's Hope, who finished fourth, going out favourite at 5 to 2.

* * *

The Stewards sought an explanation of Welcome Stranger's reversal of form, which they did not deem altogether satisfactory, and have referred the case to the Jockey Club. The trainer of Welcome Stranger attributed the horse's failure at Benoni to his not being allowed to run along. The jockey, however, was not to blame for this, his instructions being not to force the pace, but to send the horse out when in line for home. At Benoni Welcome Stranger, when called upon for an effort, refused to respond. Williams says he has now come to the conclusion that the horse will only do his best when sent to make every post a winning one, seeing that in



LORD WOOLAVINGTON,
The noted English owner, who is on a visit to South Africa.
"*S.A. Pictorial*" *photo.*

The Two Races He Has Won

he has on each occasion led from barrier-rise. There are, to be sure, some horses who sulk when not indulged with the lead, but Welcome Stranger is a discredit to his sire, that great stayer, Son-in-Law, if he is one such. The stock of Son-in-Law are noted for coming through a field and battling out the finish. It is understood that Welcome Stranger cost Mr. Epstein 1,500 guineas in England. Without seeking to draw inferences, it is curious that at Benoni the favourite from Mr. Epstein's stable was badly beaten and the comparative outsider, Scarlet Cap, scored. The latter was favourite at the Park and was beaten, while Welcome Stranger at an outside price won.

* * *

Should the Courts decide that racing can go on at New Clare at mid-week there is little doubt the Rand Sporting Club, the latest racing institution on the Rand, will become a flourishing concern. Though the course at New Clare leaves much to be desired, it is obvious that a ground in such close proximity to Johannesburg has a distinct pull over the Wednesday clubs conducting racing outside the area defined in the Act. There is no need to "start the ball rolling"

At New Clare

before 2 p.m., and thus the half-holiday keepers can get to the course in ample time to witness the full programme of

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sport. The New Clare management can, indeed, with weather conditions at all favourable, count on an attendance far in excess of that which can be drawn to Krugersdorp or Springs. This was exemplified at the re-opening meeting at New Clare last week, a very large company being present. The finding of the Court as to whether, with no Saturday dates available, the Rand Sporting Club is to obtain sanction to race on Wednesdays is being awaited with no small amount of interest.

* * *

The weights for the Grand National and the Lincolnshire Handicap were declared last week, which is a reminder that the racing season in England is close at hand. The present-day chasers may not be of the same calibre as those of some former years, but this time, as formerly, the top-weight is fixed at 12 st. 7 lb., which, with a 10 st. minimum, is not an excessive impost.

A Previous Winner,

Music Hall, heads the list. Two other winners are engaged, Shaun Spadah with 12 st. 5 lb., and the hero of last year's contest, Sergeant Murphy, with 11 st. 10 lb. Sad to relate, the Sergeant cannot again have the services of his gallant Aintree pilot, for it is but the other day that cable information was received that Captain Bennett had succumbed to injuries received from the fall of his mount in a steeplechase.

* * *

Generally speaking, only one or two outstanding performers appear in the entry for the Lincolnshire. The outstanding performer in the list this time is Epinard. Awarded 10 st., one would suppose the French colt will not be required to take part; this not on account of his

Being Over-burdened,

but for the reason that Epinard can have weight-for-age races to go for at Ascot and elsewhere, and it is hardly likely he will be sent for the big opening handicap with the record weight in the saddle. Acceptances will be taken this week, when a better idea can be formed of what's what.

* * *

The racing this Saturday is at Germiston. The programme is an attractive one and there is promise of big fields. Selections:—

12.50 p.m.—Stewards' Handicap, 5 furlongs.
Gard's selected 1, Blue Dye 2, Enchanter 3.

1.35 p.m.—Rose Deep Handicap, " B," 6 furlongs.
Dodge 1, Santry Bay 2, Dinorah 3.

2.10 p.m.—Rose Deep Handicap, "A," 5 furlongs.
Glasgow 1, Moonrise 2, Overall 3.

2.50 p.m.—Pony and Galloway Handicap, 1 mile.
Paper Fan 1, Elvira 2, Sea Moment 3.

3.30 p.m.—Park Hill Handicap, " B," 1 mile 3 furlongs.
Whitadder 1, Edelwild 2, Duro 3.

4.5 p.m.—Rose Deep Handicap, " D," 7 furlongs.
Royal Fun 1, Deputy 2, Cobweb 3.

4.40 p.m.—Park Hill Handicap, "A," 1¼ miles.
Jungle Call 1, Randall's selected 2, Helvellyn 3.

5.15 p.m.—Rose Deep Handicap, " C," 5 furlongs.
Elegant 1, Congress 2, Eriskay 3.

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OUT AND ABOUT IN SOCIETY.

(*Continued from page 20.*)

bers of new songs, but every now and then an insistent demand comes from stalls or gallery for one of the old favourites. " Let's be chums," I should imagine to be Mr. Rickaby's motto, and his mascot is one of those black cats, so popular a few years back, that are called " Keep on smiling "—which is really very symbolical of the owner.

At the Empire.

There are some very wonderful turns on the bill at the Empire this week, and of the old ones the Hilda Nelson Trio have certainly not outstayed their welcome. This week Miss Nelson is wearing a wonderful gown of palest shell-pink georgette made with ruching round the waist-line, which is outlined with silver berries and leaves and has a bunch of silver ribbons at one side. The folds of the skirt and the hem are edged with silver, and the *bateau*-shaped neck has a band of narrow fur round it. It is a very charming *toilette*. And Patricia at the piano wears *ciel*-blue cut on elegant lines, with side-falls of blue flowers. Leo Brampton and his partner give a wonderful classic posing and equilibristic act in a novel setting; and Fran-Klint is not the gentleman I should recommend you to play poker with—his manipulation of the pack is much too swift. I noticed many strangers at the Empire, which is not to be wondered at, as town is very full.

CARRIE.

HERSCHEL HENLERE.

At the completion of his season at the Tivoli, Cape Town, Herschel Henlere, the Canadian pianist-comedian, is to visit Port Elizabeth, East London, Bloemfontein, Kimberley, Bulawayo, Salisbury, Pietermaritzburg and Durban. He will also pay a return visit to Johannesburg, to appear for one night only.

THF LATE JACK PLEASANTS.

Details concerning the death of Jack Pleasants arrived by the last mail. He died in a nursing home at Bradford on January 2, following an operation on December 29 for appendicitis. He was taken ill on Boxing Day while playing the principal comedy part in the pantomime " Red Riding-Hood " at the Princess Theatre, Bradford. He was a native of Bradford, but this was his first pantomime engagement in his native town. He was 49. With the exception of eight weeks in South Africa a year ago, he had never appeared outside England. He refused numerous offers to go to America, and would not even go to Ireland. Nearly 30 years ago he started at the Hammersmith Palace at £3 a week. In recent years he commanded a salary of £250 a week.

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A CAPE TOWN CHRONICLE.

(*Continued from Page 10.*)

day's hearing he had resumed his conversation with his friends, his wife had come forward and flung her arms around him and kissed him, while the detectives waited patiently in the background. Then, on leaving the court, the crowd had surged forward to shake him by the hand, to acclaim him, and had half-carried Maritz and his wife to the waiting motor-car. It was a triumphant progress, but it had a very quick sequel. The next morning, telephones were busy, officials were barking, and the next time Maritz was taken from the gaol to the court it was in the prison van with other prisoners; two policemen were placed in the dock beside him, and his wife was not allowed to go forward and greet him. And when the day's hearing was at an end he was taken through the dock, down below, and so back to the gaol. Each day one finds the corridors outside the court crowded with people unable to gain an entrance.

Countess Russell and Tea.

A distinguished visitor to South Africa is the Countess Russell, who arrived recently in search of rest and warmth. She is known to a wide public as the author of those delightful books, "Elizabeth and Her German Garden," "Elizabeth in Ruegen," and "The Solitary Summer." When I talked to her the other day I found that she preferred much more to talk about the beauties of the Cape, its gorgeous scenery, blue sea and wonderful motor drives, than about her literary work. She was, incidentally, the cause of a little controversy here, a veritable "storm in a tea-cup." She had something to say about the habit of what she calls "taking afternoon tea at eleven in the morning." "I really don't know how you stand it," she said. "Don't you think it must be very bad for the nerves? I should be ill if I were fed every two hours." This is the sort of statement that rouses some people to write long letters to the Press in a laborious attempt to explain a habit which all South Africans admit and which really needs no defence. We all like our morning cup of tea, and should probably be a very disgruntled crowd if we did not get it. Yet, let me whisper, I saw the Countess at *Groote Schuur* the other afternoon, and to me she seemed to be thoroughly enjoying the cup of tea in her hands. I caught her eye over the rim of the cup—and she smiled.

A Music Festival.

Very soon we are to launch ourselves upon a musical week in Cape Town. It is to be in celebration of the tenth anniversary of the Orchestra, and the week's programme includes a rout, a ball and a supper. Anton Maaskoff, a famous Russian violinist (the son of Maurice Moscovitch), is to appear at several concerts, while a special choral night is to be given with the help of the choirs of the South African College of Music and the Cape Cambrian Society, and also the Municipal Choral Society. On a Saturday night the complete concert version of "The Mikado" is to be given by the Cape Town Amateur Operatic Society. One evening is to be devoted to "A Concert and Rout during the *régime* of Lady Anne Barnard (1800)," and will include old-world songs, madrigals, dances and pieces, the performers being attired in costumes of the period. The second half of the concert will include a performance of Wolf-Ferrari's comedy opera "Suzanne's Secret." I have been to several rehearsals of this opera, which is essentially modern and something in the nature of a musical experiment in South Africa. I think I may say that "Suzanne's Secret" really concerns the surreptitious smoking of a Turkish cigarette.

A Genius at the Piano.

I think I am right in saying that the remarkable pianist, Herschel Henlere, is the biggest success at the Tivoli since Whit Cunliffe got the whole audience singing that rollicking song, "Riding Down to Hout Bay in a Charabanc." But Herschel Henlere went one better. He got the whole audience standing in anticipation of the National Anthem while he played—"Yes, we have no Bananas."

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Let Mrs. Samuels' case be a warning to you. Consider the cause of your ailment for a moment, or ask your doctor, and you will realise that so long as your kidneys remain weak and inactive your rheumatic troubles cannot be cured. Embrocations cannot reach your kidneys, but De Witt's Pills can, and if you will be persuaded to get a box from your chemist to-day, you will obtain instant relief, and in a few days your trouble will be cured.

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Next Week's Calls.

WEEK COMMENCING MONDAY, FEBRUARY 4.

Tivoli, Cape Town.—Till February 5: Herschel Henlere, Bettino Cappelli, Louis Holt, The Femina Quartette, The Three Neslos, Brull and Hemsley. Opening February 6: "Jack and the Beanstalk."

Piers and Beaches, Cape Peninsula.—The Sur-Passing Follies of 1924.

Empire, Johannesburg.—J. W. Rickaby, Morris and Kuming, Stanelli and Douglas, Vardel Trio, Archie Graham and Marie Will Godwin, Leo Brampton and Partner, Fran-Klint, Winnie Travail.

His Majesty's, Johannesburg.—George Relph and Company in "The Way of an Eagle."

Orpheum, Johannesburg.—Carlton and Rosslyn.

Grand, Pretoria.—Bert Weston.

Criterion, Benoni.—Colleano, Lucan and McShane.

Rinko, Maritzburg.—Victor André, Guilly and Jeanny.

Criterion, Durban.—Turner and Berkeley, Hilda Nelson Trio, Loulou Dailly.

Theatre Royal, Durban.—Percy Hutchison and Company in "Brewster's Millions."

Grand, Port Elizabeth.—Opening February 5: Lynda Martell, The Shaws.

Palace, Bulawayo.—Opening February 5: Tom Clare, Syd. Moorhouse.

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HIS MAJESTY'S, MONDAY: GEORGE RELPH IN "THE WAY OF AN EAGLE."

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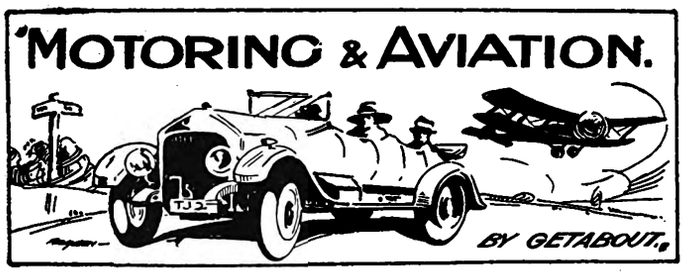


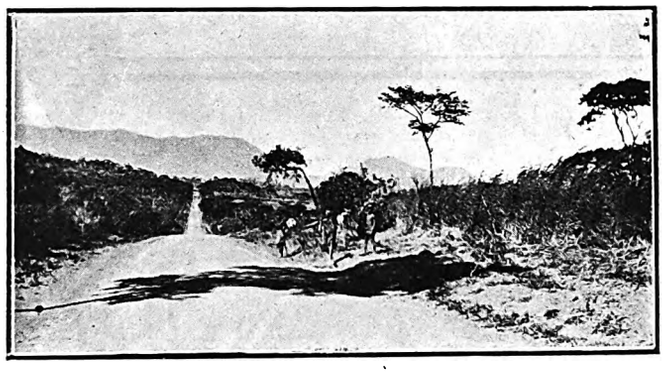
Trees Across the Pretoria Road.

A very severe storm swept over a portion of the Pretoria Road north of Halfway House last Sunday afternoon, and four or five large trees were blown over. One of these trees, although it belonged to the outside row of the double avenue, lay right across the road, and there was only just room for cars to pass. The buses returning from Hartebeestpoort later in the evening had some difficulty in getting past, and several motorists only saw the dark form across the road in time to make a hurried stop. In spite of the heavy rain the night before, many motorists from Johannesburg decided to chance it and go to Hartebeestpoort on Sunday. They found that it was easy to get through, although the road was bad for three or four miles outside Pretoria.

Motor-Cycling.

The annual general meeting of the Rand Motor-Cycling Club was held at the Goldfields Hotel, Johannesburg, on Wednesday, January 27, and there was a very large attendance. After the meeting a smoking concert was held in honour of Major R. Goldberg, who is leaving for England shortly. The chairman, Mr. Siddle, said that the large attendance was a mark of esteem for Major Goldberg, who had been one of the untiring workers in the interests of the Club since its inception. The proceedings at the meeting were quite lively, and there was an air of expectancy, for it was known that the question of the R.M.C.C. being truly representative of motor-cyclists on the Rand would be gone into. The chairman and other speakers defended the Club's policy of holding sports meetings, and mentioned that the "speedmen" were the only ones who really supported the Club. It was felt, however, that larger membership should be aimed for, as the Club only had just over 200. Special efforts will be made, it is understood, during 1924 to attract members. It was stated that the question of a racing-track for the Rand was still before the committee, and that the Germiston (Victoria Lake) scheme had not been shelved.

The Eastern Province Motor-Cycle Club has made application to have the headquarters of the Motor-Cycle Union of South Africa moved to Port Elizabeth for 1924, and the Pretoria Motor Club has suggested the Capital. It is generally felt, however, that the headquarters should remain at Durban for this year, in view of the very good work done as the result of having Durban as the centre during the past two years. The matter will be decided at the annual general meeting of the M.C.U., which is to take place some time in April.



A MOTOR ROAD IN KENYA COLONY.
New motor roads are being constructed in Central and Northern Africa. This picture shows one of the motor roads used for heavy transport in British East Africa. The road is good for fast motor travel for the greater part of the year, only very heavy rain making it impassable.

South Africa's Big Show.

The big motor show for South Africa for 1924 will take place at Milner Park, Johannesburg, in April. The Witwatersrand Agricultural Society announces the opening day of the Show as April 16, and all motor traders who have secured bays in "Motor Street" are planning their exhibits. It is certain that the motor exhibition will be a record, and the general public will have a wonderful opportunity of seeing the progress made by the industry. As on previous occasions, the motor section of the Show is certain to be the big centre of attraction.

A Subway Suggestion.

Although it has been suggested that the Jeppestown subway should be closed to all traffic except trams, this step is not likely to be taken, in view of a protective measure that has been suggested by the Municipal Licence Officer, Mr. A. Smorrenburg. It is his idea to place a central barrier between the two sets of tram rails, thus dividing the subway into two parts. Traffic would then be compelled to keep to the correct side, and overtaking and passing would be impossible. It is quite likely that the work of building the dividing wall, which need only be about 24 inches high, will be put in hand within two or three weeks.

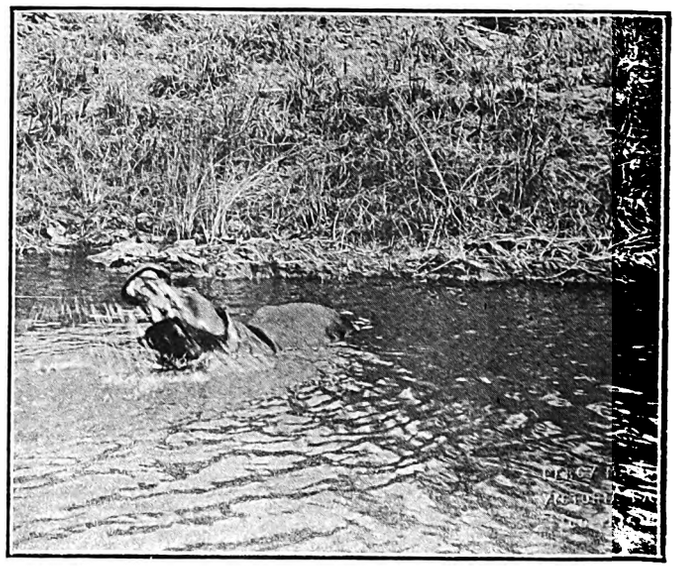
New Garage for Johannesburg.

One of the largest garages and service stations in South Africa is now being completed in Johannesburg. This will be for Messrs. Spencers Motor Co., Ltd., who will be Oldsmobile distributors in the Transvaal. The building is in the Motor Centre, and was formerly used by a building firm. Extensive alterations are being carried out, including the removal of pillars that would interfere with garaging of cars. A large doorway, eighteen feet in width, is to be one of the features of this modern station.

"T. J. 10,000."

The Municipal registration numbers in Johannesburg are on the 8,000 mark. It is possible that within a very short period we will see "T.J. 10,000" on the streets; but this will not necessarily mean that there will be 10,000 cars in service. At present there are about 6,000 cars actually running in Johannesburg.

The good, and still more the great, writer creates enduring employment. He is the employer of an ever-increasing body of workers, and has endowed industry for generations yet unborn.—*Life and Letters.*



HIPPO IN THE ZAMBESI NEAR THE VICTORIA FALLS.
Photo by Percy M. Clark.

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STAGE & CINEMA.

VOL. XVIII. No. 445.] SATURDAY, FEBRUARY 9TH, 1924 (Registered at G.P.O. as a Newspaper) PRICE 6D.

CLOWN WHO WAS GROCK'S PARTNER.

Anna and Louis, who will shortly be seen on the South African vaudeville circuit. For a number of years Louis was the partner of the celebrated French clown, Grock.

Photo by Fielding, Leeds.

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JAZZING ROUND THE WORLD.

By JENKYN.

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CALCUTTA.

THE *tonga*, its driver, and its pony deserve more than a passing mention. The last-named is a dingy beast with no manners, but he has his points—and not always the kind you can hang your hat on. He can go. I have sat behind a *tonga*-pony that has put on a spurt that wouldn't disgrace Rotten Row or the Rand Hunt. Also, he is a willing brute and a cheerful. He seems actually to like his work. In India the *tonga* or *gharry* is quite a respectable item in one's weekly budget, because its use is inevitable and unavoidable. But it is actually very cheap,

The Usual Price

being twelve *annas* for the first hour and eight for the second—for not more than three people. Thus three hefty blighters can see the sights of a town for a couple of hours for a trifle under sevenpence each. The psychology of the *tonga*-driver is curious. You must pay him his exact legal fare, or he will produce his tariff, and if you still refuse he will curse you and your ancestors right back to the time when they used to take in washing for a living. Beware of giving him more than his fare. If it is two *annas* over he will agitate for more and still more, clearly taking you for a Mug from Mugsville.

* * *

At Peshawar, where *tongas* are very dear, we spent quite a lot of money with one man (who appeared to have cornered all the best vehicles), not only for *tongas* but for hired hacks—our lads having added equestrianism to their other accomplishments. And the head-*wallah* actually had the cheek to ask for special *baksheesh* for the *tonga*-manager! The amount that he didn't get was surprising. There are *tongas* of the first-, second-, third-, and even fourth-class—the last being

Decrepit and Aged Vehicles

of an indescribable shabbiness, drawn by wretched animals in the last stages of senile decay. At Jullundur the tariff for a fourth-class *tonga* was two *annas* per hour! One wonders what sort of atmosphere the pony was fed on. *Tongas*, *gharries* and *tum-tums* are all distinctive in design, and the tariff varies in different towns. In Calcutta the British business man has his own private *gharry* with native footman standing behind, just like Pall Mall thirty years ago, before the motor era.

* * *

A lurid light is thrown upon caterers' profits by the prices charged for food at the restaurant attached to the Soldiers' Club at Jhansi. Here the catering is sub-let to a native, who makes a substantial profit out of excellent provender at the following extraordinary rates: A

Plate of Hot Roast Chicken,

with two vegetables, bread *ad libitum* and tea, costs ninepence. A sausage is a halfpenny; a plate of cowheel three halfpence; roast meat twopence per portion; steak and kidney pie twopence; and so on. We thought six *rupees* a day (eight shillings) for a decent family hotel was very reasonable, but are now rather inclined to consider that we are paying through the nose.

* * *

I have just been out to post a letter, get a postal order, and send a telegram. A simple enough achievement, surely, and one scarce worthy of record. But wait a bit. As it is a beautiful day, and not too hot, two of us elected to walk and to dispense with a *tonga*. The Post Office, we were informed, was in the *Bazar*, about fifteen-minutes walk from the *dâk*-bungalow in which we were living. After a meticulous search we discovered a tiny office, which was closed. We hammered at the door and eventually elicited a sleepy *babu*, who told us that this was

Only a Branch,

that it was not open till eleven—twenty minutes hence—and that he had no postal orders in stock anyway. He vaguely directed us to the General Post Office, and after many more enquiries, we found it. Here they had no postal orders under seven *rupees*, so I had perforce to get stamps, and send those instead. I was also told that the Telegraph Office was in another building about half-a-mile away. Thither we toiled, and at last finished our business, the whole job taking about an hour-and-a-half; and we must have walked at least two miles.

* * *

About those *dâk*-bungalows. My first experience of these places was at Jullundur, where the meal and the service were both so vile that we swore a mighty oath never again to visit one of those establishments. At Jhansi we had no choice, however, and to our surprise and delight we found that

The Dear Old Khansamah

who had charge of the place was willing and anxious to do everything to oblige us, that the place was scrupulously clean, that the simple but excellently cooked food was served *al-fresco* on the stoep, and that it was about as near a "home from home" as we had found in India. Which proves that hasty generalisation is both wrong and unwise.

* * *

The *dâk*-bungalows, by the way, are not like ordinary hotels, and their managers never advertise "From the *Khansamah* to the Consumer" style of thing. They are simply hostels for European wayfarers, built by

A Beneficent Government,

and the *Khansamah* is a kind of caretaker who is presumably paid a small salary and allowed to make a bit by food-charges. The bills run at about five *rupees* a day, which is not dear, all things considered.

* * *

I had my Christmas-dinner at a certain Calcutta hotel that shall be nameless. The menu was wonderful, but you couldn't get anything to eat. An army of waiters—there must have been almost as many as the guests—wandered aimlessly about, and one

Had to Fight for Service.

They brought me crayfish, bread, butter and mayonnaise, all separately, with intervals of not less than three minutes between each—and then I discovered that I had no fork! In this same hotel I wandered round over a quarter of a mile of corridors before I discovered my son's room—the lift being, of course, out of order!

* * *

Our band is at present playing at the Calcutta Exhibition for four weeks—a welcome rest from the trials of touring. The Exhibition itself has been a big success and everybody is happy. There are no very distinctive features about it, except, perhaps, the *Palais de Danse*, which is quite a fine building considering its temporary nature. By the way, by all the laws of acoustics

It Should be Terrible

for hearing, yet by some extraordinary accident it is perfect. Curious that the acoustics of big halls like the Council Hall in London, and the Town Hall in Johannesburg, should be unspeakable when every care of all the experts has been taken to ensure perfection, and yet a slap-dash temporary erection like the *Palais de Danse* at Calcutta has achieved what London and Johannesburg couldn't attain.

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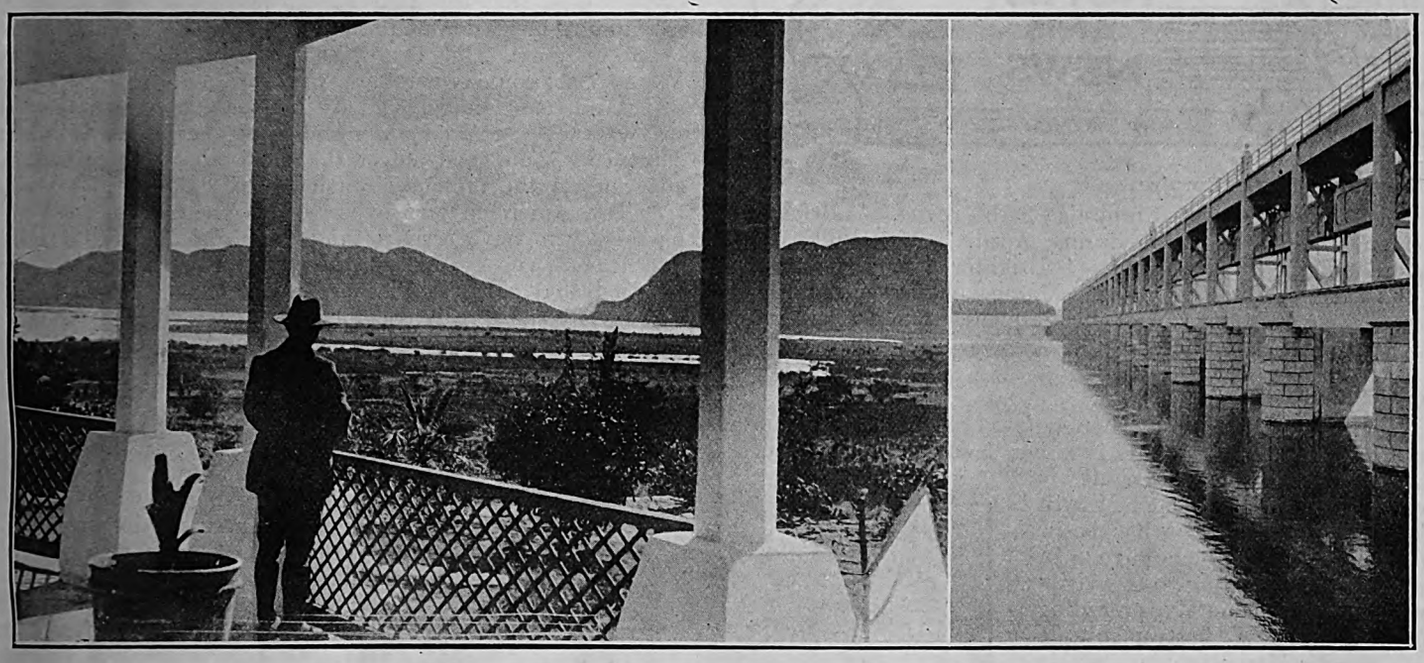
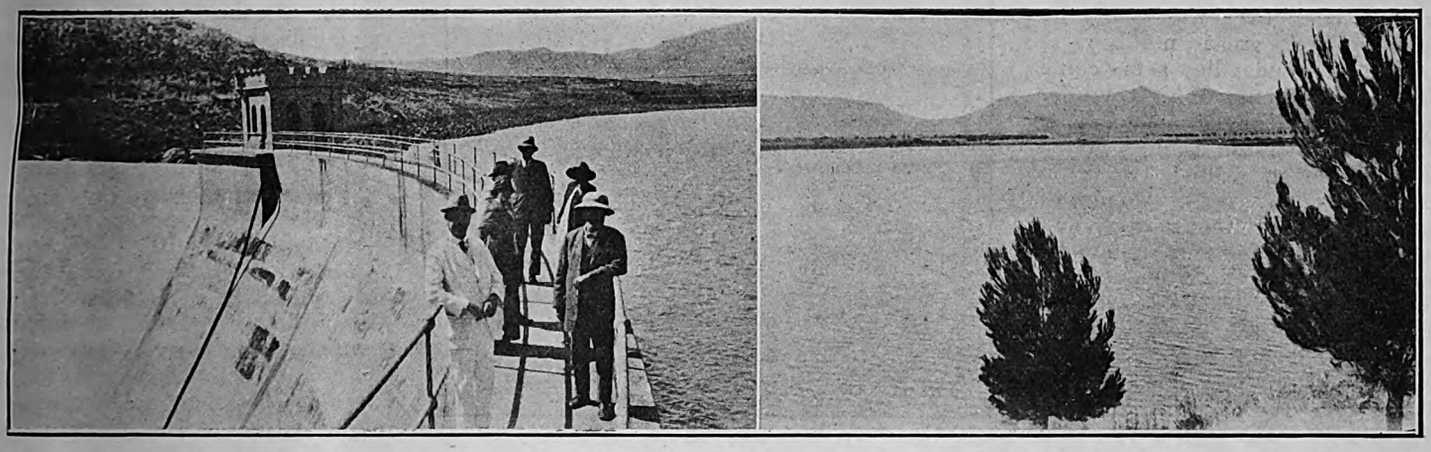
WATER AND FLOWERS MEAN A BRIGHTER AFRICA.



MILLIONS OF GALLONS OF WATER CONSERVED IN THE TRANSVAAL.

Left: The peaceful hour of the sundowner. A beautiful summer sunset in the Transvaal, seen from Mr. Schoeman's house on the southern shore of the Hartebeestpoort Lake. In the distance is seen the Nek across which the dam-wall is built. (*Photo by M. Edward*). *Right:* The Vaal River Barrage at Vereeniging, one of the great engineering feats of Africa. (*Photo by J. H. Deenik*).



STOCKED WITH TROUT: THE GREAT BONGOLO RESERVOIR AT QUEENSTOWN, C.P.

Queenstown possesses, for its size, one of the biggest and most assured sources of water-supply in South Africa. The Bongolo Reservoir, with a capacity of over 1,500,000,000 gallons, is said to have been first suggested by Cecil Rhodes. The Reservoir is well stocked with trout and provides good sport for anglers. In the foreground of the picture on the left, wearing a white suit, is the Mayor of Queenstown, Mr. W. R. Burberow. (*Photos by African Film Productions, Ltd.*).

BRIGHTENING JOHANNESBURG—FOR THE AIRMAN! A ROOF-GARDEN IN THE CITY.

This roof-garden, one of a number in the business centre of Johannesburg, is at Anstey's, and is about eighty feet above the street-level. In spite of the recent drought it is a blaze of colour. (*Photos by M. Edward*).

Photos for "S.A. Pictorial."

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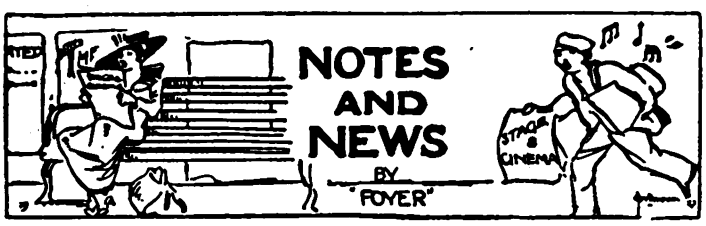

A New Revue for the Empire.

The Johannesburg Empire's 29th revue, "Brighter London," will be staged during April. Mr. Philip D. Levard will be the producer. "Brighter London" began at the London Hippodrome last March, and is still running there. New principals are being brought from England for the South African production.

Vaudeville in 1923.

Meanwhile, at a time when a few croakers in England are declaring that vaudeville is either dead, dying, or otherwise going to the dogs, it is appropriate to record that in South Africa, at all events, it has been, and still is, very much alive. In fact, notwithstanding the visits during the immediately preceding years of a few first-magnitude stars like Sir Harry Lauder, Wilkie Bard, Wish Wynne, George Graves and Bert Coote, 1923 may be set down as the most successful all-round vaudeville year South Africa has had since before the War. Looking back over the year, the names of a great number of prominent vaudeville acts come crowding to mind: Whit Cunliffe, the famous light comedian; Malcolm Scott, the Dame; Harry Claff; Dollie and Billie, two little girls who created a wonderful record all round the country, and on their last night in Johannesburg played both the Orpheum and Empire Theatres; Ethel Hook, Dame Clara Butt's sister, and her party; Madame Vera Lavrova, the Russian Soprano; The Akabah Troupe of Arabs; The Flying Winskills; Jack Barty, the comedian; Stuart Barnes, who came from Australia; A. G. Astor, the wonderful ventriloquist; Donald and Carson, the comedy duo beloved of all Scots folk; Carvet and Verena, remarkable dancers, who went from South Africa to Australia and were "a riot" there; The Reeve Girls and Leslie (Ada Reeve's sisters); Victoria Carmen and Her Shadow; Doherty and Scala (the latter the wonderful American banjoist); Rebe Kesslova, the violinist; Hanlon Brothers, in their clever pantomimic absurdity, "The Haunted Hotel"; Sam Barton ("the man who never rode a bicycle"); The Three Nitos, Estelle Rose, Florence Yaymen, and Lillian Burgiss (the British ballad-singer), who all paid return visits; Gilbert and Chapman (who will be remembered by the catch-line from one of their songs, "The monk', he die"); Renie Riano, the burlesque dancer from "The Music-Box Revue," London; and Victor André, the Unusual Dancer, considered to be the only man living who is anything like the late Eugène Stratton. Among the artists who left England in 1923 and who are still in South Africa are: J. W. Rickaby, Tom Clare, Morris and Kuming, Colleano ("The Wizard of the Wire"), Fran-Klint (the extraordinarily deft card manipulator), and The Femina Quartette and The Hilda Nelson Trio (two of the best musical combinations in vaudeville).

MISS EDITH KING,

Of the George Relph Company, who is playing *Lady Bassett* in "The Way of an Eagle" at His Majesty's Theatre, Johannesburg.

And in 1924.

The bookings for 1924 which are known up to the present give promise that this year will be just as successful as last in vaudeville. Prominent in the early lists are the names of Stanelli and Douglas, "The Fiddle Fanatics"; The Vardel Trio, comedy acrobats, who were here some ten years ago; Anna and Louis, comedy musical entertainers (Louis was Grock's partner for a number of years, and it is considered by some good judges that he is the equal, if not the superior, of the famous French clown); Bailey and Cowan (the two American jazz experts with their red-headed girl-partner, who have arrived this time from Australia); Mills and Innes (who are also paying a return visit after a visit to Australia); Ernest Pitcher (a comedian new to this country); Jock McKay, Scotch comedian; The Great Gerard (heavy-weight juggler, who claims to do things that no other strong man has ever thought of); Daimler and Eadie; Niblo and Doris; Ward and Long; and Du Calion and his Ladder (an act that always gives rise to two puzzled queries: What is it? and How does he manage to keep on the ladder?). All the foregoing will be here before Easter. Looking forward to May, one comes across the name of Dorothy Varick, who was out here about two-and-a-half years ago; and in the same month The Dainty Danes are expected to pay a return visit. In July is coming Alphonse Berg, a man who dresses a lady with a piece of cloth and a few pins, and is the envy of every dress-designer in Europe. This selection, reaching only to the middle of the year, shows that vaudeville is not by any means dead, and that the best vaudeville talent obtainable anywhere comes to South Africa.

Before They Sailed.

The London correspondent of THE SOUTH AFRICAN PICTORIAL wrote on January 10: I am due at Waterloo to-morrow morning to bid farewell to the George Relph-Netta Westcott-Mercia Swinburne Company, who leave for Africa's sunny shores to show you two of our biggest melodramatic hits of recent years, "The Way of an Eagle" and "The Knave of Diamonds" (both adaptations of Ethel M. Dell's best-sellers). Mr. Relph was originally one of Sir Herbert Tree's young hopefuls at His Majesty's Theatre, afterwards playing with Oscar Asche and Lily Brayton, and

(*Continued on page 24.*)

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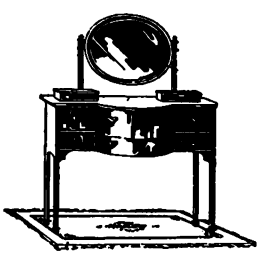

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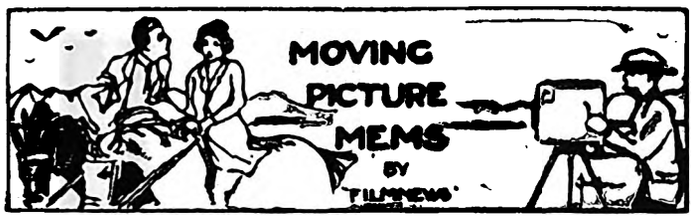

The Girl on Page Nine.

Miss Molly Adair, a well-known film actress, was brought to South Africa from England by the African Film Productions, Ltd., to play the leading parts in "The Blue Lagoon" and "The Reef of Stars," both by H. de Vere Stacpoole. In "The Blue Lagoon" she is "featured" with Mr. Arthur Pusey, and in "The Reef of Stars" with Mr. Harvey Braban, both of whom were also brought from England. While the island scenes for "The Blue Lagoon" were being filmed near Port Amelia, on the coast of Portuguese East Africa, Miss Adair became engaged to a resident of those parts, and on completion of "The Reef of Stars" she married and settled there. "The Reef of Stars" will be shown at the Johannesburg Bijou next week.

"The Reef of Stars."

"The Reef of Stars," some "still" pictures from which are published on pages 14 and 15, is described as "a thrilling romance of buried treasure and the love and hate it engendered." The story is as follows: *Simon Macquart*, a dyed-in-the-wool adventurer and soldier of fortune, is for the moment down and out In the course of a career of manifold ups and downs he has made and lost three fortunes; at the opening of the story he is existing by the exercise of his wits in one of the less reputable quarters of Cape Town, Africa's city of romance. In this home of humanity's backwash he meets *Houghton*, an Oxford graduate new to the Colonies, out of work—and ready cash. *Macquart's* wildly adventurous schemes make a vivid appeal to the impressionable young 'Varsity man—more especially one which has as its object the recovery of a vast amount of gold specie buried on a seldom-visited tropical island twenty years before by *Macquart* and a piratical gang. The gang's leader, *Captain John Lant*, had been killed by *Macquart*, who afterwards fled the island, leaving the treasure in its hiding-place. A group of monied men in Cape Town give *Macquart* and *Houghton* a hearing. The former, affecting all the time to have had the details of the hidden treasure from a (mythical) friend on his death-bed, so fires the imagination of one of the group that he arranges to finance an expedition to retrieve the gold. *Captain Hull*, a former victim of *Macquart's* duplicity, after searching half the ports of the world to obtain his revenge and a share in the booty, turns up just before the expedition sets sail and manages to secure a post as second-in-command.

A Vow of Vengeance.

At the island is found *Chaya*, a beautiful orphan, still nursing plans of vengeance against the murderer of her husband, *Captain Lant*, the pirate-leader whom she had accompanied there twenty years before. She had been chosen by the natives to be their Queen and had vowed that the man who tracked down the murderer should have her daughter, the lovely young *Princess Moya*, as his bride.

MISS WANDA HAWLEY,

Who is to be "featured" at the Johannesburg Orpheum next week in "Miss Hobbs," a Realart film version of the play by Jerome K. Jerome.

The Jungle of Death.

In the course of a thrilling *trek* through an almost impenetrable jungle (called by the natives "The Jungle of Death"), *Macquart* and a couple of cronies manage to rid themselves of *Captain Hull* and reach the spot where the treasure lies buried. During their feverish efforts to load the gold on to the schooner, both of *Macquart's* helpers are fatally bitten by a snake. With the realisation that without their assistance escape is impossible, comes to *Macquart* the merciful but terrible mantle of madness.

A Fierce Duel.

Saji, a native aspirant to the hand of the *Princess Moya*, leads *Captain Hull* and the others to the treasure pit, where he and *Macquart* kill each other in a fierce duel. Her vengeance accomplished, *Queen Chaya* is left in self-chosen exile whilst her daughter *Moya* is freely given to her lover, *Houghton*, the innocent tool of the rascally *Macquart* and together they sail towards peace, happiness and wealth.

The Cast.

The cast of "The Reef of Stars" includes Miss Molly Adair in the two parts of *Chaya* and *Moya;* Mr. Harvey Braban as *Simon Macquart;* Mr. Roy Gowthorpe as *Houghton;* Mr. Dick Cruikshanks as *Captain Hull:* Mr. H. Lane Bayliff as *Captain Lant;* and Mr. F. Finch Smiles as *John Wiart*. The picture was produced for the African Film Productions, Ltd., by Mr. Joseph Albrecht.

Forty Cats Let Loose.

Miss Louie Freear, the comédienne, is to be starred in a series of new two-reel comedies produced by Rising Sun Pictures, Ltd., a new British producing concern. In her first picture Miss Freear is supported by 40 cats, and advertisements brought such a crowd of Grimalkins and their owners to the studio that a sensation was caused in the neighbourhood. It was nothing, however, to the sensation caused in the studio by the efforts to recover the animals after they had all been let loose for a certain scene. Not only their owners, but the whole of the actors and actresses and the studio staff, joined in the hunt.

Jose Collins.

The Daily Mirror states that Miss José Collins has signed a contract to star in a series of films with Mr. Arthur Wontner. These pictures have been arranged to show the versatility and emotional powers of Miss Collins.

Poets' Corner: A Famous Sonnet.

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

By William Wordsworth
(Westminster Bridge, Sept. 3, 1802).

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MUSIC AND MUSICIANS

BY C.A.O.D.

The Tenth Year.

The tenth anniversary of the establishment of the Cape Town Orchestra will be celebrated in Cape Town by a Musical Festival extending from February 25 to March 1. Special programmes have been arranged, and altogether the details indicate that very special attractions will be offered to music-lovers in the Peninsula. That the Orchestra has managed to survive to see its tenth anniversary is alone a fine tribute to those in Cape Town concerned with the control and direction of the Orchestra. Despite every conceivable handicap, despite a consistent hostility even in the Municipal Council, and despite the direct effects of the War-period and the succeeding economic conditions, the Orchestra is still to-day a compact and finely-disciplined body, functioning in a manner that entitles it to claim the first place in the cause of South African music. This achievement merits the admiration of every musician in South Africa, for it is this Orchestra's activities throughout the country that have been responsible for the spread of musical knowledge during the past decade.

The Future.

Recent events in Cape Town would suggest, however, that all is not well with the organisation. The nature of the support received in its home city has not been such as to ensure permanency, and for years the combination has been compelled to look to other centres for a portion of its revenue. That the Cape Orchestra has carried on its splendid musical work for ten years is a fine testimony to the enthusiasm and business ability of those responsible for its direction, but will they be able to continue this work for another decade under the same conditions? Whatever happens in the future, it is the business of all interested in South African music to see that the Cape Orchestra is secured against any suggestion of disbandment, or against any curtailment of its scope as a musical medium. Educational authorities in all parts of the country will probably be ready to admit that the Orchestra has been responsible for a wholesome education. Johannesburg has time after time reaped the benefit of Cape Town's progressiveness in the matter of public music. Each successive visit of the Orchestra has meant a widening of our knowledge of the big things in orchestral music, and therefore the performances have held an educational value beyond any assessment. Is it too much to assume that the music-loving section of South Africa will not easily see any curtailment of the Cape Orchestra's work?

A National Orchestra?

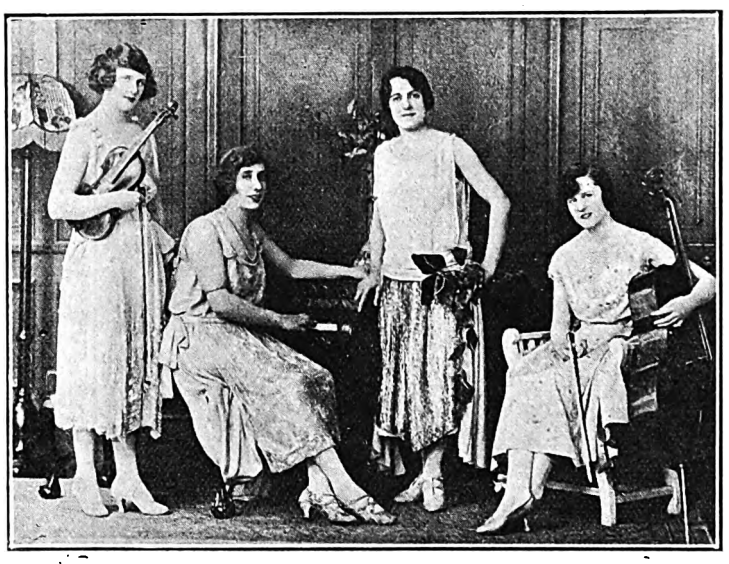
A National Orchestra for the whole of the Union has been suggested from time to time. Whatever may be the difficulties and obstacles in the way of such a combination, it is certain that something of the kind will have to be considered in the future, primarily for the reason that the harassing conditions of the past ten years are bound in time to undermine the enthusiasm and goodwill of the Cape Orchestra's supporters. External conditions have always been the dominating factors, for the Orchestra's internal troubles have never appeared to be anything like a menace to its continuance. It is clear that as long as musical conditions remain as at present, orchestral music will have to struggle for existence. It is certain also that present conditions preclude anything in the shape of State aid, without which we may look for a continuance of the constant fight between revenue and expenditure.

The Rand Season.

The programmes advertised for the forthcoming Johannesburg season of the Cape Town Orchestra indicate that the orchestral direction realises its responsibility in the matter of modern music. Much that is new will be heard on the Rand for the first time during April and May, and there is every prospect that the 1924 orchestral season will be as successful as any that preceded it.

Anniversary Programmes.

For those going to the Cape during the present month there is the special interest of the anniversary programmes. These include an orchestral concert on February 25, a concert and rout during the *régime* of Lady Anne Barnard (1800), in eighteenth-century costume, and a stage performance of Wolf-Ferrari's comedy opera "Suzanne's Secret" on the following day, three orchestral concerts and a Grand Festival Ball, the latter taking place on February 29. The final event of the Festival will take place on March 1, when the programme will consist of Coleridge-Taylor's "Hiawatha's Departure," by the Municipal Choral Society, and a complete concert version of Gilbert and Sullivan's "The Mikado," by the Cape Town Amateur Operatic and Dramatic Society.



THE FEMINA QUARTETTE,
Who will begin their Johannesburg season at the Empire on Monday night. *Left to right:* Miss Stella Ambrose, Miss Marjory Samuel, Miss Estelle Mark (soprano), and Miss Kathleen Ambrose.

Benefit Miss Nankervis.

The Secretary of the Cornish Association of the Transvaal writes as follows in connection with the benefit concert to Miss Nankervis: "My Committee desires to draw attention to the effort which is being made for the purpose of assisting Miss Nankervis. She missed the 1923 Cape University Scholarship because of the lesser age of another competitor, an instrumentalist. The hardship was all the greater because this was the second time Miss Nankervis had lost the scholarship for the same reason. Attention was called to the unfairness of the decision, it being pointed out that, while it was advisable to train instrumentalists from their earliest years, the voice, on the other hand, does not fully develop until the singer is an adult. The contention was recognised by all the examiners, but their application to the University brought the reply that the available funds did not permit of a second scholarship being awarded. At this juncture, Mr. Frederick Keel, the special vocal examiner, offered Miss Nankervis a year's free training by himself at the Royal Academy of Music, and gave the further promise that he would coach her for the L.R.A.M. Teaching Degree if she would come to London. It is to enable her to accept this offer that the benefit concert is being arranged."

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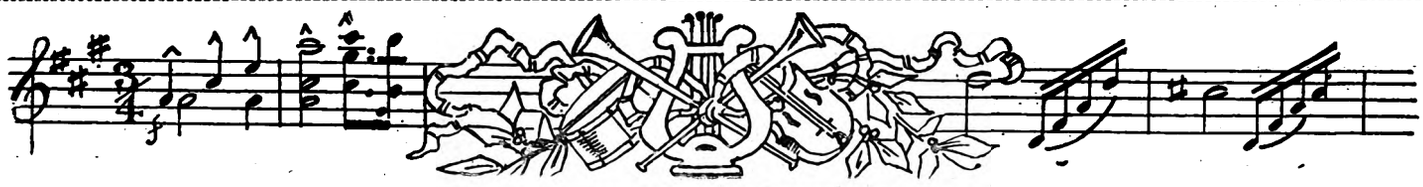

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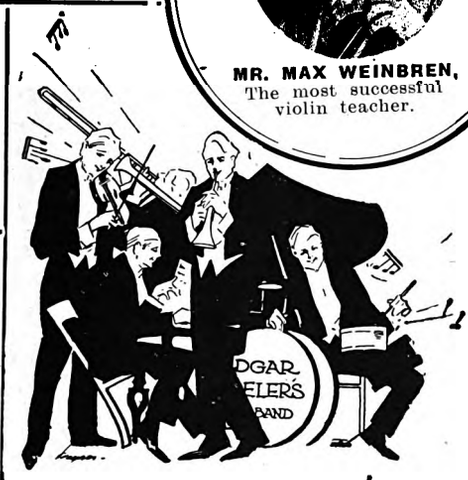

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

A TRIUMPH FOR MR. GEORGE RELPH AND THE NEW COMPANY IN "THE WAY OF AN EAGLE."

"IT is not the way of an eagle to swoop twice," says handsome *Nick Ratcliffe*, and every woman in the audience felt, I feel sure, that were she *Muriel Roscoe*, there would have been no need for the warning.

The first night of "The Way of an Eagle" was a success. One states the fact baldly. There is no need of embroidery. The hearty applause that punctuated the performance told its own tale and continued till the curtain fell on the *finale*, the "Eagle" had secured his mate and the stage was filled with lovely baskets of flowers.

There was none of the first-night roughness that one sometimes notices; not a trace, even, of first-night nervousness. and from start to finish the large audience followed the adventures of Ethel M. Dell's hero with the closest attention.

Written by a woman, in the nature of things it is essentially a woman's play, and the hero is one that in her innermost heart every woman admires and longs for. The veneer of civilisation is not so deep, after all, when one reads right into the heart. So handsome *Nick Ratcliffe* took his place on the instant among the matinée idols; he has the winning smile, the rough boyishness that appealed at once. The Indian Army officer, yes, but not the cultured, hot-house product; he is the officer who has roughed it in the desert and on the hills, who is born of a devil-may-care family and who laughs at the knocks of life—lest he weep. He is no carpet knight.

It is seldom that an actor can get a love-scene—a series of love scenes—over the footlights in the way Mr. George Relph did on Monday night; generally the "sob stuff" evokes laughter from "the gods"; but his sincerity ruled the house. He is the tender, the true, the reckless, and the daring lover—not the mere boneless hero on whom to hang the speeches of sickly sentiment. And his very bravery appeals to the men. Sincerely and honestly one can congratulate Mr. Relph. He has followed his London successes by making good in this most critical of towns—and making good in no mean measure.

The play, he told us beforehand, is not one for the critics; but who wants to be a critic, anyway? We are out for the broad effect, and we get it.

Miss Mercia Swinburne as *Muriel Roscoe* makes the most of a thankless part; that of an Ethel M. Dell heroine can never be the easiest to play nor the most spectacular. She is very dainty and has a most pleasing manner.

Daisy Musgrave, played by Miss Netta Westcott, was one of the gems of the piece—a brilliant performance in which the actress never for a minute lost her sense of values.

Miss Edith King's study of *Lady Bassett* was quite in the picture, and her scene with "the Cat," *Mrs. Gybbon* (Miss Mollie Mackay), was excellent.

Special mention must be made of the flapper, Miss Sheila Macgregor, who was really good and gave a pleasing picture of the hero-worship of a young girl.

Mr. Vernon Sylvaine as *Captain Blake Grange, V.C.*, gave a good account of himself, and, in the story, of course, had no-one's sympathy. *Lieut.-Colonel Roscoe* (Mr. J. Henry Ashford), *Major Marshall* (Mr. Yvon H. Saxby), *Lieut. Bobbie Fraser* (Mr. Leonard Upton), and *Sir Reginald Bassett* (Mr. Saxby) were among the smaller parts that were well played. The only false note was struck by the obvious "ungenuineness" of the Indian servants—a matter hardly to be avoided in this country.

The play is very well staged. The sunrises and sunsets on the desert are particularly fine. The interior of the bungalow, and the Residency gardens (where the white steps slope down to the palm-filled terraces), the brilliant rocket display, and all the warmth and colour of the East, are admirably portrayed. The gowns, of some of which there is a description on page 19, are the latest from America, I believe, and the special incidental music by Norman O'Neill is very appropriate.

The New Dramatic Company has come to stay, and the general manager of the Daniel Mayer Co., Ltd. (Mr. J. Wood-Ingram), the producer and stage-director (Mr. Geo. F. Weir), and the stage-manager (Mr. A. E. Warren) are to be congratulated on the smoothness of a splendid first-night.

ELAINE.

EMPIRE PALACE.

OLD AND NEW FAVOURITES IN AN EXCELLENT PROGRAMME.

THIS week's "bill" at the Empire is one of all-round excellence with one or two outstanding acts. J. W. Rickaby, of course, holds pride of place, and has to respond night after night to numerous encores. He put on several new numbers, but the audience insisted on all the old ones with which his name has been associated, and, with his usual obligingness, he gave them as well. "P.C. 49" and "They built Piccadilly for me" seem to be the first favourites, with "Make-a da hokey-da-pokey so ni-ice" a good third.

Of the new "turns," Stanelli and Douglas, "Fiddle Fanatics," were an immediate success—two lads and two fiddles, with a grand piano thrown in here and there, so to speak. The act never flags a minute, and they were recalled time after time.

Eddie Morris and Billy Kuming are two old friends back again after touring round the provinces, and they, like Rickaby, have to give all their old numbers, irrespective of how much they have done already. Their act is always well thought out, and that canine marvel, *Shadow*, has already become a classic.

The Billy Vardel Trio are newcomers, and do some very clever acrobatic work. There is a tiny page-boy with a very cheery smile who does not seem in the least to mind being thrown up in the air and bounced round generally as if he were india-rubber—I think he must be, myself—and a clown who does some very clever fooling and is in the end discovered to be a woman, which is a great shock to most of the audience.

Archie Graham, assisted by Marie Will Godwin, as "The '1st Lute' and the Middy," give a bright entertainment.

Of the "turns" held over from last week, Winnie Travail, the *chic* comédienne, sings some good songs; Fran-Klint continues to mystify his audience; and Leo Brampton and Partner in their classic posing and equilibristic feats can be seen many times.

The African Mirror shows some good pictures, among them Humewood Beach (Port Elizabeth), the athletic meeting at Durban, Transvaal *versus* Natal, Lord Selborne's visit to St. John's, and the East Coast natives dancing for the producer and cast of "The Reef of Stars" photoplay. Our American visitor, the *Concord*, is filmed in Durban Harbour, with the Mayor, Mr. Walter Gilbert, going on board.

FALCONER.

MR. BALDWIN ENJOYS HIMSELF.

Mr. Baldwin spent the night before the opening of Parliament at the Co-Optimists, where he occupied a box with Mr. J. C. Davidson and Mrs. Baldwin (says a London writer of theatrical gossip). He was unrecognised until Davy Burnaby started "gagging" about him. "I will now call upon Stanley Baldwin—I mean Stanley Holloway—for a song," was one of his remarks, and when Holloway got up he was asked where his pipe was. This remark amused the (then) Premier immensely.

TEXAS DRAWS THE LINE.

"Baby Mine" has been banned from the theatre at Dallas, Texas, as an immoral play.

YOUR PHOTOGRAPH? JANE PLOTZ WILL ADVISE YOU. ART STUDIOS, THRUPP'S BUILDINGS.

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THE HEROINE IN "THE REEF OF STARS."

Miss Molly Adair.

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LEICESTER SQUARE, January 10.

Enter Jack Frost.

After congratulating ourselves upon our freedom from floods such as those Paris is afflicted with, we are now doing our best to bear up through a visit from the frost, snow and blizzards recently shaken off by li'l' ol' New York and existing in a mixture (in town) of goloshes, slush and splash, and (in suburbia) of deep snow, slithery roads, crawling traffic and ice accidents. Yesterday morning two venturesome young ladies, putting home as the next-best-thing to St. Moritz, adjusted their Swiss accoutrements and gave Hyde Park keepers, policemen and early birds the shock of their lives by ski-ing from the Marble Arch to Hyde Park Corner. In the Green Park the pathways had to be cleared by snow-ploughs, and up at Hampstead there are crowds indulging in every form of winter sport.

Ladies in Russian Boots.

I notice that many of the ladies hazarding visits to the Sales have dug out those Russian boots of a season or two ago; as for the unemployed, they are, of course, attaining temporary affluence on their day-and-night snow-clearing jobs. Evenings during such weather we mostly spend banking up the home fires, examining the day's sales-bargains, wondering how much higher coal, eggs and milk prices can soar, reading of the preliminary gatherings of the new House (complete with Red Flag interruptions, noisy Communist blather—and the ineffable Mr. Jones), and listening-in whenever the programme looks tempting enough.

Listening-in.

Listening-in is a far more interesting pastime since we learned that 2LO has been heard in South Africa and Canada. I wonder if any of you heard the last act of *Die Meistersinger*, broadcasted from Covent Garden on Monday—the opening performance of the British National O.C.'s winter season? It came through here most satisfactorily; it was easy to note what big strides Florence Austral has made towards consolidating her reputation as a *prima donna* to be reckoned amongst the greatest. The B.N.O.C. promise more wireless opera during the next few weeks, but have decided that it would be impolitic to give more than one act per evening, in the hope that this will whet the appetites of all those capable of paying a visit to the theatre itself—an arrangement nobody can cavil at.

British Opera, or Austrian?

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Galli-Curci to Sing in London?

With all due deference to the native company, one must agree that visits from foreign opera organisations can only have good results, not the least of which should be those of stimulating a healthy spirit of emulation amongst artists and managements and of comparison amongst the public. For years past our only opportunity of hearing the great opera singers has been at concerts in the Queen's Hall or the mausoleum-like edifice perpetuating the memory of Albert the Good (where, I believe, we are to make the flesh and blood acquaintance of the divine Galli-Curci next autumn). Such is the present condition of matters operatic in the world's capital!

Countryside Hoardings to Go.

Still, we are forging ahead in other ways. Some of the principal firms responsible for the vandalistic plastering of our country roads and landscapes with crude and hideous advertisements have repented of their sins. The edict has gone forth, "Destroy them all"—and very soon all we shall have left will be a few carefully-chosen and artistically-placed notices which, we are promised, will be in the nature of a solace rather than an offence to the eye. At the same time it is announced that the London, Midland & Scottish Railway is having special poster designs painted by some dozen and a half R.A.'s and A.R.A.'s, including such masters as D. Y. Cameron, Frank Brangwyn, Norman Wilkinson, Orpen and Augustus John.

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This sounds very exciting. We have already had admirable examples of the art of C. R. W. Nevinson, Aubrey Hammond, McKnight Kauffer and others of the modern school to liven up the Underground and Tube stations, so that the accession of real Academicians to the Poor Man's Picture Gallery should considerably increase the æsthetic influence of the street hoarding in the education of public taste.

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(Continued on page 25.)

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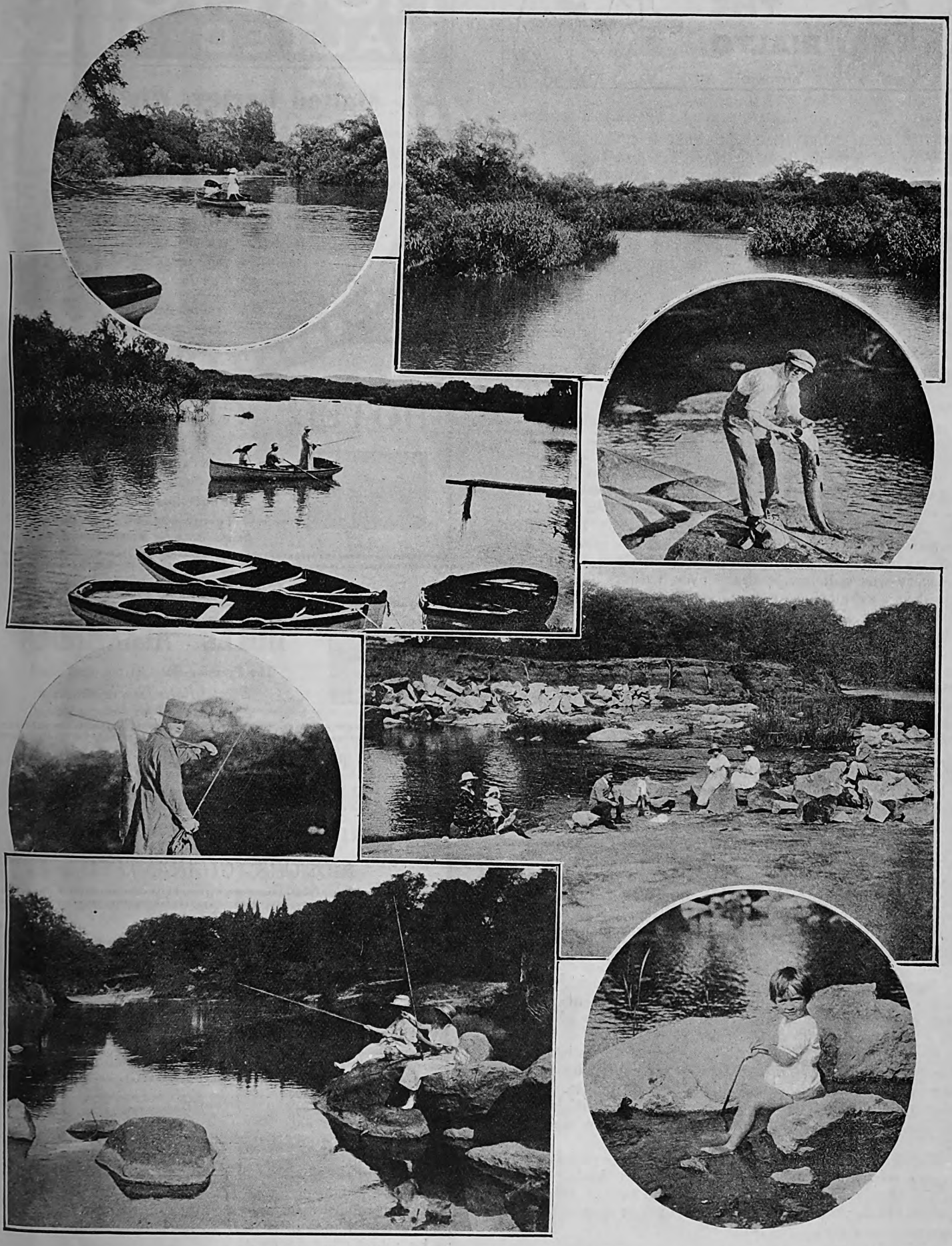

SOME RECENT SNAPSHOTS AT THE POPULAR VAAL RIVER RESORT, PARYS, WHICH APPROPRIATELY IS REACHED FROM DOVER JUNCTION.

"S.A. Pictorial" photos.

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JOHANNESBURG, Tuesday afternoon.

THE market has been somewhat irregular lately, but with few marked changes in quotations. West Springs have improved to 25s., with the options at half-a-sovereign; Anglo-Americans to 25s. 9d., and East Rand Props. to 8s. 6d., while this morning saw a rise in New States to 34s. 6d., doubtless on the announcement of a profit of £30,000. Durban Deeps have backed down to 23s., and Robinson Deep B to 30s., the issue-price of the new shares.

The Barnato group returns show a record for the group of over £1,000,000 worth of gold. In their case the " bite of the banks " in exchange charges (together with other realisation costs) represents 1s. 1½d. per ton. Such charges are now consuming 3s. 9d. out of a premium of 13s. an ounce.

The feature of the group's return, as indeed of the entire January output, is the profit of £202,000 made by Government Areas, the first occasion that any Rand mine has topped the £200,000. Towards the end of 1920, the mine was making £180,000, but gold was then 116s. 6d. an ounce, or practically a sovereign higher than the present gross figure. Compared with those days, 25,000 tons additional are being crushed at a rate 2s. per ton lower. On the month, this is an improvement of £20,000, but at Randfontein Central the advance was proportionately greater, from £50,000 to £65,000, thanks mainly to an extra 16,500 tons. Recovery was still low, a shade over 5 dwt. This profit is almost as good as that of Van Ryn Deep in the final months of 1923, but this company also increased its crushing, earning £77,000.

Crown Mines failed to increase its profit, as expected, the declaration being £11,000 down, owing to a jump to 19s. 7d. in working costs. Modder did extremely well, making £155,000, but " Bees " were affected by altered grade policy, and shed £10,000. Nourses have attained a profit of £10,000.

The quarterly reports of the Anglo-American group came out a few days later than those of other groups, but included particulars of ore-reserves at the end of the year, an advantage which fully compensates for the slight delay. Brakpan increased its reserve by nearly a hundred thousand tons to rather over two and a half millions, the value being eight dwt. over 69 inches stoping width, a decrease of a quarter of a dwt., which has already been offset by reduction in working costs. As to the quarter's results, 43 per cent. of the sampling was payable, averaging 12¾ dwt. over 45 inches. Extension of the Butters' filter plant has been commenced.

Springs Mines was in the satisfactory position of increasing its ore-reserve to rather over three and a quarter million tons, valued at 8·9 dwt. over 59 inches. Current development showed 40 per cent. payability, the value of payable being 27 dwt. over 23 inches.

West Springs did better than either of the other mines in respect of pay-ratio, which was 56 per cent., the value of the payable sampling being 13 dwt. over 40 inches. Installation of plant and equipment is proceeding satisfactorily, and the programme of subsidiary development is well up to time.

For some reason which did not transpire—perhaps some adverse particulars in the quarter's report have " leaked out "—Transvaal Silvers dropped a florin to 9s. One might do worse than pick some of them up at that figure, I should imagine.

There are people who would be tempted to take poison if they could get it for nothing.

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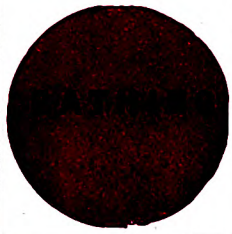

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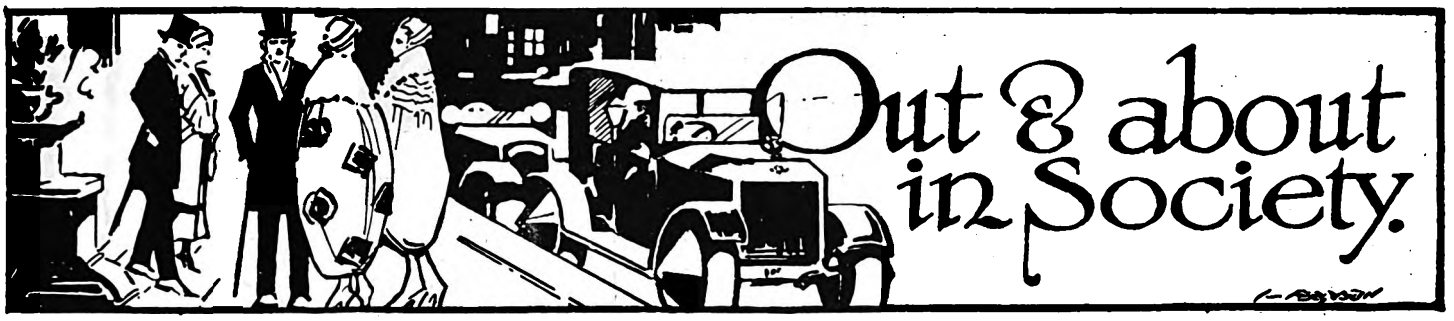

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

St. Valentine's Ball.

This week we have been somewhat more gay, and we are gradually leading up to the climax—the St. Valentine's Ball in the Town Hall on February 14. One will be sure to meet the world and his wife there, and it will be an evening of fun and merriment. Five bands will be playing all the latest music, one taking up the tune as the other stops, so that even the most inveterate dancers will not be able to grumble about long intervals. There will be wonderful novelties, and valentines will be sold. The decorations are something very secret, but it has been whispered to me that they will be gorgeous. It is exciting news, of course, that Lady May Cambridge and Viscount Trematon are coming specially from Cape Town for the Ball, and will spend a few days in Johannesburg. They will be the guests of Sir William and Lady Dalrymple at their lovely home "Glenshiel."

A CORNER OF THE SHOWROOM AT GEEN & RICHARDS'.

Lady Selborne at "Glenshiel."

Speaking of "Glenshiel," I have seldom seen the wonderful gardens look so well as last week when, after a very heavy shower, the sun shone out just in time for the afternoon party Lady Dalrymple gave so that Lady Selborne could meet her old friends. It was quite an informal function, and a delightful one. Tea was served in the oak-panelled dining-room, and the guests just sat round and talked, or strolled in the garden. Lady Dalrymple wore a lovely white *crêpe* frock. It had stripes of mauve embossed on it, fringed with white china beads, and she wore a black hat with a posy of coloured flowers at one side. Lady Selborne had on a white coat and skirt and black hat swathed with net and trimmed with flowers. The Mayoress of Johannesburg, Mrs. M. J. Harris, was present, and wore an attractive black *marocain* coat over her *charmeuse* gown, and a black hat with an ostrich feather mount. Lady Andersson came in a *chic* floral silk gown and a wide-brimmed black hat with a large cluster of French flowers in pretty shades. Lady Albu wore a white frock with delicate tracery of black, and a *chic* black hat with a cockade in front fringed with white ospreys. Lady Cullinan wore a smart fawn *toilette* with blue bead embroideries and a golden-coloured hat banded with ribbons. Mrs. Kidger Tucker came in purple floral silk and hat to match. Mrs. Burt Andrews, who was assisting Lady Dalrymple at the *buffet*, was gowned in cinnamon and white striped silk and a hat of gold trimmed with tabs of blue, bronze and brown ribbons. Mrs. Buckle had on a *chic* black coat edged with monkey-fur over her lace gown, and wore a brown hat trimmed with flowers. Mrs. Frank Raleigh was very distinguished in grey, the corsage having the cape-effect and the skirt the new side-falls. The sleeves were tight to the elbow and trimmed with tiny pearl buttons. Mrs. H. A. Neame was exceedingly smart in black with pleated panels of fawn and silk embroidery of fawn on the corsage. Her black hat was trimmed with cock's feathers in fawn and black. Mrs. S. Marks wore a handsome cinnamon-shaded georgette gown beautifully embroidered, the underskirt being of golden-shaded velvet and the elbow sleeves being banded with velvet that formed long narrow folds to the hem of the skirt. She had with her Madame Cagi, in navy blue and a black hat turned up with ospreys, and Mademoiselle Zaffray, in a smart almond-green frock banded with narrow velvet ribbon in black, which she wore with a small black hat. Mrs. Gustav Sonn had on a very handsome black georgettte gown beautifully beaded and made with long full side-panels. Her *chic* hat had the new hanging tassel depending from one side of the brim, and was black. She brought her young daughter in an attractive striped silk frock. Mrs. Joe Cohen was very elegantly gowned in black with a *chic marocain* coat and a black hat with uncurled feathers on it. Mrs. G. W. Nelson, who has since left on a short visit to the Cape, came in grey with black diamond-shaped designs on it, and a black georgette hat. Mrs. Krause had on a smart white frock under a black georgette cape striped in satin and having

MRS. J. E. JOHNSON,
Wife of a former Swedish Counsul in Johannesburg, who is on a visit to South Africa.

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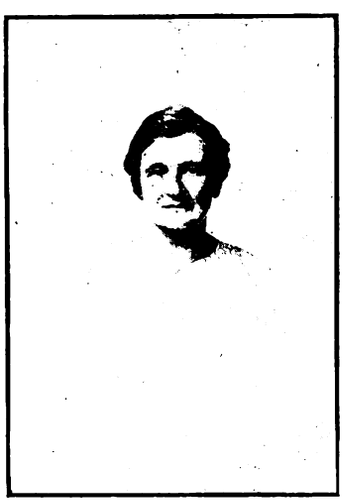
a *pierrot*-collar of net. Her black hat was of net and trimmed with flowers. Mrs. G. M. Pemberton wore a *chic* black silk stockinette gown and a black hat. Mrs. James Whitehouse was much admired in a pretty summer gown of white patterned in mauve and rose, and a white hat wreathed in flowers. Mrs. (Dr.) Peirson had on a sage-green frock. And, dear me! there were so many lovely *toilettes* that I shall never be able to tell you of them all. Lady Selborne must have left Johannesburg with the most kindly feeling, because everyone was so obviously glad to see her again.

A Regatta at Randfontein.

The Randfontein Swimming Club have placed the Homestead Lake at the disposal of the British Empire Exhibition Fund Committee on Sunday, February 17, and if you go out there you are sure of a very enjoyable day. The Railways and Harbours Band will play during the day, there are the finest facilities for boating and swimming, and you will be helping a very good cause.

Theatres Crowded.

I wonder, was it the first of the month, so to say, or the excellence of the shows that packed every place of amusement last Saturday night? Going through the town one wondered where all the motor-cars came from. "Cinema Street," as I have often heard Jeppe Street called, was a mass of motors parked on each side, and outside His Majesty's the Carlton Hotel was literally wreathed with the cars belonging to an audience assembled to say "farewell" to the Pantomime before it left on tour; one of the most enthusiastic audiences I have seen. Then the Empire—more cars outside and the "House-full" sign displayed long before the time for beginning. And it was a fine "house," which received each "turn" with the applause such an excellent "bill" deserved, and which applauded J. W. Rickaby to the roof. Song after song, and the gallery whistled and sang with him. And at the close he was handed a wonderful bouquet of vegetables in an early-Victorian paper holder.



MRS. L. MATTHEWS,
A member of the Southern Suburbs Revolver Club, Johannesburg, who recently made the remarkable score of 82 out of a possible 84 at 25 yards.

At the Carlton.

And last Friday night everyone left the theatres in the best of good humours and went over to the *cabaret* at the Carlton Hotel, where there was soon not a vacant seat and where the atmosphere was one of the jolliest. The dainty supper-tables were decorated with choice flowers. On one table I noticed red roses and dahlias surrounding a miniature lake, the sides of which were fringed with flowers. Mrs. Sam Marks, in a wonderful black *toilette*, was with a large party. Madame Cagi also wore black, and Mademoiselle Zaffray came in a charming white gown made with a three-tier skirt. Miss Billie Bell was very *chic* in mauve with a cape effect of mauve net appliqued with rose, pale blue and mauve, the same *motifs* being introduced on the skirt. Mrs. Arthur Yulden wore a very smart black *marocain* gown, draped beautifully with a *diamant* buckle at one side. Her modish shoes were of red Morocco leather. Miss Margaret Bateman was one of the prettiest of the young girls present, and came in a lovely frock of *écru* laces over palest mauve, the skirt being edged at the hem with a band of mauve georgette and the belt being composed of the same material, twisted. Miss Nan Taylor was among the dancers and was much admired in a cloth of silver *toilette* made on simple, graceful lines, a buckle of onyx and *diamant* holding the drapery at one side. Mrs. L. Japhet was elegant in a *rose-du-barri* georgette corsage heavily beaded in Egyptian design, the skirt being of a contrasting, much darker, shade, also beautifully beaded and caught at the hip with a sash-bow and ends. Mrs. E. Stern wore a pretty jade-green *charmeuse* gown with *diamant* straps over the shoulders, and Miss Dorothy Morrison came in pale pink. From the Pantomime came several of the principals. *Dame Trott* brought "her" wife, Mrs. Crawford wearing a smart petunia-shaded georgette gown under powder-blue georgette. Miss Nora Bancroft came in black with black laces, the hips being wired and a French rose being at the waist-line. Miss Gwen Slater was very charming in black with jet over-dress patterned in crystal flowers and leaves.

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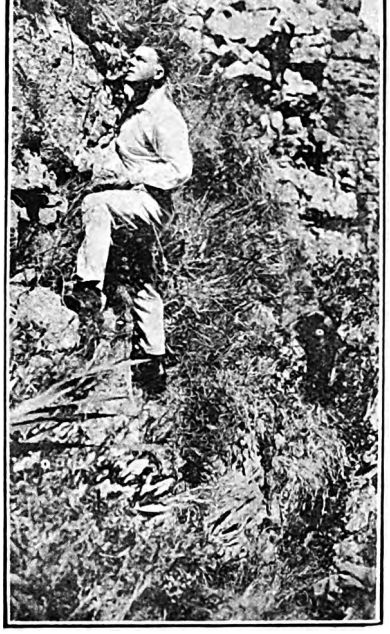
"The Way of an Eagle."

"I am very proud to have had the privilege of playing this evening before a South African audience," said Mr. George Relph at ——— but, dear me! I am beginning at the wrong end of the story. Did you go to the first night of "The Way of an Eagle"? There were so many well-known people there that I might have missed you. I saw Lady Oppenheimer in a box with some friends. Mr. and Mrs. H. A. Neame were in the stalls, also Mr. and Mrs. Wartenweiler, Mr. and Mrs. Heyman, Mr. Handel Thompson, Mr. and Mrs. G. Liddle and Mr. G. Joel. Mr. Herbert Turner from Durban, Mr. S. Alexander, Advocate and Mrs. Thompson, Dr. E. B. Woolf, Mr. and Mrs. Challenor, Mr. and Mrs. Oliver, Dr. Joffe and Mrs. Joffe, Mr. Bernard Alexander, Mr. Dekker, Mr. John Orr, Mr. Gauthier, Mr. and Mrs. Edgar Hyman and Mr. Aubrey Hyman, Mrs. Rosenthal, Mrs. Peter Kaplan, and so many others. And shall I confess that straight away I loved the play and simply adored the "Eagle," reckless *Nick Ratcliffe* who fought like a man, and made love like a man. In many of us women is the strain of the cave people from whom we are descended, and the man who "takes," however we try to escape, has always our respect. It is life to-day as it was in the mountains, when the man who wanted you clubbed and fought till he got his mate. What does George Relph look like? A straight clear look of the eye, a gleam of white teeth, and a kink in hair black as night; the tenderness of a woman one minute, and the—well! just the way of a man the next. Off the stage unaffected, with a strong sense of humour, interested in everyone and—yes, with just a hint of the "Eagle" hovering in the background. The setting of the play is magnificent. Think of the burning sands of the desert, the tops of the mountains red hot in the sun; nearer home the cool, damp caves, with their stone steps fringed with palms, and the drinking-pool in which *Muriel* (Miss Mercia Swinburne) can see her reflection. Silhouetted against the deep blue sky the figure of the "Eagle," strong and unafraid, with his woman in his arms, the woman he has brought in safety through the fire. Then the Afghan assassin, and, finally, the rescue and the stirring visions of "horses and chariots of fire." Later, the arabesque interior of *Lady Bassett's* bungalow, and the gardens of the Residency, with the pinnacles and minarets of the city in the distance.

MRS. E. PARDEE,
Of Akron, Ohio, U.S.A., formerly of Johannesburg.

The Dresses.

And the frocks! I was not surprised to hear that they were the very latest from London—they brought one such a variety of new ideas. The escape into the desert was too thrilling for such matters to trouble even a woman, and it was in the bungalow that I noticed, for the first time, the gown of the dainty heroine, *Muriel Roscoe*. Very *ingénue*, it is; white georgette made with two folds down the sides of the skirt edged with black that are continued from the straight corsage with its *bateau*-neck, and each fold embroidered in delicate black and white tracery. The corsage fits over the shoulders and the wide bell-sleeves are of black georgette, an original note. *Lady Bassett* and her friend —what a lifelike presentation of the love of a woman for a woman! (shall I be torn in pieces for writing this?)—wore two lovely gowns; one of pale grey satin with fawn-shaded georgette handsomely embroidered and panelled and worn with a three-cornered hat whose black brim was hidden in drooping feathers of grey; and her friend in grey with rose georgette looped up, hanging longer at the back and very smartly beaded. *Daisy Musgrave*, played by handsome Netta Westcott, was the last word in smartness, and I loved her white silk gown with its deep pleated collar and on one shoulder a half-hidden knot of wide black velvet that hung to the knees past the swathed belt, with its side-panel of accordion-pleated frills. The silk (or was it *crêpe-de-chine*?) was patterned in self-shade circles that revealed themselves in the sunlight, and her hat was of scarlet with two big tassels of the same shade at one side. Detail was not forgotten, even to the scarlet leather bag. Later, *Daisy* wears a summer gown of china-blue georgette, the overskirt and corsage trimmed with rows of insertion round, and the waist-belt, where the skirt is slit from the hem to allow of the deeper blue to show, is finished off with a flat *cabochon* of grapes in varied hues fringed with green leaves. And in the same scene, in the green-panelled cottage with its willow-pattern china, its chintzes, and its gate-legged table with the bowl of red roses, *Muriel* has a sapphire-blue accordion-pleated skirt, worn with a jumper of the same shade, with tiny buttons down one side and simply belted with the material and tie-ends. Again, she wears an elegant white confection, with a white hat turned up in the front and ringed in china-blue, a bow of the same shade being at one side of the brim. The gown is of radium laces over accordion-pleated georgette, and has a brocade sash in blue and gold. In the Residency gardens there were some wonderful *toilettes*, and I wish I had space to tell you of them all; of *Muriel*, a fairylike figure in opal-beaded *charmeuse;* of *Lady Bassett* in a really marvellous primrose gown studded with gold beads. The skirt was cut in a mermaid-tail, the sides being edged with deep flounces of primrose net and the belt being of Egyptian design of wrought metals. I want to bring home to you the colour of it all; the sunsets, the sunrises, the uniforms of the men, the gorgeous raiment of the officers of the Indian regiments. There were thunders of applause at the end of the show, basket after basket of choice flowers, and then—did you notice it? for Miss Westcott, as well, a bouquet of the palest pink carnations, a tribute from a mother in the Old Country who had till now never missed her daughter's first-nights, and who sent a line of loving cheer.



"ONWARDS AND UPWARDS."
Mr. Percy Hutchison, the well-known actor-manager, climbing Table Mountain and nearing the summit.

A Supper Party.

After the performance I hear Mr. S Alexander gave a small supper-party, and it was there, in a private room at the Carlton Hotel, with the baskets of flowers making the air heavy with their sweet scent, that Mr. Relph said how proud he was to have played before a South African audience, and Mr. J. Wood-Ingram, the general manager of the Daniel Mayer Co., Ltd. (who is a bit of real London in a Colonial theatre), and Mr. Geo. Weir, the producer and stage-director, spoke also of the way they had been treated and how they loved the city and its people. And everyone will, I feel sure, like them in return and—the "Eagle"—well, as I said before—he's the man one dreams of.

The Cape Town Orchestra.

The Cape Town Orchestra have decided to come here this year again, from April 6 to May 13, and they are sure

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of a good season. Mr. Theo Wendt attended a meeting of the Ladies' Committee the other day, and told us some interesting facts about the works they are going to perform; and I, for one, was glad to hear that they are reviving the *thé dansant* here. As they have them in the Cape, they are a very enjoyable institution, and one can have nothing more wonderful than the Cape Town Orchestra to dance to. Mrs. Ashburnham is the chair of the Ladies' Committee, and among those present I noticed Lady Oppenheimer, Lady Wallers, Mrs. Laschinger, Miss Albu, Mrs. James Whitehouse, Mrs. Whyhausen,, and among the men Dr. Orenstein, Mr. Handel Thompson and Mr. Rheinallt Jones; and Mrs. Salomon, the secretary, was, of course, present.

Guests at the Carlton.

At the Carlton Hotel at present are staying: Dr. and Mrs. Hubbard. (U.S.A.); Mr. H. Farber (Kimberley); Mr. H. S. Henderson, Mr. W. J. Cayzer, Mr. J. C. Hoal and Mr. J. Haskins (Rhodesia); Mr. A. B. Emery (Messina); Messrs. J. L. Deslacht (Congo); Mr. A. W. Bellamy, and Mr. and Mrs. B. Dewar (Cape Town); Mr. G. A. Barlow, Mr. H. H. Kopsch, Mrs. Cockroff, Miss Riley and Mr. W. Harrison (London) .

A Benoni Wedding.

From Benoni comes news of a very pretty wedding, when Miss Robina Mayburt was married to Mr. Horace James Robert Thompson, of the staff of Messrs. Ackermann's Benoni Branch. The Rev. E. F. Paget officiated, and Mr. Burt Walker undertook the duties of best man. The bride, who was given away by Mr. Bernstein, looked charming in a gown of white *crêpe-de-chine* made in early-Victorian style. The skirt was slightly hooped, and was made with an apron panel of georgette embroidered in sequins and pearls. Her veil was caught round the *coiffure* with a circle of orange-blossoms. Two pretty tiny flower-girls accompanied her, little Evelyn and Myra Bernstein, in dainty embroidered frocks of silk over pale pink. They carried posies of asters and carnations.

More Benoni Happenings.

Mr. and Mrs. W. J. Clemo, who are very old residents of Benoni, celebrated their silver wedding last week, giving a reception at their residence in Howard Avenue which was attended by numbers of their friends. It was a pleasing coincidence that the same day was the birthday of their daughter, Gladys, who received numerous congratulations. —Among the departures this week are Mr. T. S. Oliver, the Relieving Magistrate, for Jagersfontein; Mr. Heydenrich, for Cape Town; Mr. and Mrs. Dent, for Illovo Beach; and Mrs. S. R. Higgins and children, for Cape Town.—The many friends of Dr. Dreyer will be interested to learn that he was successfully operated on in England, and is doing as well as can be expected. Mr. S. J. Taylor, of the Kleinfontein Staff, has just undergone an operation also. —Arrangements are being made for a gymkhana to be held in June in aid of the Police Widows and Orphans' Fund, a most deserving cause.

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At the Empire.

This week at the Empire there is really nothing in the way of clothes to tell you about, for, singular to relate, there is only one woman on the bill—in skirts—and that is dainty Winnie Travail, who sings and dances. Marie Will Godwin as the " Middy " has a very smart uniform, and with the Billy Vardel Trio is a clown, exceedingly well made up, who turns out to be a woman—to the great surprise of a man who sat behind me, who said her fooling was much too clever for a woman, and he spent several minutes wondering if she only had long hair like musicians and was perhaps a man! It is wonderful how the male sex resent any intrusion into what they consider their paths in life—more particularly if it is well done. One had memories of Herschel Henlere and " Jo'burg " when one listened to Kuming and Morris again, and Billy had not forgotten his pal, for he did a

"A MARRIAGE HAS BEEN ARRANGED."

Miss Phyllis Lenore Frankel, of Johannesburg, and Mr. Montifore Simon Stone, of London, whose engagement has just been announced.

wonderful (bravo, Billy!) run on the piano, looked at Dave Foote and said " Yes, no? " in Henlere's best style. I hear, by the way, that Henlere is coming for one night only to Johannesburg, as he is having such a successful tour.

At the Scientific Club.

There was a very enjoyable dance at the Scientific and Technical Club on Saturday, which was the first dance there this year, and was a great success. Many very beautiful gowns were worn. I noticed Mr. Gould brought a large party, and that Mr. R. C. Atkinson was among the dancers. Mrs. L. Hingle wore a very charming gown of *rose-du-barri* embroidered in silver beads. Miss Jean McMaster came in blue with silver laces, and Mrs. Scott Taylor, wife of the Secretary of the Club, had her two nieces with her, Miss Doris Williams and Miss Sheila O'Farrel. Mr. Justice Morice, Miss Marjorie Dowdle (in a charming gown of black made with *bouffant* skirt inset with silver bands and appliqued flowers of many shades), Dr. and Mrs. Chater, and Mr. and Mrs. A. J. Tinker were also present.

Reserve This Date Now.

Talking of dances, I understand that the Press-folk are to give a very big *cabaret* at the Carlton Hotel on April 16 —the first day of the Show—that it will be something worth going to, and that early application will have to be made for tickets or else one will be left, because the issue will be

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strictly limited. I shall tell you all details in our chat next week, but don't forget the date. It is to be run under the auspices of the Transvaal District Society of Journalists, and is in aid of their Benevolent Fund. Of course, there will be many beautiful gowns worn there, and, talking of fashions, I hear that the latest Paris decree is the simple schoolgirl style—just the round collars and tiny buttons for ornament, and, sad to relate, waist-belts. Myself, I like the nondescript waist the best—it is so soothing to the stout. Of course.

CARRIE.

"NERVES" IN THE STALLS.

Watching people on the stage going through the trial of a first night makes some theatregoers very nervous.

Madge Titheradge was at the Vaudeville on the first night of her brother Dion's revue, "Puppets," in mail-week, and was quite exhausted at the end.

"I took every breath for every singer, moved every piece of scenery, and performed every movement of the conductor's baton," she said to her brother. That was her graphic way of saying that she was feeling for the artists and her brother every moment of the show.

Daly's Theatre, London, has had only nineteen first nights in twenty-eight years.

A NEW DRINK.

There are some strong men in the world. During an interval the other night, in the course of my eighth pantomime this season, I adjourned for refreshment (says the theatrical correspondent of *The Daily Sketch*). An elderly man standing beside me barked out loudly, "Whisky and brandy mixed, please!"

"Is that a joke?" asked the presiding goddess.

"A joke? Of course it's not a joke! Whisky and brandy mixed, please, and a double of each."

And, in complete sobriety, he performed the astonishing feat of drinking it.

A YOUNG VISITER.

Some people in England still believe that Barrie, the whimsical, not the McConnachie part of him, wrote "The Young Visiters," but most of America is convinced of it.

It need be kept a secret no longer (says *The Daily Sketch*) that Miss Daisy Ashford, who really did write the book, was engaged to Mr. James Devlin before it was published, but they could not afford to marry.

The royalties from the sale of 300,000 copies enabled them to do so, buy a farm and stock it, and leave something over—something for a "young visiter," who has been added to the Devlin family circle.

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BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRE (PROP., JAS. T. DURWARD). Late Umtali.

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CLOSE FINISHES.

Most Favourites Beaten at Germiston.

THE NEW CLARE JUDGMENT.

By "ONLOOKER."

WE had an excellent day's sport at Germiston last Saturday, the handicapper's work bringing about some very close finishes. Indeed, it might be said that in no single instance was the verdict for the winner secure until the horses were right on the post. To begin with, a strong first-choice got home in the two-year-old event. This was

The Benoni-Trained Rebecca,

reputed to have come well out of a trial with old Audit. Three others were, however, right on top of Rebecca passing the post. The filly had very little, if anything, in hand. Rebecca was bred by Sir Abe Bailey and is out of imported Alice Soliman, a rather disappointing turf performer.

* * *

Crumpet was made favourite for the second division of the Rose Deep Handicap. Seeing that the distance was six furlongs and that the galloway's forte is staying and not sprinting, the Whittington Lodge candidate seemed to be

A False Favourite

in the company she was meeting. The running bore this out. Crumpet was unable to go the pace at the outset, but was running on at the finish, just failing to gain a place. The winner turned up in Chevron, who scored by a narrow margin from the more fancied Dodge, who was allowing 2 lbs. Dodge is running with ill-luck.

* * *

Golden Tip took the principal sprint event. Mr. Forbes's filly in annexing the same race, then at six furlongs, at the previous Germiston meeting, opened her winning account. On that occasion she had 6 st. 10 lbs., and gave none in opposition a look-in. Last Saturday, the course being five furlongs, Golden Tip was sent out a hot favourite with 8 st. 2 lbs. in the saddle. The bit of extra weight had a steadying effect on the filly. She only just, hard ridden,

Squeezed Home by a Head

from the 10-to-1 chance Barleycorn. Welcome Stranger was a runner in the race, and was second favourite, but although vigorously ridden by Holme—the stable has kept changing jockeys—was at no part of the race in the picture. The owner courted enquiry into the horse's running. There was hardly need, it being self-evident that the rider did his best. Welcome Stranger and the rest of Mr. Epstein's horses have now gone into Temby's stable.

* * *

Poetry of Motion is an incorrigible sort of a nag. He looked well for his engagement on Saturday, it being in the chief race, and he was favourite from the opening of the betting. The mile and a quarter was run at a sound pace throughout, and

A Long Way From Home

it was seen that the favourite had had enough of it. The finish was left to two outsiders—Helvellyn and Happy Omen—Mr. De Meillon's versatile performer, the first-named of the pair, getting the better of matters. It was the best race Happy Omen has run since coming from Cape Town, where he won quite a number of races.

* * *

It was only by a short head that Lomond Lass beat the favourite, Elvira, in the mile Galloway Handicap. Mr. de Meillon's white-legged mare put up a great fight, seeing she was allowing the winner 17 lbs. Probably Lomond Lass was

Not at Her Best

for she was "in hospital" for some weeks after the gruelling she got on Dingaan's Day. It was, too, only a head by which Eriskay got home in the last race from the former galloway, Noble Knight, and the winner owed her victory to a quick beginning, Simpson, who is so good at the gate, being in the saddle.

* * *

Mr. Browse's Royal Attendant continues on his winning way at Cape Town. At Milnerton last Saturday the colt added the rich Western Province Nursery Plate to his score. The

As Yet Unbeaten

son of Polystome and Maid of Honour was attended home by his stable companion Shouts, Arrowsmith finishing close behind the Rand-owned pair. Arrowsmith is a colt bred by Mr. Alex. Robertson, by Ted Smith out of Artemis by Uniform, and won a race last month.

* * *

The Rand Sporting Club, racing at New Clare, and therefore within a few miles of Johannesburg, is, by a judgment given in the Supreme Court last week, to be deemed a Wednesday Club. Mr. Justice Krause, in

Giving Judgment,

stated that, despite anything to the contrary in the Transvaal Act of 1909—that being before Provincial Councils were brought into existence—the Administrator had absolute discretion to vary the provisions of the Act, and was quite within his powers in sanctioning racing at mid-week at New Clare.

* * *

Many will recall what led up to the enactment of 1909. An agitation alleging that at that time there was too much racing in and about Johannesburg led the Transvaal Parliament to appoint a Commission to report and make recommendations on the racing situation. The Commission recommended, with a view to lessening the amount of racing, that in the Witwatersrand area (within 25 miles of the Johannesburg Post Office) no horse race meeting should be permitted except on Saturdays and holidays. This recommendation was adopted by Parliament. It was

The Main Provision

of the Statute of 1909. Indeed it can be said that the sole reason for the passing of the Act was to put an end to mid-week race meetings in the area defined. The Act has at various times been tinkered with by the Provincial Council, but it has not been repealed. As a matter of fact, the Provincial Council has no power to repeal Acts of Parliament. The judgment just given, however, makes it appear that the Act can be circumvented—is, in effect, a dead letter. Many will be inclined to agree with *Mr. Bumble* that "the Law is a hass."

* * *

In these times Johannesburg and the Reef can hardly sustain three Wednesday clubs. There is certainly no room for four. It is almost inevitable that one of the clubs must go to the wall.

The Pretoria Club,

being the furthest removed from Johannesburg, is probably the one that will first feel the effects of the over-competition. It is understood that notice of appeal has been lodged against the finding constituting the Rand Sporting Club a Wednesday club.

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There were but few defections from either the Lincolnshire Handicap or the Grand National on acceptance day last week. Epinard, with all his 10 st., remains in the Lincoln, and a cable message states that, if the colt is fit on the day (March 26), he will take his part in the race. The French colt put up a great race in the Cambridgeshire under 9 st. 3 lbs.; in the opinion of most good judges was unlucky to be beaten; and the Newmarket course, over which the Cambridgeshire is decided, one mile and a furlong, is

Much More Severe

than the straight mile at Lincoln. But the task set Epinard next month is such a herculean one that the owner will yet probably hesitate about asking him to fulfil the contract. Of course, the connections of the French colt may be after records: may have a desire to demonstrate that Epinard is what is claimed for him—a wonder horse. There is, of course, this to be said: the class of the opposition at Lincoln is not so good as that pitted against the Frenchman at Newmarket. Yet the added weight in the race next month must counterbalance this.

* * *

All of the top-weights in the Grand National are in the reduced list, and the old brigade is likely to hold its own against the newcomers. There are more young horses—and a young horse in a National connection means one of eight or under—than usual among the

Aspirants for Aintree Honours

this year, and it may be that some one of real merit may be unearthed. The records for the year show that it is the exception for any but a very seasoned performer to see the journey out in a National. The last young horse to win was the French five-year-old Lutteur III., in 1909. Shaun Spadah, 12 st. 5 lbs., who won when ten years old in 1921, carrying 11 st. 7 lbs., has been doing well of late, and is said to be fancied in the right quarter.

* * *

Collet is engaged in a race at Durban this week and, over a mile course, with 9 st. 9 lbs., is set to give Surprise Sauce 10 lbs.

* * *

The entries for the February meeting of the Pony and Galloway Club, taking place this Saturday, were not as numerous as usual; yet comparatively small fields will not detract from—will probably add to—the interest in the racing. Eight of the dozen in the Galloway and Pony Purse took part in the Dingaan's Day Handicap, and the course is again a mile. Brown Bess can meet more recent winners on very much the same terms as on the holiday, but her weight has gone up to 9 st. 6 lbs., and the extra 6 lbs. is apt to tell. Still, Brown Bess is likely to take a lot of beating. Selections:—

1.5 p.m.—Trial Plate, 5 furlongs.
Guiding Star 1, Shower 2, Romanos 3.

1.55 p.m.—Junior Galloway and Pony Plate, 1 mile.
Security 1, Spider's Web 2, Hazel Hope 3.

2.35 p.m.—Pony Purse, 6 furlongs.
Will's Maid 1, Miss Wilfrid 2, Not Far 3.

3.20 p.m.—Galloway and Pony Purse, 1 mile.
Brown Bess 1, Lomond Lass 2, Kei Maid 3.

4.0 p.m.—Galloway and Pony Plate, 5 furlongs.
Tit Bits 1, Auditory 2, River Girl 3.

4.40 p.m.—Pony Plate, 1 mile.
Verbury 1, Whitevale 2, Lady Croft 3.

5.20 p.m.—Junior Pony Plate, 5 furlongs.
Lucania 1, Bonny Bird 2, Toute 3.

WANTED: BACK NUMBERS.

Back numbers of THE S.A. PICTORIAL (*Stage and Cinema*), from No. 1 (August 7, 1915) to No. 260 (July 24, 1920) are wanted for filing by the New York Public Library. The courtesy will be greatly appreciated of readers able to supply copies of any of these issues (which are now entirely out of print), except No. 1 and No. 240 (March 6, 1920), which have already been sent in.

NOTES AND NEWS.

(*Continued from page 4*).

making a name for himself also in Shakespearean productions in New York. His performance in the present St. James's success, "The Green Goddess," has brought him decisively into the front rank of English actors. He will be much missed from the cast playing Mr. Archer's clever melo. Miss Westcott has done a lot of notable work on the West-end stage, playing leading parts with most of our celebrated "mummers." As for Miss Swinburne, she has only just completed a lengthy tour with "The Knave of Diamonds," in which she surprised everybody by making a wonderful hit in the principal part, created by Violet Vanbrugh—a splendid achievement for so young an actress who, in the ordinary course of things, might have had to wait years for such an opportunity of showing her mettle. A host of well-wishers on this side will await news of the welcome you extend to this clever little crowd.

Gilbert and Sullivan Again.

On Monday evening, February 4, at the Princes Theatre, London, Rupert D'Oyly Carte began a sixteen weeks' season of Gilbert and Sullivan opera lasting till nearly the end of May. The opening piece is "Iolanthe," the daintiest and most exquisite of all the operas, and one which becomes more and more popular as the years go by. It will be given for a fortnight. Next comes "Ruddigore," which had so successful a revival in the memorable season at the same theatre two years ago. After that in the following order will follow "Princess Ida," "The Gondoliers," "Trial by Jury," with "The Pirates of Penzance," "Patience," "The Mikado," "H.M.S. *Pinafore*," with "Cox and Box" (by Burnand and Sullivan), "The Sorcerer," and last, but far from least, "The Yeomen of the Guard." All these are sure of an affectionate welcome; and Mr. Carte has yet another trump card up his sleeve whenever he cares to play it in the delightful "Utopia, Limited," an opera which has not been done in London, save by amateurs, for thirty years, and which contains some of Sullivan's most brilliant music, and certainly the most satiric of all Gilbert's libretti. When Rupert D'Oyly Carte revives this opera (says *The Daily Telegraph*) it will probably be for a run rather than as part of a repertory.

A CONJUROR FROM CUBA.

Fran-Klint, "The Gloved Manipulator," now at the Johannesburg Empire, was born at Habana, Cuba, and is a Spanish subject. The great feature of his act is the apparent simplicity of all his feats—he accomplishes everything he does with perfect ease, and it is only after you have seen his act and thought about it that you realise how clever he must be who can do this sort of thing. Fran-Klint does not come of professional stock, being the only one of his family to go on the stage. He commenced his theatrical career in this way: While at college he was very fond of indulging in conjuring and sleight-of-hand tricks, and often surprised his schoolmates with his cleverness in that line. A year or so later, as an amateur, he was very much in demand for garden parties, "At Homes," etc., and soon gained quite an enviable reputation as an entertainer. At that time, however, he had no idea of taking it up as a means of earning a livelihood, but when his father died, and he had to look after himself, he decided to turn his talents to some good account.

A PLAY BY COMPTON MACKENZIE?

The suggestion has been made to Mr. Compton Mackenzie, who (says *The Daily Mirror*) has sold the Island of Herm to Sir Percival Perry, that he should write a Highland play for his sister, Miss Fay Compton. Mr. Compton Mackenzie, who belongs to the Mackenzie family and wears the tartan, likes the idea, for there has not been a good Highland drama on the English stage for some years.

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MAIL-WEEK IN LONDON.

(*Continued from page 10.*)

salesman of them all, the royal 'bagman,' is H.R.H. the Prince of Wales. He sells the British Empire to the world and to itself."

"Mother Trimmed It."

The Prince on one occasion, so the writer relates, read out a letter from Princess Mary which ran: ". . . I have a new hat. Mother trimmed it. You can imagine what it is like." The Queen of Rumania is described as "the woman Charlemagne . . . no one knows when she may pop into the nursery and say, 'Give me Number Four. I want to marry her this afternoon to the President of the U.S.' . . . Marie is 47, but is still, in a large queenly way, a very beautiful woman. For 29 years in Rumania she has lived a life of wearing activity, making love, writing plays, composing operas, doing 'movies,' marrying off daughters and running the country."

Italy and Spain.

Italy's King "sits up there in the Quirinal making a noise like a regular ruler," but in reality finding his chief job in the introduction of one outgoing Premier to another. Of Spanish Royalty Mr. Collins writes: "There is not much love lost—so far as the public can see—between the Queen and the King. I suppose neither ever pretended that there was. But there is no scandal. The King . . . should be credited with the excellent moral reputation he enjoys."

"Who's the Cause of all the Trouble?"

Another book of this same outspoken nature has just been published in Germany, and, I understand, is being prepared and translated for issue here at an early date. It is "Twelve Years at the Kaiser's Court," by Graf Zedlitz-Trützschler, who from 1903 to 1910 was Court Marshal in Berlin. The Count has collected every interesting item from the diary he kept during those years, and the result is an amazing array of evidence as to the paradoxical character, the strange mentality and capricious nature of the *ex*-Kaiser.

Worth a Guinea a Concert.

Sir Thomas Beecham presided as guest-conductor at last Saturday's Albert Hall promenade concert. He was in his most rollicking and joyous mood, being at one time so engrossed with the beauty of the music he directed that he added his own voice to swell the sound. (I wished, however, that he would not "shush" his players so loudly when wanting a rapid *diminuendo* or *rallentando*.) The renderings of Debussy's *Petite Suite*, a Bizet *Intermezzo* ("Fair Maid of Perth"), and (with Gladys Ancrum and Walter Hyde) the love duet from *Die Walküre* (Act 1) were masterly; those of the "Prince Igor" Overture and a duet from Verdi's "Othello" rather ragged. Sir Thomas, who is an incisive and convincing speaker, fervently pleaded the cause of these concerts, characterising them as "the best musical events in London just now."

Jeanne Antoinette — Not Marie.

During the sudden slump which settled on our theatres like a blight for a few days last week I managed to get in and see "Madame Pompadour" at Daly's. Evelyn Laye and Derek Oldham bear practically the whole weight of the show on their shoulders, coming through a trying ordeal with triumphant success; Miss Laye in particular deserves all, and more, of the encomiums showered upon her on the occasion of the play's *première* shortly before Christmas (though 'tis an unfathomable mystery why she should adopt a foreign accent for *la Pompadour*, who was, of course, a countrywoman of her Louis and his Court; perchance she has been studying her history too diligently and become a little mixed up with Marie Antoinette.) Leo Fall's score is one of the most polished, cleverly orchestrated and melodious to be heard here for a decade; and a producer who can bring a chorus to move and behave with the true crinoline-powder-and-patch grace of the period, as do the true-blue British girls at Daly's, must have a touch of genius.

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Piers and Beaches, Cape Peninsula.—The Sur-Passing Follies of 1924.

Empire, Johannesburg.—J. W. Rickaby, Femina Quartette, Louis Holt, Brull and Hemsley, Stanelli and Douglas, Vardel Trio, Leo Brampton and Partner, Fran-Klint.

His Majesty's, Johannesburg.—George Relph and Company in "The Way of an Eagle."

Orpheum, Johannesburg.—Victor André, Morris and Kuming.

Grand, Pretoria.—Colleano, Carlton and Rosslyn.

Criterion, Benoni.—Turner and Berkeley, Bert Weston.

Rinko, Maritzburg.—Hilda Nelson Trio.

Criterion, Durban.—Bailey and Cowan, Anna and Louis Howard Rogers.

Theatre Royal, Durban.—Percy Hutchison and Company.

Grand, Port Elizabeth.—Herschel Henlere.

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because these world-famous Pills contain ingredients which act directly upon the kidneys, and your own doctor will tell you that healthy, active kidneys will eliminate every trace of excess uric acid from your blood, and so cure you of, and keep you free from ,all rheumatic trouble.

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A box of the genuine De Witt's Kidney and Bladder Pills will only cost you 3/6 at any chemist shop, and we invite you to get a box and take them regularly for three days. If they fail to give convincing proof of their ability to cure, you simply return the remainder of the pills to The De Witt Laboratories, 31 Loop Street, Capetown, and we will refund your 3/6 and your postage, so that the trial will cost you nothing.

Two More Triumphs for De Witt's.

FROM VREDEDORP.

"For nearly 20 years," writes Mrs. C. T. Swanepoel, 15a Solomon St., Vrededorp, "I suffered with kidney and bladder trouble and terrible pains in my back. One night my son brought home a bottle of De Witt's Pills and persuaded me to try them. They relieved me at once, and I am now in perfect health."

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From all over the world people write in the same strain testifying to the efficacy of De Witt's Pills, and from time to time we publish, by permission, extracts from these letters so that suffering readers may benefit by the experiences of others who have been cured.

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and all Ailments arising from the presence of Uric Acid or Disorders of the Kidneys and Bladder.

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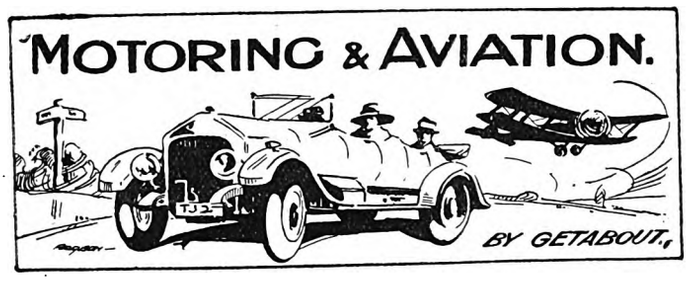
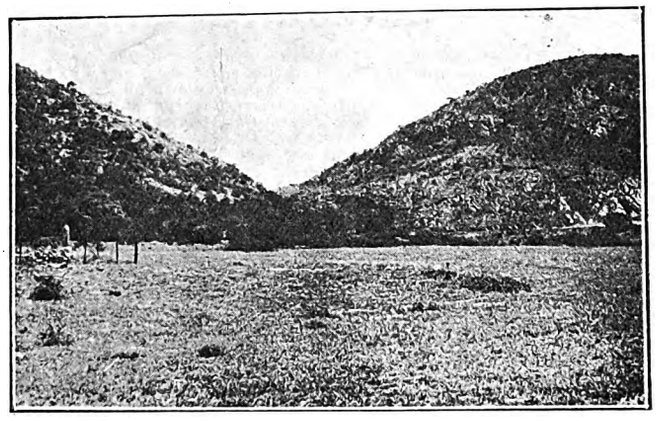


Referred Back.

The traffic by-law amendments have been referred back to the Works Committee by the Johannesburg Town Council, and it is not thought likely that they will pass in their present form. While it is recognised by all the reputable bus-owners that a certain amount of control by the Council is absolutely necessary for the protection of the travelling public, some of the clauses in the new regulations were drastic; in fact, it almost looked as if the Tramway Department had had a little to say in the matter.

Motor-Cycling.

The Pretoria Motor Club is the first one to have arranged a programme for the ensuing five months, and provision has been made for a number of social outings as well as sporting events. The Rand Motor-Cycling Club's programme is now being arranged and will be announced shortly. It is thought



"THE GREAT NORTH ROAD."
The main road from Southern Africa to the North runs through the Magaliesberg Mountains just outside Pretoria. Through Wonderboom Poort, shown in this photograph, have passed many a motorist and motor-cyclist bent on braving the unknown paths in Rhodesia.
Photo by M. Edward.

that there will be fewer purely sporting events and more outings. Little enough provision has been made in the past for members who were not "speedmen."

Mounted Men for Traffic.

It has been suggested that mounted police should be used to assist the traffic men on point duty, and it is quite likely that we shall see them here within the next month or so. A few mounted men could do wonders in helping to keep traffic in order and sort out mix-ups. Slow-moving traffic, especially, could be made to keep to the extreme left of the road and could be educated not to wander down the centre and hold up faster vehicles. The police are still energetically engaged in the "waggons-without-lights" campaign that was started some months ago, and a large number of fines have been paid recently.

A Command Appearance.

Many motorists are wondering who the prominent man is who was arrested for contempt of court in regard to a small charge under the traffic by-laws. It would appear that he did give instructions to his solicitor to see to the matter, but that gentleman did not do so. Therefore he had to make a personal appearance at Marshall Square. The only way to make this city safe for traffic is to carry out the by-laws, and the incident quoted is, unfortunately, somewhat typical of the general attitude towards the regulations. And, above all, the fines inflicted on motorists for failing to stop to allow passengers to get on and off trams should be made heavier, for this is a safety-first regulation that is being ignored to a great extent.

The Big Show.

Before we know it we'll be planning to visit the largest motor exhibition ever held in South Africa. The Agricultural Show opens at Milner Park on April 16, and Motor Street, with its building with 41 bays, will be the centre of attraction. All the bays have been taken up, it is announced, and every well-known make of car in South Africa will be represented. A feature will be the display of closed cars, for many of these are now on their way out from England, America and the Continent. Closed cars are becoming more and more popular, and it is thought that a very large number will be put into service this year.

Buses Popular.

That the losses incurred by the Johannesburg tram system during the past twelve months are serious goes without saying. And when we enquire into the cause of the deficiency we find that it is not only due to the reduction in the price of coupons, but also to the inroads made by the bus companies upon the daily receipts. Notwithstanding the cheapness of travelling by tram-car, the motor-bus has more than held its own. In fact, whilst the trams have made a heavy loss the buses have made small profits. It is now the intention of the Municipality to increase the tram fares. This will, of course, improve the position, and may probably turn the loss into a profit. But it will also increase the popularity of the buses if these do not likewise charge more, so whichever way things go it is plainly apparent that a large section of the community patronise the motor-bus from choice and will do so increasingly when tram fares are raised. There are many strong points in favour of a motor-bus service. For one thing, it is a far more agreeable mode

THE SELIMBA: A MUSICAL INSTRUMENT OF NORTHERN RHODESIA.
Photo by Percy M. Clark, F.R.G.S., Victoria Falls.

of travel, and, there being few stoppages, it is speedier. Should a breakdown occur, there is no such thing as one bus holding up the entire route whilst the fault is being rectified. For instance, the other evening a line of tramcars was held up beyond the Harrison Street subway for a quarter of an hour, and many of the passengers got off and entered passing buses. Roughly speaking, one or two hundred passengers were inconvenienced by the stoppage, and it was only a minor occurrence compared to the prolonged delays that occasionally happen.

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SOME QUEER PLAYGOERS.

By H. M. WALBROOK.

IN the theatre, as elsewhere, what odd folk one occasionally meets! One night, during the Vedrenne-Barker *régime*, I dropped in at the Court Theatre, London, to see Shaw's "Man and Superman." Every seat in the pit was occupied, so I stood at the back. Presently a small man of middle age, with a brown beard and wearing a billycock hat, came and stood beside me. After he had looked round he removed his hat and placed it carefully on the floor at his feet. In the course of the evening he made three remarks to me, one after each of the three acts. Each was a comment on the act which had just concluded, and to this moment I have not the least idea as to whether he loved or loathed the play. After the first act he looked up at me and said, "Well, that's a corker!" That is all. Not another word. After the second he looked up at me again and said, "Well, that's a knock-out!" After the third and last act he stooped, picked up his hat, put it on his head, looked up at me, and said, "Well I'm d——d!" and went home. I have always thought that a very happy illustration of the truth of what Wilde once quoted about speech being given us to conceal our thoughts.

One afternoon I dropped in in the same way at His Majesty's to see Coquelin in "Cyrano de Bergerac." Next to me sat an elderly Scotsman who had come over from California on a visit to London. He talked with a queer drawl half-Caledonian and half-American. His curiosity was boundless, but his reminiscences seemed limited. Before the curtain rose he expatiated on the splendour of the theatre. "We have nothing so grahnd as this in Cahlifornia. It must have cost an awful lot to build! How much do you have to pay for one of those bawxes?" I answered that probably the large boxes cost five guineas. "Aw dear, that's a terrible lot of money. Once, when that great actor Bahry Soolivan came to Cahlifornia the principal places were put up for auction, and a single bawx fetched as much as twelve pounds!" After the first act he resumed his observations. "What lovely dresses, and what diamonds! It's all very grahnd and fashionable. It reminds me of when that great actor Bahry Soolivan came to Cahlifornia, and the seats were put up to auction, and a single bawx fetched as much as twelve pounds." After each of the remaining acts the same memory was stirred within him; and as I was bidding him good-bye it popped up again. He asked me how much it cost to get into the grand-stand at Epsom on Derby Day. I told him I knew very little about such matters, but added that I thought he might be able to get in for a guinea. "Aw, dear! That's a terrible lot of money. But I remember when that great actor Bahry Soolivan ——" but before he had finished I had fled.

Two Glimpses.

A dear little old clergyman sat next to me one evening at the Criterion when Wyndham was acting in "David Garrick." His memory was extraordinary. He had seen everything and everybody of his time in drama and opera from Macready and Louisa Pyne onward. His conversation was so delightful that it was quite a pleasure for me when the curtain fell after each act and he started again. He pulled the play to pieces as history and as drama in the most masterly fashion, but was immensely enthusiastic over the acting of Wyndham and George Giddens and the exquisite prettiness of Mary Moore. He had seen Phelps in everything, Irving in everything; Ellen Terry, Bernhardt, Ada Rehan, everybody; but he had never bought a programme! In his youthful days he had come to the conclusion that theatre managers had no more right to charge for a programme than a restaurant-keeper had to charge for a menu. He certainly was a most engaging and charming little old gentleman. A few weeks after I was at work one morning in the round room at the British Museum when I heard a sudden stir near me and looked up. It was the little old clergyman, and he was being taken away by a detective for cutting illustrations out of a valuable book. In due course he appeared before the magistrate, and such a number of influential people stood forward and vouched for his harmlessness that he got off with a small fine. Tennyson has a memorable saying on "the abysmal deeps of Personality." That little clergyman's case called it to mind. Soon afterwards I heard of his death.

Cognoscenti in the Pit.

On first nights in the pit (where, I can assure you from much experience, such occasions are apt to be far more amusing than in the stalls) one really meets all sorts of delightful people. There is the fervid and friendly young enthusiast, for example, who alludes to all the "stars" of the stage by their baptismal names, as, for instance: "The great days of Henry and Ellen were before my time, but, thank Gawd I've lived to see those of Gladys and Edna!" And the young man, with his young lady, who points out to her all the celebrities in the stalls, and does so all wrong, as when, indicating a distinguished theatre manager, he agitatedly whispers, "There's Rudyard Kipling!" or, pointing to an eminent wigmaker, murmurs dramatically "That's Bernard Shaw!" Sometimes, however, the pit goes wrong *en masse*. It did so on the first night of "The Corsican Brothers," when in the first scene a tall figure with a pale intellectual face and heavily-marked dark eyebrows was seen slowly coming down the stage from a distance, and not the pit only, but the whole house, thought it was Irving and immediately raised its thunderous roar, until a voice was heard yelling from the gallery, "Shut up! It ain't Irving; it's only Pinero!" And the din died away. I seem to remember Sir Arthur Pinero himself not only telling this story but illustrating it in the most amusing way.

"Magnificent!"

Sometimes you find yourself seated next to an old actor, and his reminiscences will always be a great delight to every true-begotten playgoer. Once in the Haymarket gallery my neighbour was such an one, and he poured forth his recollections in the most entrancing way during the intervals. He was an old gentleman with a stately utterance and a fine presence, and he impressed me greatly. Oh, yes, he said, he had been with Henry Irving. Indeed, he had made rather a remarkable hit in one of that great actor-manager's revivals of "Macbeth" at the Lyceum. "In fact, Charles Wyndham met me a few days after in the Strand and warmly congratulated me. His word as he shook hands was 'Magnificent! Magnificent!'" I thereupon asked the old gentleman if he would be so good as to inform me of his name, which he very obligingly did. I was, however, quite unable to identify it with any character, so at last I had to ask him which particular part he had played. He replied with great dignity, "The part, sir, which Sir Henry entrusted to me was only a small one, though I venture to think that the beauty of the whole story lies in that very fact. I did the groan of the dying Duncan!" I quite agreed with him that there was a world of beauty in his having been able to make so very deep an impression in so very small a part.—*The Daily Telegraph.*

THIS WEEK'S SIMILE.

The face of the world looks as though it had shaved itself with a broken beer bottle while standing on a barrel in a cyclone.—*Benjamin de Casseres.*

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DID YOU PASS THE POST OFFICE ON SATURDAY?

IF SO, YOUR PHOTOGRAPH MAY BE ON THIS PAGE. IF NOT, YOU MAY KNOW SOMEONE HERE.

Some snapshots outside the Johannesburg G.P.O. last Saturday morning. In the centre of the top row Mr. T. Brittain, the well-known photographer, whose photographs are frequently published in THE S.A. PICTORIAL, greets a fellow-craftsman, but remains blissfully unconscious of the fact that he is being "snapped" while doing so.

"S.A. Pictorial" photos.

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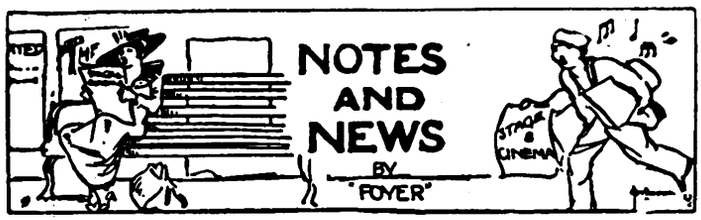

A French Clown.

Louis Alary, of Anna and Louis, who are to appear at the Johannesburg Empire next week, portrays a type of clown who is quite a familiar character in circus entertainments on the Continent; but the number of French clowns who have been able to adapt their act for English-speaking audiences and convey the same comedy as in their native tongue is very limited. Twenty years ago Louis was working in a circus in France with the famous clown Grock, but he says he would be ashamed to see in print the meagre salary each of them earned in that engagement. He has appeared as a clown in leading circuses in practically every country in the world for the past thirty-one years. In addition to being a clown, he has been a conjuror and an acrobat, and at one period of his career he presented a weight-lifting act.

Wilkie Bard's "Caddie."

Bert Weston, the well-known comedian, who is to appear at the Johannesburg Empire next week, was last in South Africa in 1912. He is a native of Gateshead-on-Tyne, and graduated to the stage *viâ* the farm and the printing-works. He has appeared in his single act in every music-hall of note in Great Britain, and has appeared in pantomime with Messrs. Wylie and Tate, in pierrot work with Messrs. Adeler and Sutton and in musical comedy with George Edwardes, Ltd. He played *Mr. Horridge* in "Whirled Into Happiness" at all the principal provincial theatres, including six weeks at the Princes Theatre, Manchester, last Christmas. The comedian tells a funny story against himself. He and Wilkie Bard had been out golfing together, and, after a lengthy battle, found they had just time to get to the theatre for the show, but no time to go to their hotel to change. Jumping out of a taxi at the theatre, Bard was striding into the stage-door, closely followed by Weston, loaded up with his bag of golf-clubs, when a man in the gallery-door queue said to his friend: "Look! That's Wilkie Bard going in, and that fellow with the bag is his caddie."

An Acrobatic Trio.

Several theatrical writers have fallen into the error of stating that The Vardel Trio of acrobats who are now appearat the Johannesburg Empire visited South Africa some years ago. It is true that an acrobatic act known as The Vardel Brothers did visit this country several years back, but neither of the two is a member of the present trio. The head of the present act is Billy Vardel himself, and the two men who were out here before had been his partners and retained the name for the time being. The three boys had been school-fellows at Canton, Ohio, U.S.A., and it was their proficiency in the school gymnasium that led them to go on the stage. In 1912, after playing in vaudeville through America, they sailed from San Francisco to play New Zealand and Australia (where Vardel met and married the lady who provides so much surprise in the present act). From Australia they went to India, and then to England. In 1916 The Three Vardel Brothers dissolved partnership, and it was then that the other two visited South Africa. Billy Vardel himself started a new act with his wife, and later they took in with them the third member of their present act, who is now making his first trip overseas. Many times during the War Mrs. Vardel was stopped on the stage before going on and asked for her exemption papers.

A South African in America.

Miss Constance Evans, whose photograph is reproduced on this page, is a former Johannesburg girl who is making good as a dancer in the United States. Her real name is Constance Clements, and she is the daughter of William Clements, the South African jockey, and "Miniature Marie," the vaudeville artist, who was a great favourite with South African audiences. Constance was born in Manchester in 1908, but was brought to Johannesburg by her parents when she was a year old, and was brought up here. She has toured with her mother through India, Australia, France and Egypt, and is now appearing as principal dancer in a production entitled "Artists and Models" at the Shubert Theatre, Broadway, New York. She received all her training from her mother, and is looked on by the American Press and public as one of the cleverest English dancers ever to appear in the States. She speaks French, Arabic and Hindustani. Miss Evans is now under contract for one year, and at the end of that time she hopes to revisit South Africa.

A SOUTH AFRICAN IN AMERICA.

Miss Constance Evans, formerly of Johannesburg, who is now a featured dancer in New York.

Descendants of Dickens.

A granddaughter of Dickens, Mrs. Rosen, and Mrs. H. C. Dickens, a granddaughter-in-law, have written and set to music a fairy play, "Rainbow-land," in which no fewer than nine of the novelist's great-grandchildren appeared at the Court Theatre, London, on two afternoons in mail-week. The proceeds of the matinée were for the St. Mary's Home for Fatherless Babies at Clapham.

"The Knave of Diamonds."

Owing to an error it was stated last week that Miss Mercia Swinburne would play Miss Violet Vanbrugh's part in "The Knave of Diamonds." Miss Netta Westcott will play it.

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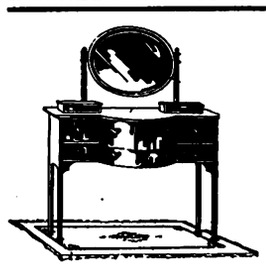

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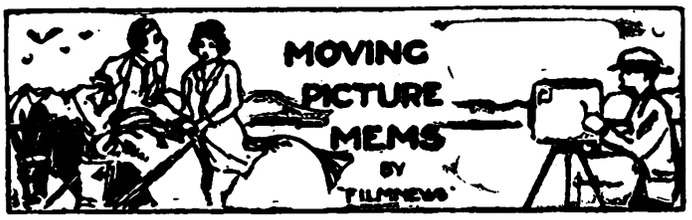

The Girl on Page Nine.

Next week, at the Bijou, Johannesburg is to have a chance of seeing the beautiful Barbara La Marr in a leading part—two leading parts, in fact—in a Rex Ingram film, "Trifling Women," in which she appears as *Jacqueline de Severac*, the daughter of a French novelist, and as *Zareda*, a famous Parisian fortune-teller, in the story which the novelist tells his daughter in order to illustrate to her the dangers of trifling with love. Miss La Marr (who first attracted Mr. Ingram's attention for a leading part when she played *Antoinette de Mauban*, the second woman's part, in his production of "The Prisoner of Zenda") has had a more adventurous career than even most film stars. Her real name is Reatha Watson. At the age of seven she longed to be a great tragedienne, but was catapulted into vaudeville to do a dancing act. When she was fifteen her face was the kind that could no more pass peacefully through a world of men than a cobblestone could pass through a plateglass window without smashing it.

Kidnapped When Fifteen.

She was kidnapped by a "caveman," who made her marry him, but who died soon afterwards, leaving her a widow at the age of sixteen. Then a judge in her native city told her she was too beautiful to be roaming round a big town and letting men fall in love with her. She married a young lawyer, who, she found out later, had a wife and three children. That experience, it is said, made her wise. She wrote a novel, "The Mother of His Children," and it was turned into a film with Gladys Brockwell in the featured part. She took to writing scenarios herself. At last she went into the scenario department at the Fox Studios. But always at the back of her mind was the intense desire to act. Her first part was with Anita Stewart in "Paying the Piper." Then she played with Harry Carey in "The Desperate Trail," with Douglas Fairbanks in "The Nut" and "The Three Musketeers," with Katherine MacDonald in "Domestic Relations," and for Rex Ingram in "The Prisoner of Zenda." "Trifling Women" was her first starring picture. Miss La Marr is now in Rome playing the leading part in a film version of Sir Hall Caine's "The Eternal City," which is being produced by Samuel Goldwyn for First National.

MR. RAMON NOVARRO,

Who plays two of the leading parts in Rex Ingram's "Trifling Women," to be screened at the Johannesburg Bijou next week.

Actors 40 Feet High.

"Southern Love," a new British photoplay in which Miss Betty Blyth appears, has received the most remarkable send-off in cinema history. It was presented at the Albert Hall, London, on January 29, to an audience of 9,000 people on a screen sixty feet wide, with a magnification which gave a six-foot actor, for example, a height of about forty feet. There was a symphony orchestra of sixty players, and three star singers of the British National Opera Company took part in a musical prologue with forty gipsy performers, who gave a "local" entertainment of their own on a special stage. The screen, fitted up against the grand organ, was 230 feet from the lantern. The hall was transformed into something resembling a Spanish bull-ring, flooded with colour-symphonies of light. All guests were requested to wear evening dress, and it was added that "cinema exhibitors might wear diamonds." Mr. Herbert Wilcox, producer of the film, estimated the cost of this one-night performance at £1,500.

Exclusive Erich.

Erich von Stroheim, of "Foolish Wives" fame, is at present the most exclusive person in Hollywood. Erich is engaged on cutting his film, "Greed." He begins work at sunset and goes steadily on through the night behind locked doors, with a guard posted outside, and having his food pushed through a grating. Cutting is the most delicate of all film operations. It would be a good thing if more film people would give it such exclusive attention.

Easy—Once!

Maurice Tourneur is another director who likes to be left alone. It would be easier to burgle the Bank of England than to break into the Tourneur studios; but a Hollywood character, One-Eyed Connelly, who holds the record for getting past stern doorkeepers, and is therefore called a gate crasher, walked right into the Tourneur studio the other day without so much as a challenge. Connelly appeared at the Tourneur studio gate with a potted plant under his arm. The doorkeeper did not know the plant had been lifted from a nearby front porch. "This," said Connelly, "is a prop. ordered by Mr. Tourneur." And he walked right in!

Why Worry?

Harold Lloyd, on the other hand, is regarded as a freak in Hollywood. He is the only "big star" who has his name in the telephone book! "Don't people just bother you to death?" he was asked. "Sure," said Harold. "They ring me up all the time, but they're mostly people I owe money to, and I let them talk to the maid."

Shakespeare.

Mary Pickford and Douglas Fairbanks have forsaken their plan to do "Romeo and Juliet," which will now be played by Richard Barthelmess and Lilian Gish.

Bebe Daniels aspires to play *Kate* in "The Taming of the Shrew," with Norman Kerry as *Petruchio*.

Poets' Corner: Wood-Fold.

Those who have lived near forests ever keep
Something within them kin to every tree,
Something of wind and rain and sunshine free;
Their vagrant thoughts roam far afield to deep
And woodsy places where Pan's goathoofs leap
And dryads peer through boughs of ash and oak;
Strange rustic memories their dreams invoke
And stray leaves rustle through their sleep.

They never lose their love of wandering,
Though Fate should stay for years their town-bound feet;

They never fail to hear birds carolling,
Although no wings sweep through the street;
And, hid within their inmost souls apart,
They hold the magic of the forest's heart.

By Charlotte Becker.

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MUSIC AND MUSICIANS

BY "C.A.O.D."

A National Eisteddfod.

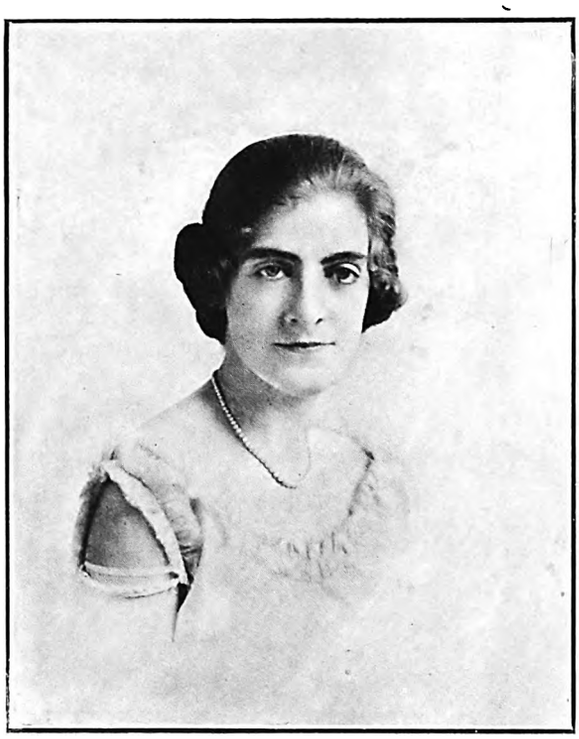
The Committee of the Witwatersrand Cambrian Society has sent the following note for publication: "In order to emphasise the much wider scope of this year's Eisteddfod, which will be held in the Johannesburg Town Hall during Easter week, the Committee has decided to call it the National Eisteddfod of South Africa. The change in name is amply justified by the big increase in the number and variety of the competitions. There are no fewer than eighty-five competitions in the various sections, comprising eleven in the dancing section, nine in the literary section, seven elocution (English), two Afrikaans recitations, one sight-reading, six choral items, including an Afrikaans school-children's choir and a church choir. The remainder of the competitions consist of vocal quartettes, duets and solos; piano, violin and 'cello solos, and three sections of school art competition.

Special Features.

"The principal object of the Eisteddfod is to discover and encourage talent in music, literature and the arts generally, and perhaps the most practical step in this direction is the offer of three bursaries, each of the value of ten guineas, given respectively by Mr. E. S. C. Rees (President of the Cambrian Society), Mr. Abe Jones (ex-President) and Mrs. Abe Jones, for the competitor showing the greatest promise in the vocal solo competitions, the instrumental section, and in the elocutionary competitions respectively. Children under twelve are not eligible for these bursaries. There will be two competitions in the Children's Action Song, for which prizes of £5 are offered. One prize is given by Mr. R. L. Thomas. The Committee thinks that these competitions should prove popular, for there is plenty of scope for a large number of entries. It is thought that children will revel in a competition like this, and the keenness with which they usually take to action singing will make the task of training a comparatively simple one. The Committee thinks that there is no need for professional training; hence it is possible and advisable for several families in the same neighbourhood to organise groups of from six to twelve children (there is no numerical limitation) and teach them some appropriate action song." The experiment will be watched with considerable interest, though the opinion might be hazarded that those competing without the advantage of professional coaching will start with something of a handicap.

Musical Society.

A programme of unusual interest has been arranged by the Johannesburg Musical Society for the next concert in the Selborne Hall on Tuesday evening, February 19. A feature will be the two piano concertos to be played by Miss Dora Dorfman, who, with Mr. Horace Barton at a second piano, will be heard in Frederick Delius' Concerto in C-minor and Godard's Concerto in A, *Op.* 31. Two newcomers will be heard at this concert for the first time on the Rand. These are Miss Ivy Angove, a popular violinist from the Cape, and Mr. Percy Snowden, vocalist. The violin solos will include a Fugue (Tartini-Kreisler), Paradies' *Canzonetta*, the Cartier-Kreisler *La Chasse*, and a further group of solos by Achron, Zsolt, Kosloff and Novacek. Mr. Snowden will sing a group of traditional songs—arrangements and settings by Macfarren, Somervell, Dolmetsch and Hubert Davies. The accompanist for the evening will be Miss Helen Graham.



MISS IVY NANKERVIS,
A popular Rand vocalist, for whom a benefit concert is being arranged to take place early next month. Miss Nankervis will go to London to continue her studies.
Photo by Marian Maxwell.

Miss Lena Traub.

Among recent arrivals on the Rand from London is Miss Lena Traub, a talented young pianist who has just completed a course of study in London under the scholarship scheme of the University of South Africa. Miss Traub will give a Pianoforte Recital at Miss Harrison's Conservatoire this Sunday evening, February 17, commencing at 8.45. Her programme will include Beethoven's Thirty-Two Variations in C-minor, Chopin's *Etude* in F-major, *Op.* 25, No. 3, and the G-minor *Ballade;* two pieces by Albeniz—the "Triana" from "Iberia" and *Sequidellas, Op.* 352, No. 5. Miss Traub will also go to Liszt for three numbers—the D-flat Concerto Study, one of the Sonnets, and the Tweifth Rhapsody. The programme is sufficiently exacting to test the powers of any player, and Miss Traub's playing should prove to hold a big interest for those interested in the higher literature of the instrument.

Violin and Piano Recital.

A Violin and Piano Recital will be given in the Selborne Hall on Thursday evening, February 28, by Mrs. Whitehouse and Madame Wedlake-Santanera. The programme includes Schumann's D-minor Sonata and the Akimenko Sonata, which was introduced to South Africa by the recital-givers. The Sonata has been played lately by Elman, Daisy Kennedy and Moiseiwitch, both in America and London.

Anton Maaskoff.

The engagement of Anton Maaskoff, the celebrated violinist, for the Cape Town Orchestra's Tenth Anniversary Festival this month has made it possible for the management of the Orchestra to arrange for him a short tour through the Union prior to his appearance with the Orchestra in Johannesburg. Maaskoff, who is the son of Maurice Moscovitch, the well-known actor, will arrive in Johannesburg on Friday, March 21, and will give an afternoon concert for young people on that day in the Selborne Hall. His other engagements include two recitals in the same hall on Tuesday and Thursday, March 25 and 27. He will be assisted by Miss Raie da Costa, a young and gifted pianist, who will act as accompanist. Miss da Costa has appeared several times as a concerto soloist with the Cape Town Orchestra, and has been compared in style to Miss Myra Hess. A prominent singer will probably also form one of Mr. Maaskoff's party.

"PUT IT DOWN A 'WEE', ME LORD."

A woman writer in a down-country paper says she is "inclined to agree with those critics who say that E. U. (*sic*) Lucas's work is not what it was."

E. V. fugaces, in fact.

A PORTRAIT BY JANE PLOTZ IS GOOD. ART STUDIOS, THRUPP'S BUILDINGS.

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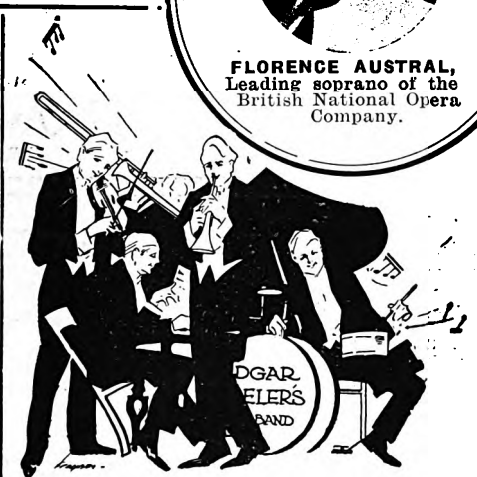

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In The Bright Lights.

EMPIRE PALACE.

A NEW FEMINA QUARTETTE: RETURN OF TWO FORMER FAVOURITES.

THE FEMINA QUARTETTE who made their first appearance at the Empire on Monday evening are not the same Femina Quartette who were here some years ago. The new four are billed as "The 'Real' Femina Quartette" (the emphasising inverted commas are the management's). I rather think, however—as the Lord Mayor in Ingoldsby said to *Mr. Simpkinson* concerning Vulgar Boys—that there are several Femina Quartettes about; all, of course, a part of the same organisation. Miss Lillian Burgiss, for instance, was once the vocalist in one of them. The Quartette now visiting South Africa consists of: Miss Estelle Mark, who is "featured" as "The Renowned Soprano"; Miss Stella Ambrose, violinist; Miss Kathleen Ambrose, 'cellist; and Miss Irene Watts, pianist. On Monday evening they closed the first half of the programme at the Empire, wearing some very pretty dresses (described on page 19) and playing and singing with distinction. Miss Mark was affected by the altitude, but sang "This Freedom" and "Wonderful One" in a manner that pleased the audience very much. Miss Stella Ambrose is a good violinist—and would be a better if she would choose something more melodious and simpler for her solo number than an intensely complicated and showy Hungarian-like dance in which only a Kubelik or a Kreisler could be faultless, and which would not be particularly interesting even then. To me the 'cellist was the outstanding member of the quartette. She played the *Berceuse de Jocelyn*—which may be hackneyed, but does at least possess the merits of melody and of exhibiting the best qualities of the 'cello—and played it, I thought, uncommonly well.

Elsa Brull and Arthur Hemsley left England in 1916 for a six-weeks' visit to South Africa, and have never been back to England since. They have returned here (where they became favourites) after seven-and-a-half years in Australia and New Zealand. Compared with the finish of their old "Fun in a Music-Shop" act, their present act is uneven. Easily the best thing they do is the impression of a Cockney couple at the pictures. This is a really brilliant study. Next in merit is the impression of a Lancashire couple at a football match. The rest of their material is below their level.

Louis Holt, the third newcomer this week, is in an unfortunate position; for two reasons. Really, he is part of a two-men act, Nolan and Holt; but when the mail-boat sailed from Southampton Nolan got left behind, and so Holt had to set to work to devise a single act for himself. This he did as an "Entertainer at the Piano"—a capacity in which he is unlucky in having to follow so soon after Tom Clare. Anyway, I expect Nolan is by now sorrier than Holt that Nolan missed the boat.

In their second week are Stanelli and Douglas, "The Fiddle Fanatics," whose bright and lively act still lacks the polish that will come with time; and the Billy Vardel Trio, all about whom you may read on page 4.

The third-weekers are: J. W. Rickaby, still "topping the bill" and singing six or seven numbers at every performance (this week he is doing his "D.S.O." song; the fascination of Rickaby grows on one); Fran-Klint, the extraordinarily clever Cuban card-manipulator; and Leo Brampton and his partner Jack Roland, whose "turn" of posing and equilibristic feats combines charm, grace, manly strength and beauty, skill, neatness and good taste, and is one of the best acts of its kind it would be possible to see anywhere.

Next week will bring to the Empire Anna and Louis, and Bert Weston, and the following week Bill Bailey and Lynn Cowan with Estelle Davis (known in four continents as "Come on 'Red'!")

PARADINE.

HIS MAJESTY'S THEATRE.

MR. GEORGE RELPH RAPIDLY TEACHES RAND PLAYGOERS TO "MODEL THEMSELVES ON ETHEL."

THE rabbit-devouring eagle-mongoose with the eye of a snake-charmer that inhabits His Majesty's Theatre is still getting eight square meals a week, seasoned with much applause and a great deal of admiration of the strong and silent description. Whether you regard Miss Ethel M. Dell's play as a drama or as a comedy, you will be equally entertained by it. In the former case you will have a good thrill; in the latter a good laugh.

The success that "The Way of an Eagle" is achieving in Johannesburg is due, I fancy, as much to the vivifying influence of Mr. George Relph in the character of the hero as to any extraordinary popularity which the novels of Miss Dell enjoy in this part of the world. Miss Dell's *Captain Nick Ratcliffe* is a prig, if not actually an outsider. Mr. Relph transforms him into a breezy comedian who has, apparently (to judge from external indications), secured his commission in the Indian Army (if that is where he holds a commission) by rising from the ranks. The part is one which, played on "straight" lines, would, to quote *Colonel Dabney, J.P.*, "ruin the reputation of an archangel." That Mr. Relph has been, and still is, able considerably to enhance his reputation as an actor by his impersonation of an Anglo-Indian of the officer caste whose peculiarities of manner and diction would have astonished people like *Mrs. Hauksbee* and "my friend *Strickland*, of the Police," is, to me, the soundest possible proof of his ability to shine as a stellar luminary in his profession. I would like to see him in something not quite so Delliferous, if you take my meaning. This, however, is not likely to happen—at any rate, for some time. Johannesburg playgoers have taken the combination of Mr. Relph and Miss Dell to their hearts, and are proceeding to "model themselves on Ethel" with the

(*Continued on page 24.*)

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A CAPE TOWN CHRONICLE.

BY "BEACHCOMBER."

CAPE TOWN, Monday.

Parliament Begins.

It is rather a serious and businesslike Cape Town these days, despite the crowds of visitors who remain and the surf-bathing at Muizenberg. The serious air is brought by the many Parliamentarians now in Cape Town who every afternoon may be seen walking through the Gardens with *attaché*-cases in their hands, *en route* for the House of Assembly. It is a queer contrast: the old green oaks of the Avenue casting dappled shadows on the ground, and the little groups of serious men discussing such matters as the Gold Law or the powers of jurisdiction possessed by native chiefs. For myself, when I sit listening to the babble that goes on hour after hour in the Assembly, I find my gaze wandering through the windows to where Lion's Head is bathed in sunshine and the green oaks look cool and inviting. When the hour for afternoon-tea arrives it needs a good deal of will-power to remain in Parliament.

Women in the House.

It is amazing, however, what a great attraction in the afternoon Parliament seems to possess for the women visitors to Cape Town. Every day the galleries are crowded, and by far the largest proportion of people present are women. They don their best frocks and enter with a rustle of skirts and an aroma of June Roses which is sufficient to distract the attention of any politician endeavouring to grip the House with highly technical talk about mines. Of course, a good many of them are members' wives, who come, presumably, to hear their husbands make that most important speech. Many, however, are there out of sheer curiosity, and apparently are content to sit through the most tedious debate with singular patience.

Evenings on the Pier.

On these warm nights, when the sea is bathed in moonlight and Table Mountain is a black shadow behind the city, one finds many people attracted to the Pier. The idea still persists that to spend an evening on the Pier is rather a blatant way of enjoying oneself. Actually, however, the surroundings are sufficiently romantic to attract even the most prosaic of persons. With strings of coloured electric lights, the gentle *lap . . . lap* of the sea against the piles, and the white beam of the lighthouse swinging over Table Bay with endless precision, the atmosphere is such that anyone who finds himself in Adderley Street in the evening with nowhere to go, is inevitably cajoled in this direction. Incidentally, something exceptionally good in the way of *pierrot* shows is being given in Cape Town at the moment. "The Sur-Passing Follies of 1924" have surpassed all other shows ever seen on the piers and pavilions of the Peninsula. The six artists who comprise the company have been seen in variety at different times in South Africa, but their *ensemble* show is certainly a delicious entertainment for the summer evening.

Fight With a Shark.

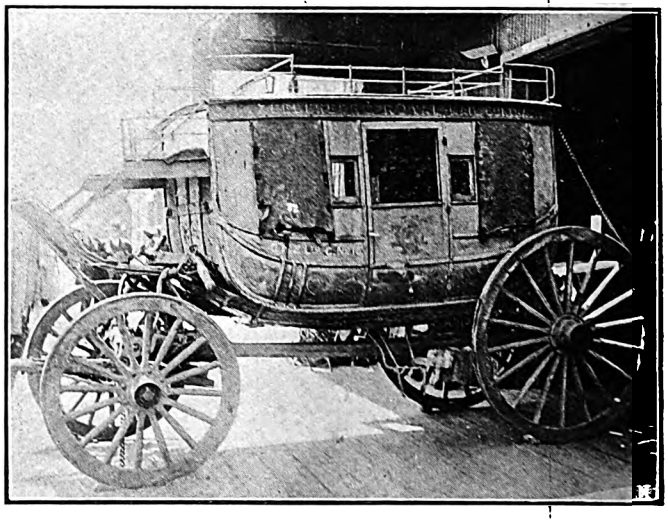
But the Pier also has its excitements as well as its entertainments. At about 7.30 the other evening some 200 people witnessed an exciting duel between a man and a shark. Needless to say, it was not a premeditated show. It happened that a well-known boatman, Mr. S. G. Austin, had seen something in the water and set out alone in a small rowing boat to investigate. He had only a pole with a hook at the end of it, and when he lunged at a dark form in the water he found that he had pierced the tail of a big man-eating shark. A desperate struggle, lasting twenty minutes, followed, and the shark dragged the boat, with the man still in it, towards the Pier, where it was bashed against the piles and began to fill with water. Twice the shark leaped out of the water into the boat and then back again. Mr. Austin, however, clung desperately to the pole, until the shark, bleeding and exhausted, was dragged to the end of the Pier, and brought ashore. It measured nearly seven feet. The crowd lustily cheered this single-handed victory, and nowadays Mr. Austin is something of a celebrity. That a man-eating shark should be found in Table Bay is, however, very disconcerting. A good many people bathe every day from the end of the Pier. The Piermaster says that fishermen have reported the existence of several large sharks recently, and the result is likely to be that bathing in Table Bay will not be so popular for some time.

A Sporting Peer Talks.

I had a talk the other day with Lord Woolavington, the sporting peer, who is now in Cape Town. With his friend, Sir Abe Bailey, he has been visiting Milnerton and other racecourses near Cape Town, and it is rumoured that very soon he will be racing a few horses in South Africa. "But the thing that has astonished me in South Africa," he said, "is not your racehorses but your fruit. I was at an agricultural show at Paarl the other day and I was staggered at the luscious fruit I saw there. I'm writing all about it to my daughter," he ended, waving a letter in his hand. But it was on the subject of racing that Lord Woolavington was most interesting. He told me that his horse for the Derby this year, Tom Pinch, is well worth backing. "It is certainly not another Captain Cuttle," he said, "for that was something unique. But from all reports that I have received from my trainer, Tom Pinch should give a very good account of himself in the Derby this year."

Fruit—for Overseas.

If the display of fruit at the various agricultural shows now being held at the Cape surprised Lord Woolavington, it has also surprised a good many people in Cape Town. Such luscious blue grapes, such large yellow peaches, such tempting pears, and such gorgeous plums, all lavishily displayed in the sunshine, were never seen inside any Greek shops in the streets of Cape Town. People naturally ask why such luscious fruit should not be sold in the towns. The reason is that all the best fruit is exported overseas, and the Cape Town citizen has to stand at the docks and watch thousands of boxes being packed away in the holds of the Union-Castle steamers, all containing the finest fruit that is produced in South Africa. Meanwhile, Cape Town is getting ready for its own big Agricultural Show at Rosebank, to be held at the end of this month. All indications point to the conclusion that it will be one of the finest and most comprehensive ever held.



WAITING TO BE SHIPPED TO WEMBLEY.
The original stage-coach which ran between Kimberley and Johannesburg 35 years ago: How many Rand millionaires will recognise it? It is going by the R.M.S. *Windsor Castle* to the British Empire Exhibition.
"*S.A. Pictorial*" *photo.*

(*Continued on page 25.*)

VISIT JANE PLOTZ'S PORTRAIT GALLERY. ART STUDIOS, THRUPP'S BUILDINGS.

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JOHANNESBURG, Tuesday afternoon.

THERE is no great activity in the market at the moment, and what business there is is mainly professional. The January output announced on Saturday was a magnificent record at 796,768 fine ounces. Pity the Chamber did not ask one or two of the richer mines to do a bit of plate steaming, or apply the equivalent treatment of the modern corduroy, so as to put the month's yield up to the globular 800,000 ounces. As a matter of fact, this was exceeded in March, 1912, but only in consequence of the "lumping in" of over 70,000 ounces of reserve gold. January is the best return for a straight month. Unless New States improve much more, the occurrence of five Sundays may prevent the 800,000 ounces being attained in March, and in the next long month, May, the natives may not be as at the moment, tumbling over each other to get jobs on the mines. But against this, there may be an initial output from West Springs. Anyway, the declaration is rather awkward for those occupants of high places who declared that "the Rand had passed its zenith." A dozen years ago, the Government Areas, which on this occasion were second only to Crown Mines with 70,000 ounces; or, say, three tons, as we order coal these wintry days, but do not measure gold by; had not even struck the reef. Neither Modder Deep nor Springs Mines were in the list (I had almost written "cast"), while Modder itself was responsible for only 20,000 ounces, as against 55,000. *Per contra*, as the accountants say, the E.R.P.M. was at the top of the output tree with 66,150 ounces.

How is it State Mines continue to advance while Modders stick at 80s.? After sales of the former at 131s., there were buyers this morning a "tickey" higher. Looking back six months, States have advanced a sovereign, while Modders are, if anything, a trifle lower. A year ago there was a margin of 25s. against the existing 50s. The public buys States in the confident expectation of bigger dividends when the increased crushing plant is operative, whereas Modder has no programme of expansion. A "stabilised" dividend of 10s. a year implies a "stabilised" quotation of 80s. on a 12½ per cent. basis.

On the week, Randfonteins have shed a shilling to 21s. 7½d., and they certainly look attractive in view of progressive profits. Another half-a-dwt. recovery, which would still be one dwt. below the ore-reserve estimate, would mean a pleasing trifle of £25,000 extra to this, the second biggest crusher of the Rand. And the whole of it would be extra profit. Transvaal Consolidated Lands have been bought largely for London, where they appear to be taking more interest in platinum; hence the rise of a shilling in price to 122s. 9d. Modder East, on the announcement of the two-for-five reconstruction, dropped from 10s. 6d. to 8s. 6d., but are now "middling" at 9s. 4d. The soaring of the metal has created a demand for tin shares, and Leeuwpoorts are quite a shilling better at 6s. 5d., and Zaaiplaats 1s. 3d. up at 7s. 6d. West Springs are a shilling to the good at 25s. 10½d. Silvers have recovered that florin at 11s. Springs are favoured at 53s. 6d. What about Coronations at 3s. for a "quick turn"?

NORMA TALMADGE'S ADDRESS.

L.S. (Robinson Deep).—A letter addressed to Norma Talmadge to the care of Associated First National Pictures, Inc., 383, Madison Avenue, New York City, U.S.A., will reach her. (The name is Schenck, not "Schneck.")

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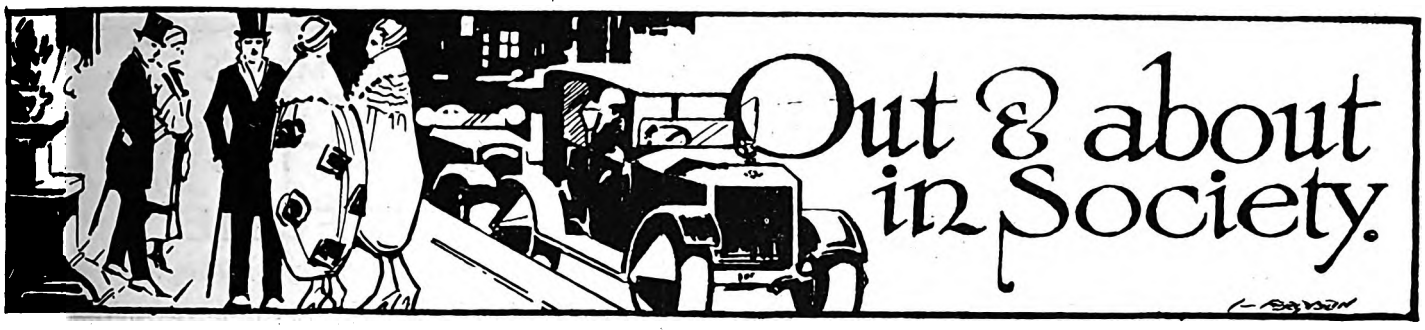

[All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent, The South African Pictorial, P.O. Box 1574, Johannesburg.]

A Week of Rain.

At last the rain! Just as we had grown so used to wearing the lightest of clothes and taking a parasol so that our dainty noses should not burn, now we have to don a mackintosh; and it is so seldom that even the most graceful of women look well in them. Still, what can we do?

LIEUT.-COL. SIR LLEWELLYN ANDERSSON, K.B.E., Chairman of the Publicity Committee of the British Empire Exhibition Fund (South African Section), in aid of which the big St. Valentine's Ball was held in the Johannesburg Town Hall on Thursday night.

The Postal Club's Dance.

Of course it is just the right weather for dancing, and there have been several very jolly dances this week. I went to one in the Selborne Hall, given by the Rand Postal Services Club, which was exceedingly well attended. After wading through the seas of mud that our worthy Town Council fondly imagines are roads, it was a relief to come into the warm bright ballroom and to see the happy faces there. The Postal Club dances are always dances at which you see numbers of young folk who have all the capacity of the young for enjoyment. Miss Madge Heath, who wore a lovely gown of primrose chiffon velvet with corsage of georgette in pale blue, and at the hips tiny yellow roses with blue centres, is the chair of the Club, and, with the hon. secretary, Miss Goldrich, looked to the comfort of everyone; and of course at each dance Mr. Hamer is a tower of strength. Mr. Turnbull acted as D.C., and brought his wife in a very elegant gown of white georgette with embossed flowers and leaves in crystal and china beads. A shoulder-knot of cerise velvet depended from one shoulder and fell back and front to the waist. Miss Goldrich had on a pretty blue taffeta gown with tunic skirt of laces in blue and a *cabochon* of bronze and blue ribbons at the waist-line with long ends. Mrs. Fineberg, whose husband does so much to help the Club I am told, came in a *chic* black gown with swathed corsage, one side composed of black and gold brocade, which also formed a long back-panel and was finished off at one side with a gold rosette. Mrs. Coombs was very charming in black, the skirt being slightly full and scalloped at the end, and the corsage being cut on simple lines with a rose at the waist. She wore a Lenglen band of silver tissue on her hair. These bands, to my mind, are very becoming, and Miss Hilda Nelson, whom you will remember as being the possessor of a wonderful voice—and a houseboat—always wears them. Mrs. Ogilvie came in peach taffetas edged with tiny ruching on the panelled skirt, and Miss Duncan Traill had on rose *charmeuse* with silver-tissue roses at the hips. Miss Aronstein came in mauve and pink figured *broche*, with silver straps over the shoulders, and carried a smart vanity-bag composed of petals. Mrs. Jacobs was smart in jade-green taffetas, swathed to the figure, and gold laces, and Mrs. Botha came in black. Miss Board was very charming in apricot taffetas with a rosette in front with long ribbon-ends, and her sister had on black with a *bouffant* skirt inset with gold tissue and gold-tissue flowers at the waist. Miss Reynders came in rose taffetas made with a long-waisted corsage and ribbons forming a shoulder-knot. Miss Rankin had on primrose with laces of the same shade, and Miss Morrison wore pink with ruched panels.

A Pretty Wedding.

There was a very pretty wedding on Saturday at St. Aidan's Church, Yeoville, when Miss Catherine Winifred Buchanan, daughter of Professor and Mrs. Buchanan, was married to Mr. Philip Jamieson Reunert, third son of Dr. Theo. Reunert and Mrs. Reunert. The Rev. H. S. Chignall performed the ceremony, and Mr. Jack Emrys Evans acted as best-man. The wedding *cortège* was extremely pretty and was much admired as it took its way through the beautifully-decorated church, festoons of greenery being hung with mauve and white flowers, and at the chancel-steps an arch of blossoms. The bride, who was given away by her father, was very elegant in a gown of cloth-of-silver cut on simple lines, the draperies being held in place with *diamant* buckles of choice design. The full court train was of cloth-of-silver lined with ruched georgette, and had on it a bow of georgette with inset of orange-blossom, a novel and charming effect. Her lovely veil, lent, I understand, by her

FOR A PORTRAIT OF YOURSELF OR YOUR BABY—JANE PLOTZ, ART STUDIOS, THRUPP'S BLDGS.

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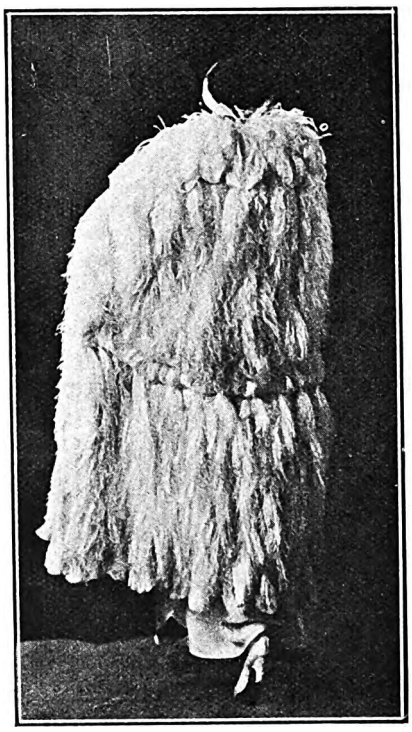
sister, Mrs. Mackay, was of Brussels lace, and was confined to the *coiffure* by a coronet of diamonds. Her shower-bouquet was composed of white roses and carnations. There were three pretty bridesmaids, Miss Norah Taylor, Miss Ninon Michaelis and Miss Enid Ablett, who looked very dainty in gowns of blue *moire* silk. Made on early-Victorian lines, they suited their wearers to perfection, and I greatly admired the full skirts and tight-fitting corsages with their deep *berthes* of blue. The note to tone was struck by the under-*berthe* of mauve. Their poke-bonnets were of straw and lined with blue georgette, and had clusters of forget-me-nots in blue and mauve, and streamers of ribbons. The little flower-girls were the Misses Felicity Reunert, Valerie Carter and Patsey Darley-Hartley, and they had on blue organdy frocks, also made in the early-Victorian style, showing pantalettes of the same shade, and poke-bonnets of organdy with clusters of forget-me-nots. A reception was held at the residence of the bride's parents in Louis Botha Avenue, about two hundred guests assembling to wish the popular couple "God-speed." Mrs. Buchanan received her guests wearing a very elegant gown of white *crêpe-de-chine* worn with a smart white coatee of the same material. The hem of the accordion-pleated skirt had a narrow band of black, and touches of black were on the coatee. Her lace hat was trimmed with a bird of paradise in glossy black, and she carried a bouquet of roses. The honeymoon is being spent in a trip round the coast and a visit to the Cape, Mrs. Reunert going away in a charming *toilette* of blue *crêpe romaine* with trimmings of oxydised silver, and a tissue hat swathed round with silver and blue georgette.



PRESENTED TO PRINCESS ALICE, COUNTESS OF ATHLONE.

Before leaving for South Africa the Earl and Countess of Athlone were entertained by the South African Luncheon Club in London, when Princess Alice was presented with a beautiful ostrich-feather mantle by Lady Walton, wife of the High Commissioner for the Union of South Africa, on behalf of the ostrich-feather industry of South Africa. The feathers were specially selected by the Maison Salaman, Paris.

At the Carlton.

"The Way of an Eagle" is better even than it was on the first night, and Mr. George Relph has become a popular favourite. I notice he is very fond of dancing, and I saw him at the *souper dansant* at the Carlton on Friday night evidently enjoying himself very much. Miss Mercia Swinburne, in a *chic* powder-blue gown made with a three-tier skirt and having fine tracery of bead-work on the corsage, was with him; also Miss Netta Westcott, very elegant in palest pink with silver beads and a *ceinture* of tiny roses. Miss Margaret Bateman, back from a holiday at the coast, was much admired in deep green velvet with a skirt composed of numerous tiny frills in net of the same shade. Mrs. Van Dam came in primrose satin and georgette, and Mrs. Chas. Marx, jun., wore a *chic* gown of fawn georgette. Mrs. Wood-Ingram was much admired in soft *charmeuse* with a pleated top made on very elegant lines. Mr. Douglas Christopherson, Mr. Tom Wade, Mr. Livingstone, Mr. Geoffrey Joel, Mr. John Bailey, Mr. P. Cohen, Mr. Chas. Marx, and Mr. Wood-Ingram were among those present, and the "Flapper," Miss Sheila Macgregor, in a pretty white frock, was having a real good time; at least, she told us all so.

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Sydney Calling!

So much about broadcasting in the papers at present, and the *pros* and *cons*. So much about wireless sets in the shops, where one stands and gazes with admiration on small black boxes containing all the weird and wonderful appliances for listening-in. It is still a great deal an unknown thing to us; it must be, in fact, if the reporters at the Cape actually were taken in to the extent of seriously writing up the wireless concert on the *Hood* where they heard London calling! I was interested to get a broadcasting programme from Sydney, Australia. The programme begins at twelve noon and carries on till ten at night. The serious-minded males are catered for with Stock Exchange calls, market reports, and general news, and at 3.15 comes the "Afternoon Chats to Women" (subject not given). Bedtime stories for the kiddies occupy from 6.45 to 7.45. One can picture how the wee mites look forward to it, and what a help it is to mother, who has thus one of her nightly tasks taken away. The items on the programme that interested me perhaps the most were: "8.14, 'The Blue' and 'The Toreador,'" and "9.15, 'Rose of the Rio Grande' and 'No, no, Nora!'" by Mr. Gould, banjoist. Mr. Gould is the son of Mr. Nat Gould, of Johannesburg, and will be remembered by many people as the banjoist for some time at the United Party Club.

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The Femina Quartette.

I went to the Empire this week to hear the Femina Quartette, and found a very fine all-round programme headed, of course, by the inimitable J. W. Rickaby. Billed as "A Brilliant Musical *Ensemble*," the Feminas are: Miss Estelle Mark, soprano; Miss Stella Ambrose, violinist; Miss Kathleen Ambrose, 'cellist; and Miss Irene Watts at the piano. Just a quartette of happy-looking girls, who all seemed pleased when one of their number was vigorously encored at the end of her solo. And Estelle Mark? An impression of jet-black hair, a white pearl sequined corsage merging into a jet-black beaded skirt with heavy hem fringes, at the waist a band of *diamant* in diamond shapes, and the only touch of colour the carmen of her lips. At the piano, a fair-haired young artist in fairy-like white glittering with bugle beads and crystals. The violinist in rose pink, made with straight front and back panels edged with silver and banded in silver, and the whole gown traced with a fine design of the metal; to relieve it a flat rosette of art shades with long, narrow ribbon-ends; and a *piquante* face framed in fair hair done with the fringe that the Duchess of York made so much a fashion. The 'cellist, a rosy-cheeked, cheerful-looking young girl, in almond-green with a long strip of silver work on front and back, and at the sides a narrow silver slip from the waist tucked under the hem. From the woman's point of view, one would have liked to see these lovely gowns against a dark curtain background, although one must admit that a "palace set" seemed a suitable place. They scored, of course, an instant success. Chatting afterwards to Miss Mark, she told me that she was feeling the altitude enormously; it was difficult to breathe, but she hoped to get used to it in the next day or two. One notices always that the air of Johannesburg seems to affect artists. We are too case-hardened here to notice it ourselves, but it is there. Still, I do not think that Miss Mark and her Quartette had anything to grumble at in their reception; it was a splendid one. The Femina Quartette came on the same ship to South Africa as the new Governor-General and the Countess of Athlone, and when they played at a concert on board Princess Alice sent for them afterwards and expressed her pleasure at their performance. That this pleasure was real was shown by the fact that on arrival at the Cape they were asked to sing at a reception at Government House, and earned fresh laurels. Miss Mark was trained in Italy and has, of course, sung all over England. An offer to go to America reached her, but she had heard so much of South Africa that she decided to come here first, and she tells me that she has not been disappointed. She loves the country and had a wonderful time at the Cape, driving about to all the beauty spots. On their return to London the Femina Quartette are booked to appear at the Victoria Palace.

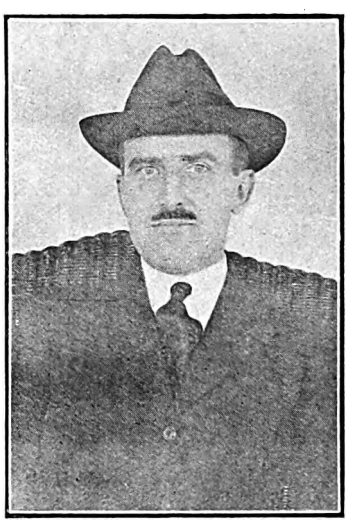
ON A VISIT TO SOUTH AFRICA: LORD HAMILTON OF DALZELL.
"S.A. Pictorial" photo.

At the Empire.

It was a very crowded house on Monday, and among a fashionable audience I noticed Mr. and Mrs. Waldie Peirson (who are leaving for England), Mrs. Burt Andrews, Mr. and Mrs. Percy Leon, Mr. and Mrs. Gordon Beves (the brother of General Beves, you know), Captain and Mrs. Holloway, Mr. Herbert Turner (of Durban, who is on holiday for a few weeks here), Mr. Ted Marks, Mr. L. Lavenstein, and many others. A bitterly cold night, it was a relief to watch the tennis trials at Durban on the screen taking place in sweltering heat. One had pity for Leo Brampton and his partner, for being a statue must be really chilly work, and one felt sure that Stanelli and Douglas were only too glad to be "fanatics" and not "straight" artists; they certainly got warm the way they rushed round!

A Benoni Budget.

From Benoni comes, as usual, a weekly budget. I hear that Mr. F. Tatford, the new Postmaster, took up his duties on Tuesday of last week. He comes from De Aar, where he has been stationed for the last eight months, and previous to that was Assistant Superintendent at Pretoria. He has been fifteen years in the service. During the week Mr. S. Wheeler left for Port Alfred, Mrs. L. Curran, Miss Curran and Miss Burmester for East London, and Mr. E. P. Paterson for Kimberley. Mr. and Mrs. P. Jennings are being congratulated on the birth of a daughter. The S.P.C.A. and the Child's Aid Society both held their usual monthly meeting, satisfactory progress being reported. I understand that public speaking is making headway in Benoni, and that shortly we can expect some brilliant speakers from there. The Debating Club held its opening night on Tuesday last, Mr. Batty, managing director of the Efficiency Institute, giving an interesting lecture on "The Voice and Voice Production." Social life at Benoni, in common with all other centres, is somewhat quiet, but as the year goes on there are sure to be found some folk with



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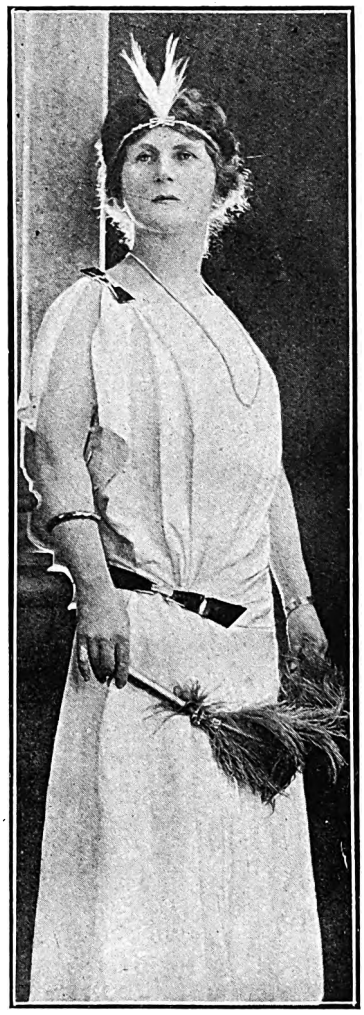
Visitors to Town.

It seems as if Johannesburg could not wait for the Show season to start, as we already have, among new arrivals at the Carlton Hotel, many well-known people, including: Mr. and Mrs. Bridges, Mr. and Mrs. Vandam, and Mr. and Mrs. Crittall (London); Mr. A. de Bauw and Mr. and Mrs. P. Louis (Brussels); Captain and Mrs. D. J. Kennard (Brampton, England); Captain and Mrs. M. A. Kennard (Scotland); Mr. William Young (Cape Town); and Mr. J. J. Steep (Durban).

Back from England.

Arrangements for the visit of the Cape Town Orchestra are going ahead, and the secretary, Mrs. Saloman, reports really good progress. By the way, I hear her daughter Elsie has just returned from England. She was, you will remember, a very fine elocutionist, and seems to have gained great success. I believe she is a Licentiate of the Trinity College, London, is an L.R.A.M. for Elocution, and is certificated from the Royal Academy of Dramatic Art, besides being on the London Roll of Registered Teachers. Miss Saloman has been teaching for the past six months in London, so that she has a real practical knowledge of what is needed in the hub of England, and it will stand her in good stead here. One looks forward always with great pleasure to seeing our Johannesburg and South African girls make good.



MRS. WHITFORD TURNER,
Whose songs were sung at the Burns Nicht Concert of the Johannesburg Caledonian Society. She is on a visit to the Rand from England, and is staying at the Langham Hotel.

"Nick Ratcliffe."

You will want to hear how I met *Nick Ratcliffe*. It was, I am glad to say, *Nick Ratcliffe* the pal who chatted with me, and not the man whom the Afghans feared. There is nothing of the drawing-room dandy about George Relph. He exudes vitality and life, and I was not surprised to hear that he loved golf, tennis, and, above all, swimming, that he has played in first-class cricket and football, and that the free open-air is his great love. Mr. Relph fought for four years of the War and was wounded at the Battle of Arras. So who more than he has the right to the part of hero, and he thrills us all. To me the amusing part of "The Way of an Eagle" is how almost every man who has seen it says it's good, but, of course, he "can't understand how all the women rave about that fellow *Nick Ratcliffe*." Are they a tiny bit jealous, I wonder? To continue, however; human nature is always a very engrossing study, and our hero admitted bashfully that he carried "comic things" in his pocket for luck—a broken penny and a stone with a hole in it. Mr. Relph loves Africa, and in particular has something good to say about audiences here, who are "really splendid." Dear me! I wanted to tell you so much more about him, but this advertisement is getting in my way, so *au revoir*.

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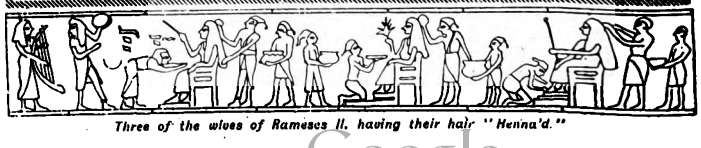

Three of the wives of Rameses II. having their hair "Henna'd."

THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA. 3 MINUTES FROM THEATRE.

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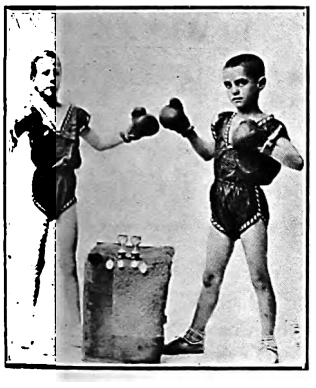
BRIGHT BOXING AT GERMISTON.

Amateurs Fight in Aid of War Memorial Fund: "The Battling Midgets."

SOME bright amateur boxing was seen in the Apollo Hall, Germiston, last Friday night in a tournament under the auspices of the S.A.N.A.B.A., in aid of the Germiston War Memorial Fund.

An interesting item was provided by "The Battling Midgets," "Georges Carpentier" and "Jack Dempsey," whose photographs are reproduced. They weighed in at 45lbs. and fought four 1½-minute rounds—much to the delight of the crowd.

The principal contest of the evening was between W. Reid (middle-weight champion) and Roy Ingram (welter-weight champion). They fought six 2-minute rounds, and Ingram won on points. The first round was the prettiest round of the evening, and in this and the next round the points were evenly divided. Ingram got the points in the third, fourth and fifth rounds. The sixth was the only round in which the referee had to order a break, and the points in this round were even.



"THE BATTLING MIDGETS."
Photo by Mirror Studio.

Ernie Eustace defeated P. Henning on points in six 2-minute rounds, but Henning was awarded a special prize for putting up a great fight against an opponent who is regarded as a K.O. expert in his class.

In the other events, D. C. Ruthvel fought a draw with R. James; Magua defeated Gaynor on points; in a good fight of six rounds F. Podesta defeated P. Malherbe by only four points; and Jim McGregor (heavy-weight runner-up) defeated A. McCorkindale.

"The Battling Midgets" are the mascots of the Boxing Section of the Eastern Districts Athletic Club, and were trained by Mr. Lambert.

The Mayor of Germiston, Mr. J. J. McMenamin, presented the prizes at the conclusion of the tournament. The tournament was organised by Mr. Ralph Robert, who acted as M.C., with Mr. Alf. Baker as D.C., and the following Committee: Messrs. O. Bruning, J. P. Spangenberg, C. Elliott, E. R. Pearce, N. M. N. Rae, J. W. Sanderson, L. K. Harvey, J. Blackmore, J. H. Windsor, H. Bungay, E. Jones, J. D. Dallas, R. Stuart, C. Saxby, W. Brocklebank, J. Haunt, T. Turner, W. Bruning, Sergeant Greig, Messrs. J. J. Rose-Innes, C. W. Brownell, Arthur Parsons, Joseph White, J. Middleton, G. Black, and Albert Wilson (hon. secretary).

BLAMING "THE PICTURES."

The habit of blaming "the pictures" for almost every sort of wrongdoing is becoming engrained in our magistrates (says *The Evening Standard*).

Now we have Mr. Cairns (a London magistrate) deploring the influence of "romantic hours of the pictures" on poor men's wives during his consideration of the case of a thriftless young married woman who had committed a theft to escape from the muddles of her domestic finance.

But do "the pictures" make any difference? The thriftless, idle wife was a worry to ancient Biblical writers long before film dramas could have led her astray. As for romance, it is just as likely to make a girl a good housekeeper as to cause her to get into debt.

One of the most romantic Englishwomen who ever lived used to lay down the pen with which she was writing passionate love scenes and steal into the kitchen to pick the "eyes" out of the potatoes. No prizes are offered for her name, as so many people know that she was Charlotte Brontë.

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NOTE.—Artistes are advised to send particulars under headings 3, 4 and 5 as soon as they open in Africa, which will be filed for reference.

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SOME RECENT HAPPENINGS.

By "ONLOOKER."

THE Johannesburg Pony and Galloway Club struck a bad day for its February meeting last Saturday. It rained incessantly all the forenoon. The rain had stopped before the racing commenced, and held off, but the outlook kept many people at home. The soft track, so different from the going experienced on Rand courses for many months, quite upset form. Punters were at fault in nearly every race, and the layers must have had a really profitable day.

* * *

To commence with, backers pinned faith on either Shower or Guiding Star taking the Trial Plate, for the pair had been knocking at the door in the same race on previous occasions. Both, however, were run out of the race by Miss Cocaine, a filly that had shown some form at mid-week meetings. The odds-on chance, Shower, finished a poor third. This facer, it may be supposed, caused

The Rash Ones

furiously to think. At all events, there was no disposition to befriend, except to a modest extent, any of the runners for the second race, the Junior Galloway and Pony Plate, over a mile. Security went out the favourite. The backers of this gelding soon knew their fate, for he was put completely out of court by stopping at the post. A well-supported one, Fealty, a four-year-old by Fanous, led all the way and scored by a wide margin.

* * *

There was a consensus of opinion that the Pony Purse, over the straight course, which brought eight to the post, would prove a match between Will's Maid and Cherry Stick. The former was at the shortest price until near the close of betting, but 5-to-2 was the general call against either at flag-fall. Others in the field were backed at comparatively

Short Prices

on the off-chance that the sticky going might be prejudicial to one or both of the favourites. The apprehension as regards Cherry Stick was justified. Mr. Passmore's gelding was never going like a winner. To a certain extent Will's Maid also did not seem to appreciate the altered conditions, for though the filly scrambled home with plenty to spare, it was an unimpressive victory. Lady Galway just beat Elvira, carrying 9st. 6lb., for second place.

* * *

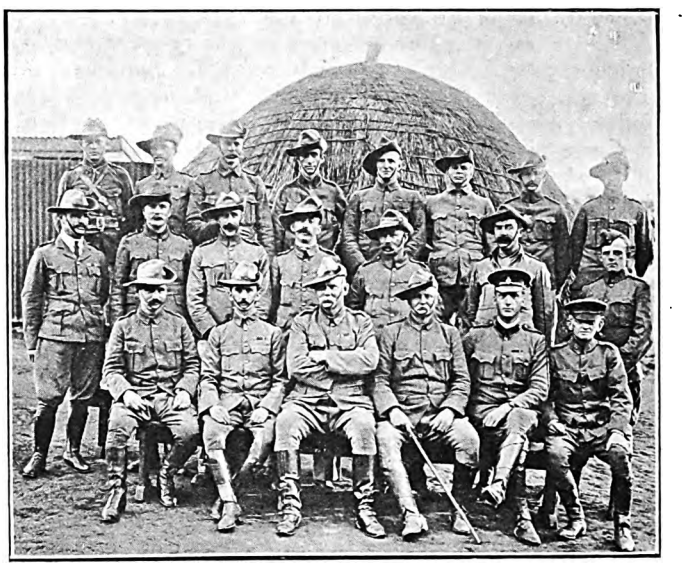
The Galloway and Pony Purse was this time a mile race, and on the strength of her success over the distance at Germiston a week earlier, Lomond Lass was made favourite. Weale's filly did not go down well, and a longer price was obtainable in regard to Lomond Lass at flag-fall than at the opening of the betting. Lomond Lass was well placed throughout, but finished feebly, being beaten into third place. Cresset was the winner, with old Helios runner-up. Cresset is a four-year-old, and two others of the same age, Curfew and Free Lance, were also winners at the meeting. The first-named took the five-furlongs Galloway and Pony Plate, for which the imported filly Strange Charm, from Weale's stable, started

A Hot Favourite.

The favourite was outpaced from the start, and Curfew, who has apparently again struck his best form, was attended past the post by a couple of rank outsiders, High Society and Crafty Maid. Free Lance, starting at 10 to 1, ran right away from the opposition at the end of the mile in the Pony Plate, the fancied runners all failing to get within the money. Marico, a graduate from the Wednesday meetings, carried most money for the last race, which was over five furlongs, in convincing style. Just before flag-fall Datos, an unruly customer, came to as short a price as the winner, but was in one of his tantrums at the post, and the jockey dismounted and Landsman's gelding took no part in the race.

* * *

The double totalisator is becoming increasingly popular. At the Pony and Galloway meeting close on £1,400 was invested, and the few who struck the winning combination, Cresset and Curfew, had the satisfaction of drawing £303



THE LATE COLONEL SIR GEORGE LEUCHARS (CENTRE), And his officers, photographed in the field at Krantzkop, Natal, during the Zulu rising of 1906. Sir. George Leuchars, M.L.A., died at Sea Point, Cape Town, from heart failure, last Sunday evening.

Photo by T. Brittain.

each. Falling in line with the other Saturday clubs, there will be a double at this week's meeting at Auckland Park.

* * *

La Fleche and Isinglass were much the best of their respective years, the mare being a year older than the horse. On going to stud, La Fleche was mated with Isinglass and produced John o' Gaunt, whose death was recorded in the last English papers to hand. Great things were looked for from John o' Gaunt, for he grew up to be a particularly fine-looking, commanding horse. There were some, however, who had misgivings about his

Emulating the Deeds

of either his sire or dam, on the grounds that La Fleche had had too strenuous a time on the turf to be a success at stud. And although John o' Gaunt, much the best of his dam's progeny, ran some good races, he missed gaining distinction on the racecourse. He was, too, rather a disappointment at stud. To be sure he sired some high-class stock, notably

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Swynford, but the good ones he begot were few and far between. A meritorious son of John o' Gaunt that came to this country was Flagon, but he did not last long and has faded into obscurity.

* * *

The Jockey Club enquiry into the running of Welcome Stranger, whose two stylish wins sandwiched a poor display when a hot favourite, has led to the horse being disqualified for six months. Welcome Stranger had been talked about as a likely winner of a big handicap. Such a notion is at an end for, at all events, this season. However, the horse will still be a five-year-old when he can again be raced, so opportunities for him to distinguish himself on the green sward should not tbe wanting. Spinning Jenny was a very old mare when she produced Welcome Stranger. She was by Kendal—Jennifer by St. Serf. Being by Son-in-Law, Welcome Stranger is a fashionably-bred one.

* * *

No declaration was made on behalf of Mr. Browse at Milnerton when his pair, Royal Attendant and Shouts, ran first and second for the Western Province Nursery Stakes, and the Milnerton Stewards are not satisfied that the better of the two won. But no one was misled by the absence of a declaration. Mr. Browse himself did not have a bet on the race; yet it is only natural that he would desire his unbeaten colt to come out on top. The more experienced jockey was given the mount on Royal Attendant, and he actually started at 4-to-1 on. Shouts was probably the better on the day of Mr. Browse's pair; yet one can imagine there would have been a hubbub had the filly, starting at 20 to 1,

Reversed Places

with the winner. And one can quite understand why no declaration was made. Royal Attendant won his first race in November and has been in hard training ever since. A youngster cannot retain form month after month; a let-up is necessary. It would be surprising if Royal Attendant has not become a bit stale; and it was probably on the assumption that this was so that Shouts, who has had a less strenuous time of it, was despatched to Cape Town to understudy the colt. Shouts may have been the better of the pair on the day of the race at Milnerton, but this is not to say she is the equal of Royal Attendant when the colt is at his best.

* * *

The entries for this Saturday's meeting at Auckland Park were very numerous and there should be interesting racing. Selections:—

12.40 p.m.—Juvenile Handicap, 5 furlongs.
Antique 1, Jasmine 2, Gladiator 3.

1.20 p.m.—Brixton Handicap, " A," 5 furlongs.
Mr. Passmore's selected 1, Magicienne 2, Errigal 3.

2 p.m.—Brixton Handicap, " B," 6 furlongs.
Sunny Day 1, Lady Meddler 2, Chapeau Bas 3.

2.40 p.m.—Auckland Park Handicap, " B," 1¼ miles.
Babette 1, Santa Claus II. 2, Norwood 3.

3.25 p.m.—Auckland Park Handicap, " A," 1 mile.
Salute 1, Desert Gold 2, Randall's selected 3.

4.5 p.m.—Auckland Park Handicap, " C," 1 mile.
Mr. Makein's selected 1, Santry Bay 2, Floating 3.

4.45 p.m.—Brixton Handicap, " D," 5 furlongs.
Romp 1, Noble Polly 2, Obstacle 3.

5.30 p.m.—Brixton Handicap, " C," 6 furlongs.
Edinburgh Rock 1, Incomparable 2, Blue Blazes 3.

IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

wholesale enthusiasm that characterises their likes and dislikes; and when, if ever, they should weary somewhat of the ways of eagles, no matter how heroic, the same distinguished authoress will present for their further delectation " The Knave of Diamonds," setting forth the scandalous love-affair of *Napoleon Errol*, American half-breed, and *Lady Carfax*, " the Queen of Hearts."

Mr. Relph is well supported in " The Way of an Eagle " by a cast which includes Miss Mercia Swinburne as *Muriel Roscoe* (the rabbit that is food for the eagle), Miss Netta Westcott as *Daisy Musgrave*, Mr. Vernon Sylvaine as *Captain Blake Grange, V.C.* (who adds to the zoological collection by describing himself, and not without reason, as " an ass in a lion's skin "), Miss Edith King as *Lady Bassett*, Miss Mollie Mackay as *Mrs. Gybbon*, Miss Sheila Macgregor as *Olga Ratcliffe*, Mr. Leonard Upton as *Lieutenant Bobbie Fraser*, and others. The production (meaning the scenery and all appurtenances) is the original production from the Adelphi Theatre, London.

What, with but very little alteration, a splendid revue " The Way of an Eagle " would make!

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A CAPE TOWN CHRONICLE.

(*Continued from Page 10.*)

The Music Festival.

Another big event for Cape Town at the end of this month will be the celebrations in connection with the tenth anniversary of the Cape Town Orchestra. There are some sinister mutterings and rumblings nowadays about the financial affairs of the Orchestra, but these are to be ignored during the big Music Festival week. One of the chief musical events of the week will be the production of an opera, "Suzanne's Secret," by Wolf-Ferrari, the distinguished Italian composer. For South Africa, where the difficulties of assembling an operatic cast and of staging opera on a platform are very formidable, "Suzanne's Secret" is an ideal choice. Only three characters (one of whom is a mute) are required. For the title-*rôle*, Miss Kate Barnes has been chosen. Miss Barnes gained an overseas scholarship at the Royal Academy of Music some three years ago, and, as an actress, has made many appearances in opera in England. Her *début* in Cape Town should be very successful. Mr. Wendt, who, during his recent visit to Johannesburg, had several opportunities of rehearsing with her, tells me that he was delighted with her performance. The other characters will be played by Mr. Con Morris and Mr. Hugh Edwardes. The staging of the opera will be by Mrs. Hugh Edwardes, the well-known woman producer, and the scenery has been designed and painted by Miss Daphne Taylor. Mr. Wendt, of course, will conduct the opera, the delicate music of which is very modern and highly intriguing.

A Strauss Suite.

Another event for the South African music world will be the performance by the Orchestra of *Le Bourgeois Gentilhomme* Suite, by Richard Strauss. It had been hoped that the Orchestra would be able to introduce to South Africa that wonderful Symphony, "The Planets," by Gustav Holst, a modern piece of music that astonished the Queen's Hall, London, when they heard it. The publishers of the score, however, informed Mr. Wendt of their inability to send out the parts in time, and so Mr. Wendt at once cabled for the new suite by Richard Strauss. The music is described as very brilliant and witty, and is written for a chamber orchestra. It was published only very recently and has only been played once in England (Manchester), where it was received with tremendous enthusiasm. Cape Town will thus be able to claim the second performance in the British Dominions of this suite.

By the Mail Boat.

There will be three interesting arrivals by the mail boat on Monday: Mr. Maurice Moscovitch, the famous Jewish actor, who is again to tour South Africa, and his two sons, Mr. Nat Madison and Mr. Anton Maaskoff. Mr. Nat Madison acts with his father, but Mr. Anton Maaskoff is a famous violinist who will play with the Orchestra during the Music Festival week. Afterwards he will undertake a short tour through the Union, and also play twice with the Orchestra during their Johannesburg season in April.

The Pantomime.

One of the busiest men in Cape Town last week was Mr. Philip D. Levard, the producer, who had to prepare for the opening night of "Jack and the Beanstalk" at the Tivoli. By strenuous labours the Tivoli managed to get an entirely new stage built, and then Mr. Levard turned his attention to discovering two little kiddies to play the parts in the doll's-house scene. Hundreds of kiddies of all kinds and sizes danced and performed before him, while admiring mothers looked on, and eventually the right two were discovered. Needless to say the opening night was a great success, and there should be a long run in store for "Jack and the Beanstalk."

BEACHCOMBER.

The person who cannot bear to be alone pays a doubtful compliment to the quality of his own society.

TORTURED BY RHEUMATISM

RENRERED HELPLESS BY TERRIBLE PAINS IN BACK—LIKE KNIFE THRUSTS

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SYMPTOMS of kidney trouble are often misunderstood, and that is why so many men and women continue to suffer year after year from such ailments as:—

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Ten years of agony were endured by Mrs. Holt, 20 Windsor Street, Nuneaton, but De Witt's Kidney and Bladder Pills gave instant relief and quickly cured her.

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There is no reason why any reader should wait and suffer like this. Take Mrs. Holt's advice, and at the very first sign of kidney trouble, perhaps an aching back or pains in the loins, get a box of De Witt's Pills from the chemist and take them as directed. They will give you instant relief, and in a few days swollen joints will resume normal size and aches and pains will disappear.

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Tivoli, Cape Town.—"Jack and the Beanstalk."
Piers and Beaches, Cape Peninsula.—The Sur-Passing Follies of 1924.
Empire, Johannesburg.—J. W. Rickaby, Anna and Louis, Bert Weston, Stanelli and Douglas, Femina Quartette, Brull and Hemsley, Louis Holt, Vardel Trio.
His Majesty's, Johannesburg.—George Relph and Company in "The Way of an Eagle."
Orpheum, Johannesburg.—Colleano, Hilda Nelson Trio.
Grand, Pretoria.—Bailey and Cowan, Turner and Berkeley.
Criterion, Benoni.—Victor André, Leo Brampton and Partner.
Rinko, Maritzburg.—Howard Rogers, Archie Graham & Co.
Criterion, Durban.—Jock McKay, Evison and Hestor, Vardel Trio, Ernest Pitcher.
Theatre Royal, Durban.—Percy Hutchison and Company in "The Bat."
Vaudette, Bloemfontein.—February 18, 19 and 20: Carlton and Roslyn, Fran-Klin-t.
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HIS MAJESTY'S: GEORGE RELPH IN "THE WAY OF AN EAGLE."

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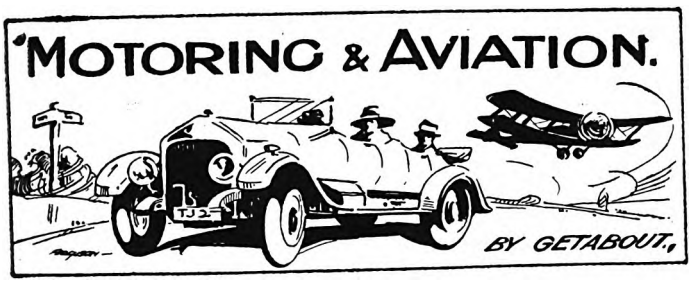


Rain and Our Roads.

The few days of soaking rain have sufficed to prove that Johannesburg streets were made for sunny weather. Some of the water-bound streets in the centre of the city and the suburbs stood the test well, but the roads that are not tarred have been inches deep in mud and slush. Jeppe Street is a priceless example of how not to build a city street. In sunny weather clouds of dust blow off its surface, and a very little rain is sufficient to make it dangerous for traffic and almost impassable for pedestrians. Quite a number of accidents occurred in this street—and others—through skids. The Johannesburg driver does not get very much experience in handling a car over a slippery surface, and it may be said that many have learnt important lessons during the rains. To attempt to correct a skid by turning away from it is courting disaster. The only thing to do is to try to get into second or low gear and turn the way the car is skidding; or, if space and traffic permit, to allow the car to take its own course. Most accidents are caused through trying to get out of a skid by jamming on the brakes and turning the wheel suddenly. Then the car becomes unmanageable. The country motorist uses chains in this sort of weather, and he could not get very far without them. In England and America chains are universally used in the rainy season, and are looked upon as part of the equipment of the car, but South African motorists are only called upon to use anti-skid devices on a few occasions during the year.

The Big Show.

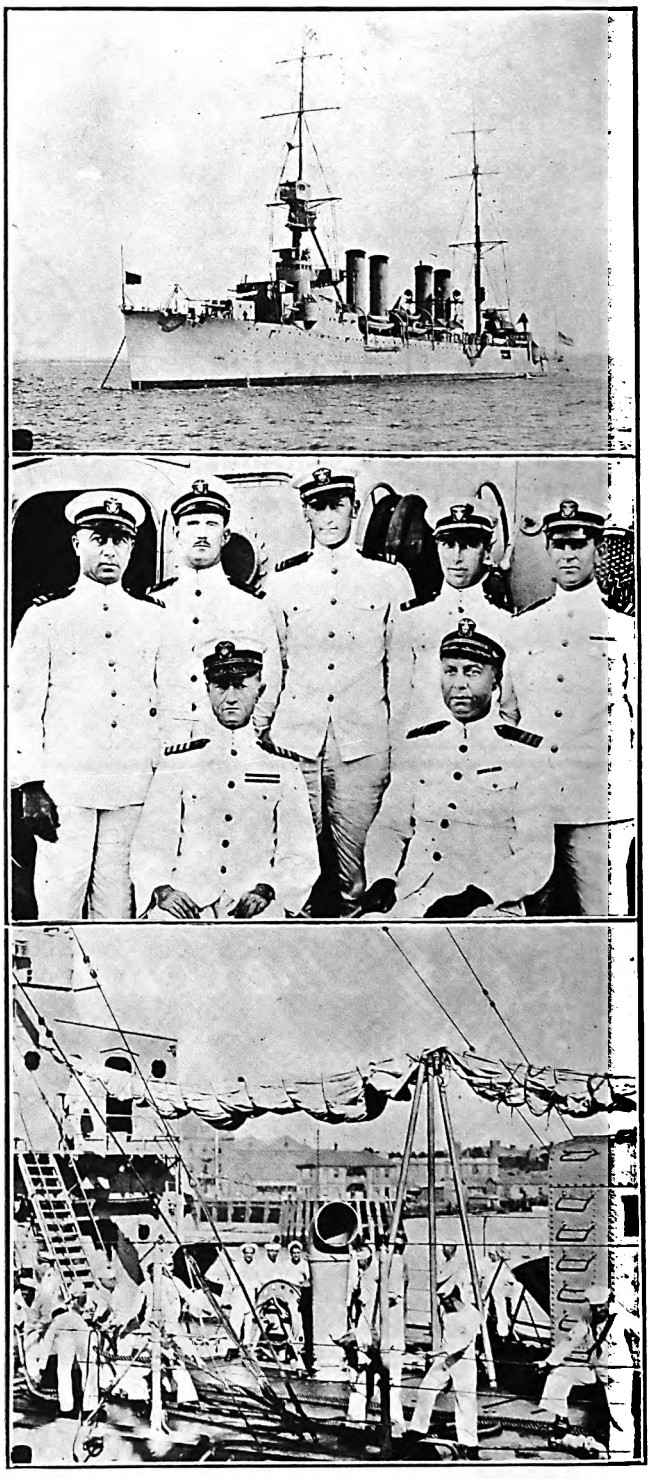
Preparations for the big Motor Show that takes place at Milner Park on April 16 are well in hand as far as the South African Motor Traders' Association is concerned. It now rests with the individual members of the industry who have taken up the space in the building with 49 bays to make or mar the exhibition. As usual, little will be done by the exhibitors until within a few days of Show time, for it is of no use decorating the stands weeks before the event. But a lot of planning is going on, and the public may be certain that "Motor Street" will be the attraction at the Show Grounds, and that practically all the cars represented in South Africa will be there. A goodly number of closed models will be exhibited, according to all reports, and it is thought that during 1924 an increased demand for this type will be felt.

Build Car Bodies in S.A.

A national body-building industry has been suggested more than once. Australia is cited as an example of what can be done by encouraging the importation of *chassis* without touring or commercial bodies. In Sydney and Melbourne there are some huge body-building works, employing thousands of people. The size of the industry in South Africa would warrant large body-building works employing, at least, a few hundred whites. The time has come when the Government should seriously consider this possibility of the establishment of an industry that would become a very sound one. At present, however, the country is not by any means in a position to cope for body-building other than for commercial vehicles and buses.

Motor-Cycling Events.

This Sunday (February 17) the Rand Motor-Cycling Club will hold a three-lap solo and side-car handicap over the Alberton Course. Entries closed last Monday, and it is understood that the response justifies the holding of the competition, weather permitting. On February 24 the Pretoria Motor Club is holding a social run to Wonderboom, and on Saturday, March 1, there will be a monster motor-cycle and car carnival at the Wanderers' Grounds in aid of the British Empire Exhibition Funds. This commences at 2·15, and the programme includes speed racing, decorated motor-cycle and car parades and a large number of sporting events. On Sunday, March 2, there is to be a "treasure hunt." Members of the R.M.C.C. will leave the Goldfields Hotel at 10 a.m., proceed *viâ* Twist Street and Oxford Road, Johannesburg, to various points near Sandown, where several useful prizes will be hidden.



AN AMERICAN LIGHT CRUISER IN SOUTH AFRICAN WATERS.

1. U.S.S. *Concord* in Algoa Bay, with flags half-masted for the death of ex-President Wilson. The *Concord* was laid down in 1921 and finished last year. She is 7,500 tons, makes 33½ knots and carries 12 6-inch 53-calibre guns. She has a complement of 500 men and 25 officers. **2.** Captain O. G. Murfin (seated, left) and some of his officers. (*Photos by R. L. Schanagan*). **3.** The *Concord* being tied up at Cape Town (*Photo by W. Fisher*).

"S.A. Pictorial" photos.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVIII. No. 447.] SATURDAY, FEBRUARY 23RD, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

YOUTHFUL VICE-ROYALTIES.

Viscount Trematon and Lady May Cambridge, son and daughter of the Earl and Countess of Athlone, are the first members of the new Governor-General's family to come north to Johannesburg. They came from Cape Town specially to be present at the St. Valentine's Ball in aid of the South African section of the British Empire Exhibition. The photograph was taken on their arrival at Park Station, where they were welcomed by Sir Llewellyn Andersson (centre), chairman of the Empire Exhibition Publicity Committee.

Photo for "S.A. Pictorial."

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THE VALUE OF AMATEUR THEATRICALS.

By CECIL B. DE MILLE.

UPON the shoulders of that much-misunderstood and never-appreciated individual, the director of amateur dramatics, lies the major burden of insuring an advancingly artistic future for both the stage and the screen.

The public demands of the dramatic profession two things: Finished interpretative technique—and new faces. It will stand the former from seasoned professionals for but a short time, and then that fundamental of the show business, novelty, forces their retirement in favour of oncoming fresh personalities.

MR. CECIL B. DE MILLE, Director-General of Paramount Pictures.

Who is it that makes it possible for the new favourite to assume the toga of the old without halting the onrush of the drama towards greater artistic goals?

Most assuredly the director of amateur theatricals, that man or woman whose recompense is frequently only the satisfaction of knowing that an almost imperceptible spark of genius in some unseasoned, inept beginner has been fanned into the beginning of a possible great future artistic conflagration.

When I left the speaking stage some ten years ago and made an ontry into motion-pictures, I considered the technique of the screen as entirely apart from the stage. I held the idea that for this reason persons of stage training would be of no more use to me than people absolutely dramatically ignorant. And for a considerable period I devoted myself to absolute beginners.

I have discovered, however, that while there is a very great difference between the technique of stage and screen, both have their basis in certain fundamental dramatic truths. Stars of the stage coming to the screen for the first time have made errors equally as bad as any emanating from the veriest tyro—but their basic training makes it possible for them to grasp the new technique very rapidly, provided they give to it the earnest thought and sober attention it demands.

There is no doubt that the regular dramatic schools and colleges are doing a great deal to provide the new blood which is to carry on the profession we all love.. I am a graduate of Sargent's Dramatic School in New York. My father, Henry C. De Mille, was one of the first instructors, and my brother, William C. De Mille, taught there for a number of years. It was there that I gained my own background for a long period, first as an actor and later as a playwright and producer. And it is from former pupils of this and other similar institutions that the stage and screen have gained some of their greatest luminaries. Right to-day this is the case. In the production of "The Ten Commandments," which I have just finished, one of the leading *rôles* was taken by Miss Estelle Taylor, who is only three years from a dramatic school. Her unusually rapid rise was undoubtedly due to a thorough advance training in the groundwork of acting.

Some day I feel we will have a school just to train motion-picture actors. But when it comes it will be stationed close to studios and in the studio atmosphere. To achieve its best results it would have to be sponsored by the various producers, who would send promising beginners for training under the actual conditions of production. Such a school as this would not only have artistic value but would save a great deal of money, for there is frequently great loss of time in attempts to use insufficiently trained people under the nervous strain of actual picture-making.

A proper means of handling this matter has not yet been devised, so we are still dependent to a large extent upon the current dramatic schools for our new material.

But even they are insufficient to insure us an adequate influx of people who have within them the rare germ of interpretative genius.

We can expect from the hundreds who enter dramatic schools only a certain percentage who will be of permanent value to either stage or screen.

We must, therefore, look among the amateurs, among those who enter a play at school, college or in "little theatres," just as a lark—and find themselves possessed of unguessed power.

And our scout will always be the director of amateur theatricals.

To him I wish to address myself with praise and thanksgiving. To him I wish to give the appreciation he too often doesn't get from those with whom he works.

And to those who love the drama, who want to advance it, and who have the time for the work of amateur direction, let me commend this altruistic work.

There are just three essentials for any director. They are: A knowledge of dramatic art; patience; and a very forceful command of the descriptive and explanatory phases of the English language.

The last is perhaps particularly important. Dramatic perfection is intangible and hard to reach. A herd of young dramatic lambs being driven toward the green fields of acting success are very prone to stray off into the byways, and can be only driven back by rhetorical sticks and stones which will show them directly and pungently why they are wrong.

A director must never be influenced by either fear or favour. He must be a true leader, a man who has only one thought, the perfection of the finished production.

A director of amateur dramatics must be a diplomat if he is to escape the snares set for his feet; escape being one of the most disliked men in his community.

A director of amateur dramatics must be an altruist, a man who does what he does for the sheer love of the drama. He must have his payment in the thought, for the appreciation of those with whom he works will never be commensurate with what he deserves.

Some day I'm going to retire from the screen and spend my time producing for the stage one or two dramatic productions each year. The financial end will have nothing to do with it. My whole motive will be to search out new people, to find fresh persosalities and give them sufficient time and attention, so that they may develop everything that is in them. And I expect to have as my most valuable *aides* in this hobby of leisure hours to come those directors of amateur theatricals who are doing such a vital work in interesting in our great profession persons to whom it has hitherto been a veiled mystery.

THIS WEEK'S SIMILE.

"Meanwhile Luxor is dazzling like a beehive."—*Rand Daily Mail.*

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WERE YOU IN ELOFF STREET LAST SATURDAY?

SNAPPED AT THE CORNER OF ELOFF AND JEPPE STREETS: SOME PASSERS-BY IN ONE OF JOHANNESBURG'S BUSIEST THOROUGHFARES LAST SATURDAY MORNING.

"S.A. Pictorial" photos.

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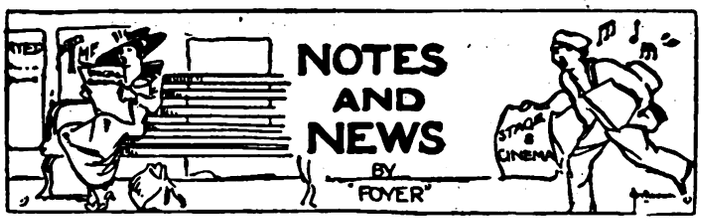

The Return of Moscovitch.

Mr. Maurice Moscovitch, the celebrated Anglo-Russian-Jewish actor, returned to South Africa by the *Edinburgh Castle*, which arrived at Cape Town on Monday, and will open at His Majesty's Theatre, Johannesburg, on St. Patrick's night (March 17), in "The Merchant of Venice." It was, of course, his portrayal of *Shylock* as "the Jew that Shakespeare drew" which first made Mr. Moscovitch famous in the West End of London. It was the first part he had ever played in English, and he had to learn it word by word with the aid of a Russian translation. On the morning after the first night London rang with the new *Shylock's* praise, and within a week his fame was world-wide. Mr. Moscovitch's company will include Miss Jane Wood (as *Portia*), Mr. George Zucco (as *Bassanio*), Miss Julie Kean (as *Jessica*), Mr. Basil Bowen (as *Lorenzo*), Mr. Nat Madison (as *Launcelot Gobbo*), Mr. Cyril Nash (as *Gratiano*), Mr. Stanley Drewitt, Mr. Mackenzie Rogan and Miss Natalie Moya.

Related to Shakespeare.

Mr. Cyril Nash, by the way, who is to play the jocular *Gratiano*, is descended from the family to which belonged the Anthony and John Nash mentioned in Shakespeare's will as the prospective inheritors of 26s. 8d. each. One of these Nashes was married to Shakespeare's grand-daughter, Elizabeth Hall, the daughter of Dr. Hall and Shakespeare's favourite daughter Susanna.

How They Became Partners.

Bill Bailey came to town this week. And Lynn Cowan came with him. Because wherever Bill Bailey goes Lynn Cowan is sure to follow. They came from Pretoria, where they are appearing at the Grand Theatre. Next week they will come back again. To stay for a time. At the Empire. Twelve years ago Mr. Bailey was an artist on the bill of a vaudeville show in Montana, U.S.A. And Mr. Cowan was also an artist on the bill, though on a different part of it. The manager of the vaudeville show was a wise man. He knew good goods when he saw them. So he went to Mr. Bailey. "You know, Bill," said he, "you're not half a bad artist; but you'd be a reg'lar devil if you were fifty-fifty in an act with that feller Cowan." And he left Bailey to think it over. Then he went to Lynn Cowan and he said: "You know, Lynn, you're not half a bad artist; but you'd be a reg'lar pippin of a performer if you were fifty-fifty with that feller Bailey." And he left Cowan to think it over. When both performers had had a good think, they had a good drink, and the famous partnership of Bailey and Cowan was formed.

Pity the Manager!

But the man who formed it got very little thanks, for some years afterwards Bailey and Cowan went back to his show, and, on treasury night, he came rustling to their dressing-room. "Look here, Bill! Look here, Lynn!" he exclaimed. "Here's a rotten state of affairs! I put you two fellers into partnership, and what do you do for me?" "What?" asked Cowan and Bailey. "You put up my salary sheet six hundred per cent.," the manager cried. "What shall we do for him?" Cowan asked Bailey. Bailey pondered the question. "I know," he said, at length, "we'll buy him a drink." But they couldn't, because prohibition had come.

BILL BAILEY,
Of Bailey and Cowan, American Jazz Experts, who, with Miss Estelle Davis, will appear at the Johannesburg Empire next week.

"Come On, 'Red'!"

But Bailey and Cowan are deeply grateful to that manager, for he was instrumental in forming what is now undoubtedly one of the greatest musical-comedy partnerships in vaudeville. Since the formation of the Bailey and Cowan alliance, the famous stars have been joined by Estelle Davis, who accompanied them on their run over to Johannesburg from the capital. "Your Customs men are very inquisitive," she said. "One of them asked me why I needed so many gowns. As a matter of fact there were only twenty—all used on the stage. Off the stage I don't use any more than any other women, and I'm just as envious of the wonderful creations in the shop windows." Miss Davis has vivid red hair, and hair plays a part in the Bailey-Cowan act. "Come on, 'Red'!" has become a gag known in four continents.

Cowboy to Comedian.

Another new act at the Empire next week will be that of Fred. Evison and Joan Hestor—and a Bath chair. For more than ten years Mr. Evison played *Peter Doody*, the melancholy jockey (Alfred Lester's part), in "The Arcadians," and it was in "The Arcadians" that he met Miss Hestor, who was playing *Eileen Cavanagh*, Phyllis Dare's part. Fred Evison has had a career about as diversified as could be imagined. He was born at Min thorpe, Westmorland; went to America as a lad, and spent nine years in the United States and Canada, following all kinds of callings. For a time he was a cowboy on the ranch of the Earl of Aberdeen. At another period he was postmaster at a small town in British Columbia, and another occupation was as a purser on one of the big lake steamers. He was also a waiter and a jockey. Miss Hestor was born in the Scilly Isles, and is half French.

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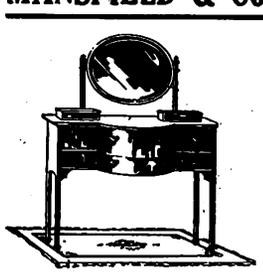

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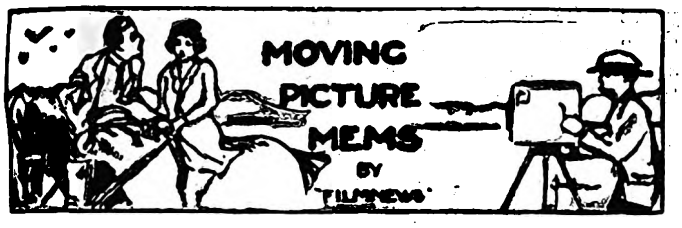
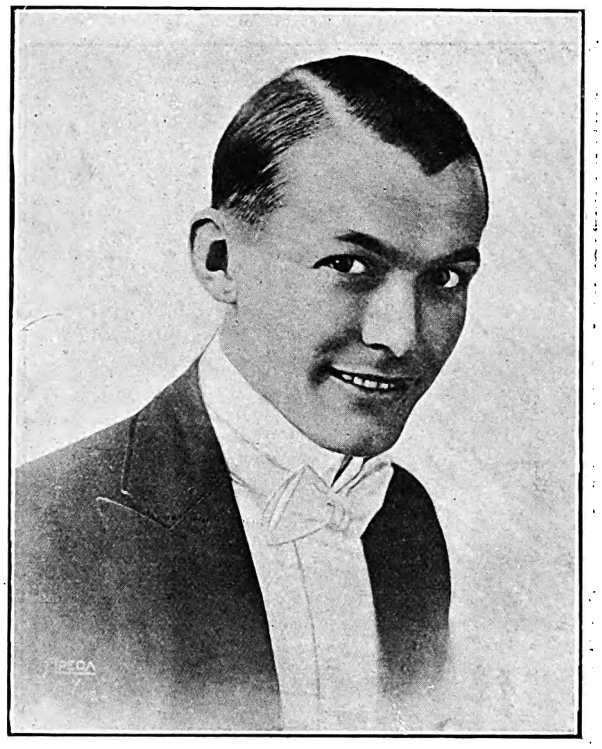


The Happy Squabblers.

Voluble *Mr. Potash* and his partner squabble in eloquent film-silence in a cleverly produced screen version of Montague Glass' famous play, "Potash and Perlmutter," which opens at the Johannesburg Bijou next week. *Mawruss'* dumb Perlmutterings and *Abe's* unheard rejoinders are unexpectedly effective as quaint studies in the facial language of the close-up; and the sub-titles provide generous samples of the partners' perversions of English.

Civilisation's Jungle.

In the leading *rôles* appear Barney Bernard and Alexander Carr (the original stage *Potash* and *Perlmutter* respectively in the U.S.A.) with Vera Gordon, the astonishing Jewish actress of "Humoresque" fame, as an elephantine *Mrs. Potash*. Life-like glimpses of New York's teeming Jewish quarter—a corner of civilisation's jungle—form an interesting background to the serio-comic romance of the quarrelsome dressmakers. The film, which is in eight reels, is a First National attraction, produced by Samuel Goldwyn. Apart from the picture's own merits, many playgoers will be interested to compare Barney Bernard and Alexander Carr with Augustus Yorke and Nicholas Adams (the "English" *Potash* and *Perlmutter*), who were here last year in the flesh in "Partners Again."



LYNN COWAN,

Of Bailey and Cowan, who will be at the Johannesburg Empire next week. They were last here in January, 1921.

The Sahara "Dying."

The Sahara Desert is becoming more desert than ever, according to Captain Angus Buchanan, who has made a remarkable travel film, "Crossing the Great Sahara." The wind-blown and battered hills and rocks of the interior are crumbling into sand. Water-holes are disappearing and oases shrinking. Where a hundred camels once sufficed to make some of the long crossings, several hundred camels are now needed. Soon it will be impossible to cross the Sahara other than by aeroplane. The film supports his theory by showing acres and acres of deserted, stone-built cities, whose inhabitants left strange inscriptions on the rocks and then vanished, leaving their descendants to live in thatched shanties. Agades, the capital of the Tuaregs, a mysterious veiled race, is shown. Once it contained 50,000 people. Now the inhabitants number a scanty 2,000.

The Under-Water Camera.

Shadowy sea caves of the Bahamas are the setting of unique submarine film studies in "Wonders of the Sea," an exceptionally interesting Nature picture, recently made by a diving cinematographer. With the aid of the Williamson deep-sea photographic apparatus—a collapsible, glass-bottomed tube, suspended from a boat—the camera man was enabled to film, by the light of the West Indian sun, the verdant sea forests and gardens which flourish in these shallow waters. Rhythmic gyrations by a girl under-water swimmer and the frenzy of a captured shark are other episodes of a beautiful submarine pageant.

Film Stars in the Flesh.

Does a film star's appearance in public prejudice her success on the screen? Mr. Cecil Hepworth, the premier British film producer, whose "Comin' Thro' the Rye" film was presented at the Scala Theatre, London, on Friday in mail-week, has hitherto held that it did. He has changed his mind, however, for he allowed Miss Alma Taylor to make a personal appearance. Although Miss Taylor has been playing in Hepworth films for fifteen years, this was her first appearance before the public. She, in company with members of the cast of "Comin' Thro' the Rye," was seen in a prologue, "A Picture of 1860," which preceded the film.

Colour Photography.

The famous actress Maude Adams, having conducted five years' research in an effort to reach a satisfactory process of natural colour photography, has decided to produce a film of "Aladdin" which will embody the results of her research. Miss Adams has been working both at the research laboratories of the General Electrical Company of America and at the headquarters of the Eastman Kodak Company. By a combination of a new system of studio lighting and new colour devices, Miss Adams is said to have approached very near to really natural colour. The production of the "Aladdin" story will not interfere with the natural colour production, in India, of "Kim," the motion-picture rights of which Miss Adams recently purchased from Rudyard Kipling.

World's Greatest Artist.

All of you who have admired, and even a little wept over, the beautiful acting of Chas. Ray will be interested to know that this young actor, in the opinion of Ernst Lubitsch, is one of the greatest screen artists in the whole world. And, as the man who "discovered" Emil Jannings and Pola Negri, Mr. Lubitsch ought to know. He himself, in the opinion of so great an expert as Mary Pickford, is the greatest producer in the world, and she induced him to make the long journey from the Continent to California in order to give the curly-headed favourite "a new angle on herself."

Poets' Corner: Morte.

Alixe is dead. Oh, yes, quite dead.
Tall candles burn at foot and head
Of her quaint old-world teakwood bed.
Alixe was old. Oh, very old!
She hated heat, and dreaded cold,
Tiresome and dull the tales she told.
Alixe was blind. Oh, yes, quite blind.
Not one of all her kin inclined
To cheer the darkened falling mind.
Alixe is smiling, quite at rest.
White as the snow her marble breast—
Still as an old moon in the west.
Before I shall grow blind and old—
Hating the heat and dreading cold,
My happy tales all told . . . all told—
I hope I shall lie dead as she,
Smiling, beneath a wide green tree
Where some white river meets the sea.

By Barbara Young.

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MUSIC AND MUSICIANS

BY "C.A.O.D."

A Remarkable Institution.

The recital given by Miss Lena Traub last Sunday evening in the concert hall of Miss Harrison's Conservatoire served once again to direct attention to the nature of the work done at this remarkable institution. I use the term "remarkable" deliberately, for the extraordinary ability of a succession of brilliant players whose executive foundations, so to say, were laid by Miss Harrison and her teachers, constitutes the most eloquent testimony of the nature of the foundational, as well as of the more advanced tuition provided at the Conservatoire. The final, in fact the only real, test of teaching ability is in the result attained, and in this direction Miss Harrison can point with justifiable pride to a large number of exceedingly clever and finely-trained pianists, many of whom have had the benefit of a finishing course in London—made possible in most cases only through the efficiency of the work done at the Conservatoire.

MISS LENA TRAUB,

Who gave a Pianoforte Recital last Sunday evening in the Conservatoire Hall, Johannesburg. Miss Traub returned recently from London, after a course of further music study.

Miss Lena Traub.

Miss Lena Traub, who returned recently from London, where she had a course of training as a scholarship-holder of the University of South Africa, is the latest representative of the Conservatoire to come before the public in a professional capacity. At her recital on Sunday evening she revealed a degree of technical capacity that enabled her to make light of things like the first Chopin *Ballade*, and the Liszt Twelfth Rhapsody. In all that she did with these and other works Miss Traub displayed a truly remarkable vitality and fleetness of finger, which, in combination, should prove equal to practically any technical problem in standard literature. Interpretative breadth and subtlety will probably be allowed to develop more prominently in her work as time goes on, but even in this respect her playing exhibited much that indicated mental strength and refinement of thought. The opening pages of the *Ballade*, for instance, found Miss Traub anything but indifferent to spiritual beauty, even if excessive exuberance was responsible for a hint of roughness in the climax. But this exuberance and vitality found happy and ample scope in the Liszt works which figured on the programme. The fitfulness of the Rhapsody was finely realised, and the whole work was played with astonishing strength and *bravura*. Indeed, Miss Traub's style and temperament seem to be peculiarly suited in the interpretation of Liszt, though she gave plenty of evidence that her musical outlook is by no means so circumscribed. She is to be heartily congratulated upon the success of her recital, and the admirable place that she has made for herself as an executive artist is as creditable to herself as it is to the institution where she obtained the greater part of her training.

Eisteddfod Finance.

A financial statement issued by the Eisteddfod Committee of the Witwatersrand Cambrian Society covering the years 1916 to 1923 is of considerable interest, especially to those directly concerned with the various competitions at the annual meetings. It is shown that in 1916 the Society had to meet a deficit of £32; in 1918 of £33; in 1919 of £65; in 1920 of £36; in 1921 of £7; and in 1923 of £16. It was only on two occasions that revenue showed a small surplus over expenditure, in 1917 and 1922, the combined surplus for the two years being less than £5. It is of interest to note that in 1917 the Town Council allowed the Society a rebate of £20, in 1918 of £45, in 1919 of £15, and in 1920 of £10. No rebates have been granted since 1920, in which year £25 was paid for the Town Hall for one night. In 1921 the charge was £40, in 1922 it was £47, and in 1923 the Council was paid £45. Adjudicators' fees have formed an important item of expenditure. In 1920 under this head £78 was spent, in 1921 the amount was £79, in 1922 adjudicators cost £58, and in 1923 the judging cost the Society £62. Between £60 and £70 was spent each year in advertising. Receipts from the sale of tickets reached the highest figure in 1921, when the public paid £447 to witness the various competitions. Nevertheless, that year showed a deficit of £7.

Violin and Piano Recital.

It is hoped that a large audience will reward the enterprise of Mesdames Wedlake-Santanera and Whitehouse when they give their recital on February 28 in the Selborne Hall. These artists are presenting a programme of exceptional interest, for they are not only giving us the finest and biggest sonata ever written for violin and piano, in the Schumann D-minor, but they are repeating the Theodore Akimenko Sonata that was so much enjoyed at their last joint recital in December, when they played it for the Musical Society. Both works have abounding vitality, and are full of life and colour, with moments of exquisite beauty and repose. As solos the pianist is playing an interesting Chopin group, including the forthcoming Eisteddfod piece. Mrs. Whitehouse is playing a group by Lalo and Schubert.

Vocal Recital.

A vocal recital will be given by Miss Anne Immink in the Grand National Hotel, Johannesburg, early in April. Miss Immink will be assisted by Miss Marjorie Silva. The first part of the programme will be devoted to the older schools, and the second part will deal with modern writers. Mrs. James Hyde will act as accompanist.

Pachmann's Wrists.

Some time ago there was published on this page a report of an interview with the famous Pachmann, in which he was reported to have stated that his newly-discovered method of pianoforte-playing depended largely on the employment of stiff wrists for the production of fine piano-tone. This discovery attributed to the great pianist was ridiculed by the present writer at the time. Pachmann has since written to an American journal regarding the statement, and he says: "It is regrettable that any newspaper should have quoted me as saying anything so outrageous as that I approved of playing the piano with stiff wrists. It is impossible to play with such a condition and produce anything but execrable results. Flexible wrists are the basis of all good piano-playing, and it would be madness for anyone who has been before the public as a *virtuoso* for half a century to say anything to the contrary."

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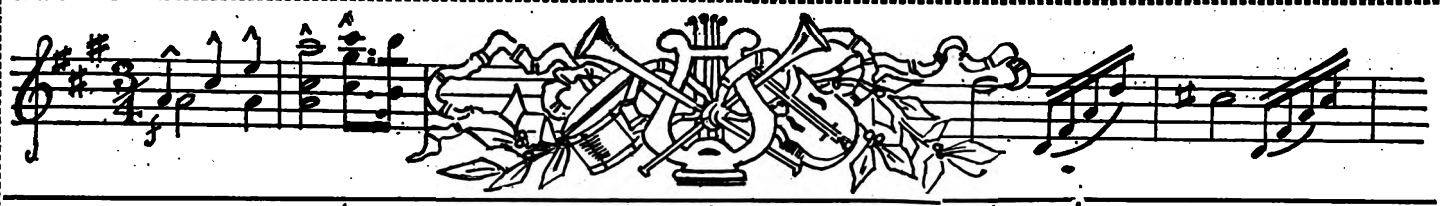

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GOOD MUSIC AND GOOD PICTURES AT THE JOHANNESBURG BIJOU

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

"THE KNAVE OF DIAMONDS" TO SUCCEED "THE WAY OF AN EAGLE" NEXT WEDNESDAY.

THERE have been enthusiastic audiences throughout the week at each performance of "The Way of an Eagle," and Mr. George Relph is in higher favour with the fair sex than ever. His name will always be classed in Johannesburg with the matinée idols, and his interpretation of the dashing and reckless yet true and tender officer *Nick Ratcliffe* will be remembered as one of the best performances we have seen. He is ably supported by Miss Mercia Swinburne as the heroine for whom the "Eagle" undergoes so many perils, by Miss Netta Westcott as *Daisy Musgrave*, and by the rest of a splendid cast.

The last performance of "The Way of an Eagle" will be given next Tuesday evening.

Next Wednesday afternoon the company will stage their second production—"The Knave of Diamonds," also from a novel by Miss Ethel M. Dell, but dramatised this time, not by the author herself, but by Charlton Mann. The original production was at the Globe Theatre, London, where Miss Marie Löhr presented it, with Miss Violet Vanbrugh in the leading part.

The many readers of Miss Dell's story will remember that it tells of two half-brothers, one of them a cripple, the other half a Red Indian, who both love the same lady—who happens to be already married. She is *Lady Carfax*, wife of the brutal and drink-sodden *Sir Giles Carfax*.

The two brothers are the attractive and "dangerous" *Napoleon Errol* and his crippled elder, *Lucas Errol*.

Of the pair, *Napoleon*—who tells *Lady Carfax's* fortune by the cards at a masked ball in the prologue, and bids her beware of "the knave of diamonds" (a delicate allusion to his own character and colour)—is the first to "declare."

Thanks, possibly, to his blend of American and Red Indian blood, he pursues *Lady Carfax* with undisguised passion. He is thrashed by the husband in the first act, and indulges in violent embraces on being held up with her for the night at an inn in the second.

On both occasions the crippled *Lucas* arrives just in time to prevent further trouble, and himself falls in love with *Lady Carfax*.

The curious reader who is not acquainted with the novel may guess about the end of the story until the date of production arrives. He may also guess which of the brothers is to be played by Mr. George Relph. Miss Netta Westcott will appear as *Lady Carfax*.

EMPIRE PALACE.

A PROGRAMME OF EXCEPTIONAL INTEREST AND GOOD COMEDY.

A PROGRAMME of exceptional interest has pleased and amused Empirites this week. The Rickaby boom is as strong as ever, and it will be with real regret that audiences will say farewell to the famous character comedian on Saturday. He is singing old favourites this week, with a new number that at once caught on, the topic being boxing, and the song was put over as only Rickaby knows how.

Bert Weston, a new comedian, made good straight away on Monday, and had a fine reception for all his songs. He has a confidential style that appeals at once, and scored with clever patter and real humour.

Anna and Louis, the famous French comedy duo, fulfilled all the promises that had been made for them in advance, with novelty saxophone and trombone playing, and grotesque humour cleverly introduced by Louis. This is an exceptionally fine "turn."

June Mills, irresistibly funny as ever, had evidently not been forgotten, though it is some time since she and her

(*Continued on page 25*).

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AT THE EMPIRE NEXT WEEK: "COME ON, 'RED'!"

MISS ESTELLE DAVIS
(With Bailey and Cowan).

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LEICESTER SQUARE, January 24.

The Railway Strike.

You will surely be thinking of us as well and truly *dans la purée* just now with our disastrous railway strike, change of Government, and the general hump this ultra-wet, unhealthy winter diligently endeavours to settle on us. Yet, on the whole, we are pottering along on pretty much the same lines as usual, and the only really downhearted person one calls to mind is the leader of this futile strike, who by this time must realise that the whole of his plans will result in utter failure. The disruptions of the railway service have, of course, caused the usual cascade of vituperation; but when you mix in with the crowds contained in the motley fleets of vehicles cramming up the approaches to town, or waiting in never-ending queues to board the packed trams and 'buses morning and evening, their optimistic, don't-care-if-it-snows mood is really remarkable.

Might Have Been Worse.

The idea seems to be that things might have been much worse! After all, there is a partial train service running, and there appears to be a continuous supply of travellers only too willing to thrust themselves, twenty at a time, into a five-a-side compartment. Most of the main termini are as dark, dismal and deserted as the leaden and incessantly-weeping skies; at none of them will they guarantee to take you to any port in time for the boats, so that the Union-Castle, Cunard, White Star and other big companies are chartering motor transport to ensure the safe shipment of passengers, mails and baggage.

Charabancs in Clover

The motor charabanc firms are prematurely reaping the rich harvest they had not expected before the summer; even the costers have turned their donkey-shays to a more profitable use than that of hawking fish or fruit. Nobody need go short of a newspaper, for an intricate network of road-transport ensures their distribution throughout the country, though the sheets are necessarily smaller and fewer. How long it is going to last nobody can say, but there are already rumours of a compromise to be brought about this week. Meanwhile, business is left to partial stagnation, and our credit abroad steadily falls—a most unenviable state of affairs for the new Labour Government to be confronted with on their attainment of office.

Labour on Trial.

Mr. Ramsay MacDonald and his colleagues have, on the whole, had a courteous reception; the constitution of the new Cabinet has surprised most people, who had never anticipated the possibility of gathering together such a clever crowd outside their own parties. The general idea seems to be that Labour should be given a chance to show its capabilities. *Qui vivra, verra.* Outwardly there is scarcely more mourning manifested for Mr. Baldwin than for the passing of the Soviet ogre, Lenin, though I rather think the firm that recently marketed that "Baldwin" pipe must view events with a certain sour disgust!

An Uncanny Coincidence.

An almost uncanny coincidence or prophecy—call it what you will—about the strike is contained in the current "Old Moore's Almanack," which predicted for January: "Railway trouble occurs about the 21st." This must be unique. Even Mme. de Thébès herself has not been lucky enough to happen on the exact date of coming events in her prognostications.

Maurice Moscovitch.

Notable amongst the week's events has been the action Maurice Moscovitch brought and won against a publisher responsible for a book containing an allegation that he (Mr. Moscovitch) is a German. One would have thought it was widely enough known that the great actor was of Russian birth to obviate the dissemination of such silly random gossip. The case was given an early hearing, as Mr. Moscovitch was particularly anxious to have it settled before he leaves for his second South African tour on February 1.

Lionising Epstein.

Another great Russian (though born in New York) is likewise much in the limelight again. This is Jacob Epstein, who is holding, at the Leicester Galleries, the first exhibition of his sculpture since that of 1919, when his eerie and daring "Christ" caused such heated controversy. This show is the artistic event of the season. Epstein's portrait-busts of Dolores (his favourite Franco-Spanish Russian-*ballet* model), Elsa Lanchester and other Café Royal, "Ham-Bone Club," "Cave of Harmony," and Soho divinities and notabilities, form the object of the primitively rough, sinister, vital, inspired work that he now presents. The big, hulking, untidy man, whose strange monument over Wilde's grave in Père Lachaise, and bas-reliefs surmounting the Medical Association building in the Strand, were so harshly criticised some years back is, now that Rodin is no more, hailed as Europe's greatest sculptor. He has settled in London, and I wot of hero worshippers who will oft repair to the Café Royal about nine of the night to feast on the sight of the giant refreshing himself at dinner in company with one or two of his models—a pallid, tousled-haired, heavy form surrounded by exotically clothed, brilliantly bejewelled, delicately made-up women. A friend of his likened the scene once to "bright peacocks beside a sombre stone image."

Music and Musicians

Musical Russia has also had a front place. At Monday's L.S.O. concert Serge Prokofieff's first pianoforte concerto was successfully repeated, with the composer again at the piano, under Eugène Goossens. Its animation and brilliance are most exhilarating, inducing a cerebral excitement akin to that of Stravinsky's *Sacre de Printemps*. Mr. Goossens also inaugurated his series of tea-time chamber concerts at the Æolian Hall on Thursday (it's marvellous how he finds time for the preparation all these concerts entail and fits them in with his work with the B.N.O.C. at Covent Garden, recitals, gramophone recording and his own composing), reviving a suite from Stravinsky's *l'Histoire du Soldat* (first heard here in 1920), containing the outrageous but enjoyable cacaphony and piercing "harmonies" of the composer's later period. The event of the evening, however, was a song-cycle, *Catalogue de Fleurs*, by Darius Milhaud. The much ridiculed French composer here takes a few pages from a seedsman's price list and gives them a musical setting. Presumably it is only meant to be a *plaisanterie musicale;* anyhow, it hardly seemed worth while wasting time in rehearsals on such nonsense. Lord Berners has already done (and far better) all that need be done in that direction.

(*Continued on page 25.*)

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SWIMMERS FROM THE WESTERN PROVINCE AND NATAL.

COMPETITORS IN THE CURRIE CUP SWIMMING TOURNAMENT NOW BEING HELD IN JOHANNESBURG.

1.—Miss Blanche Nash, W.P. (1920 Olympic Games). 2.—P. Murdoch (manager and captain, W.P.). 3.—Miss R. Andersen (W.P. 50 and 100 yards champion). 4.—J. A. Dunlop (W.P. 220 yards champion). 5.—Miss Winnie Johnston, W.P. (S.A. diving champion). 6.—L. Alfred (W.P. 100 yards champion). 7.—P. Nokes, W.P. (a fine diver). 8.—K. Edwards (W.P. half-mile champion). 9.—C. Barends (W.P. Scout champion). 10.—W. Collins, W.P. (a promising youngster). 11.—Natalians (*left to right*) *standing*: Crook, Bulley, Chapman, Biggs, Lee, Livesley. *Sitting*: Harris, Chapman, Miss Harris, Godfrey, Clark.

"S.A. Pictorial" photos.

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JOHANNESBURG, Tuesday afternoon.

GOVERNMENT Areas were sold at seven sovereigns a share yesterday, which capitalises a prospective dividend of 14s. a year at exactly 10 per cent. It is understood in well-informed quarters that the crushing capacity will be advanced to 200,000 tons a month at an earlier date than has been generally expected. This morning there were sales at 138s. 6d., a rise of 7s. 6d. on the week, and of 12s. 6d. since the beginning of the month. Thus the capital increase in what reminds one of "a nineteen-day account" has been as great as last year's dividend.

Geduldes are also in the fashion in announcing an increase of plant, in this case to 75,000 tons, at the reasonable capital cost of £20,000. But why take till the end of the year to accomplish it? The re-estimate of ore-reserve shows 5¾ million tons worth just over seven weights. On these announcements, the shares improve from 61s. 3d. to 64s. Modder Deeps are strong at 44s. buyers on the announcement that the ore-reserve had been fully maintained as regards tonnage and value, and that the width of ore had increased three inches.

West Springs are eighteen pence better on the week at 27s. 4½d., and I may recall my persistent advice to buy them when they were round about a sovereign. Anglo-Americans have not moved sympathetically until the last day or so, but are quoted 26s. 9d. this morning. The anticipated dividend has not yet been confirmed, and several people in the market are wondering if the delay is due to possible eventualities in the diamond trade, concerning which a conference is now sitting.

Alkalis came down with a bump to 2s. 6d. on Saturday morning on the announcement that the plant was being closed down, as the Government was so dilatory in putting on a dumping duty to check very aggressive oversea competition. There has since been a slight recovery to 4s.—4s. 6d. this morning. Quite a lot of good money has been poured into the "pan" at Hamans Kraal.

Nigels have been bought for London up to 9s. 6d., and one hears this company will do quite well in the fusion with the Sub Nigel. Reports of continued good development have brought in buyers of Transvaal Platinums up to 92s. 6d., and have created some enquiry for others, for example, Waterbergs, 9s. 3d. Orders for City Deep found them in short supply, and the price improved to 63s. 3d., or a florin higher than Crowns. Modders stick at 81s. 6d.—82s. Transvaal Lands are quieter at 22s. 9d., and Geldenhuis Deeps have improved to 7s. 9d.—8s.

The Simmer and Jack Company has issued a circular regarding the proposed reconstruction of the company and the acquisition of additional claims. Some 542 claims are to be leased from the Government as from January, 1926, on the basis of an additional tax of 5 per cent. on the company's profits. In the event of normal taxation being increased, the royalty of 5 per cent. will be reduced proportionately.

The old Simmer and Jack has sufficient ore to last from two to two and a half years, but with the additional claims it is estimated that profitable mining can be continued from seventeen to eighteen years. In the ground to be taken over there are 1,220,000 tons fully developed, capable of being increased to 3,500,000 tons by further development. On a conservative basis, the recovery value is put at 20s. 6d. per ton, and working costs should not exceed 17s. per ton, which would be reduced by cheaper stores, always providing the labour supply was sufficient. When mining ceased on these claims a few years back there were indications that the grade would improve in depth.

A sum of £250,000 will be required for de-watering, re-equipment and putting stope-faces in order. This will be provided by issuing two million shares to shareholders of the Simmer and Jack Proprietary Mines, and will be guaranteed by the Consolidated Goldfields. The new company will have a capital of £625,000, divided into no less than five million shares, so there should be no chance of scrip shortage! The directors recommend the scheme to shareholders, as it assures a long life and an early resumption of dividends.

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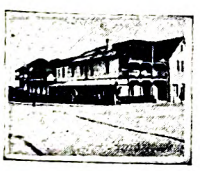

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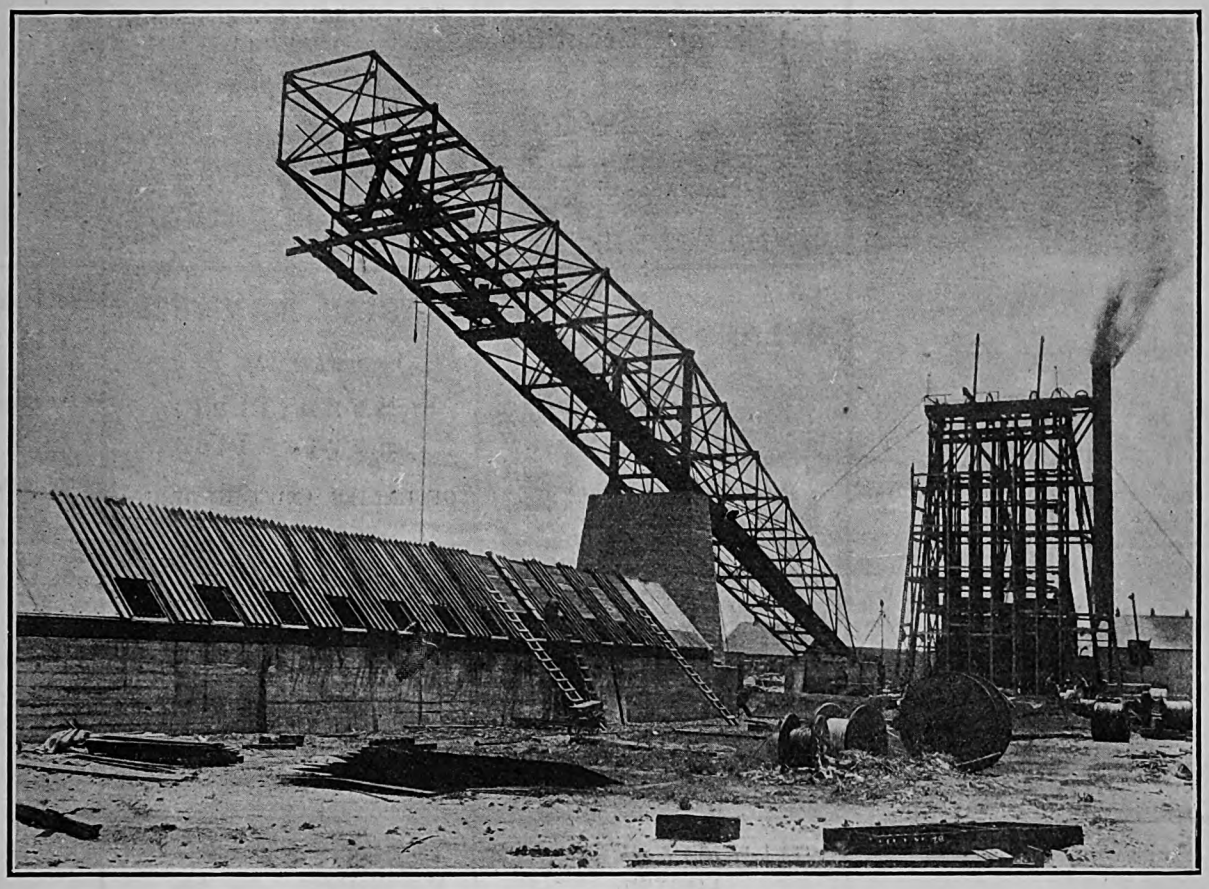

FARTHEST EAST: ON THE WEST SPRINGS MINE.

West Springs (about 60 miles from the Randfontein, with Johannesburg midway between the two) is one of the big new mines of the Far East Rand, and expects to start crushing in April.

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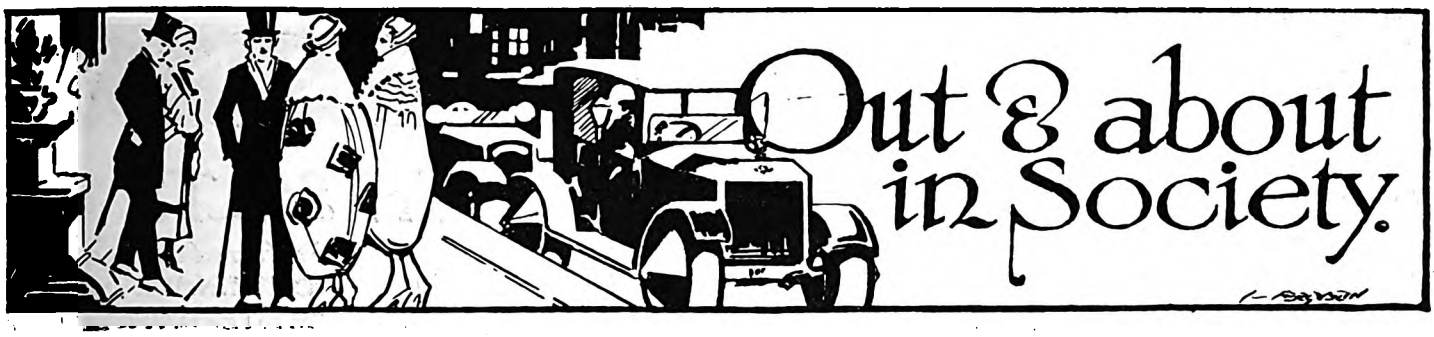
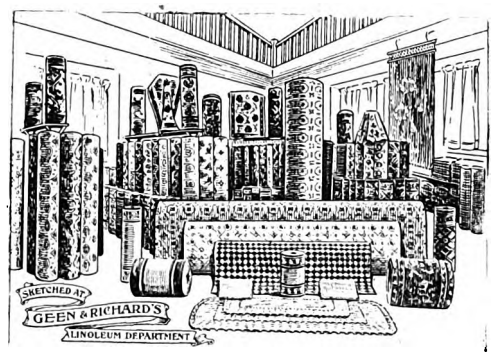


[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

"The Young Visiters."

It has been a really lovely week! So much to see and so much to do, and not a minute to think about the high cost of living or any of the other troubles of life. The most important event, of course, was the visit of Lady May Cambridge and Viscount Trematon, the children of our new Governor-General and Princess Alice, Countess of Athlone. I am sure they must have been delighted with everything they saw and the way in which they were welcomed. First at Park Station, where there was such a representative gathering inside the barriers, and a guard-of-honour of lads of the Witwatersrand Boys' Naval Brigade, of Boy Scouts and of Girl Guides, all very smart and trim in their uniforms. And Lady May Cambridge, such a charming young English girl, with a complexion of rose and white, and corn-coloured hair, and a sweet smile and just a trace of shyness and diffidence that I, for one, found most attractive. Mr. A. H. Tatlow had travelled from Germiston with them, and presented Sir Llewellyn and Lady Andersson, who in turn presented the well-known people present. First of all Sir Llewellyn pinned on each of the young visitors the bronze medal of the British Empire Exhibition, and then Lady May was handed by Lady Andersson a lovely bouquet of roses. Seaman Boyd, of the Naval Brigade, came forward smartly and, cap in hand, presented a bouquet of scarlet flowers, and the part about that posy that pleased me most was the fact that the lads of the Brigade had clubbed together and bought it themselves. The Executive of the Navy League, which was represented by Mr. S. C. Steil, Mr. E. J. Sheath and Mrs. Rothkugel, had got little Betty Sheath, a wee maiden in white silk with a pale blue hat, to present their tribute. The Mayor of Johannesburg (Mr. M. J. Harris) and the Mayoress were present with the Mayor's secretary, and I also saw Sir William and Lady Dalrymple (at whose lovely home, "Glenshiel," Lady May and the Viscount were staying), Sir George and Lady Albu, and Miss Albu, Sir Julius Jeppe, the Deputy Mayor (Mr. Arthur Atkins), Lady Wallers, Lady Phyllis Ponsonby, Mr. and Mrs. Gemmill, Mr. and Mrs. Seals Wood, Mrs. Joe Cohen, Colonel Godley, the Bishop of Johannesburg and Mrs. Karney, and many others. It was a thoroughly friendly function, and Miss Braginton, who, together with Miss Dawson and Lieut. Hawkins, R.N., A.D.C., were in attendance, was meeting many old acquaintances, who soon formed a little group round her. Miss Braginton was, of course, here before with Prince and Princess Arthur of Connaught.



St. Valentine's Ball.

Then there was the ball in aid of the British Empire Exhibition, which was a wonderful success, and I have seldom seen the Town Hall look to better advantage than when I stepped into the vestibule, with its bowers of greenery half hiding most attractive stalls, and then into the ball-room, where a large gold and scarlet crown was suspended over the band-stand and had trails of greenery from it to the sides. The platform had been transformed into the most attractive lounge, where the distinguished young visitors sat between the dances, and there was a novel interlude when a cage of white Valentine doves was opened and the birds flew into the hall with their message of

A VISIT UNDERGROUND.

Lady May Cambridge (right) and Viscount Trematon (behind) leaving No. 5 Shaft, Crown Mines, with Mr. Walton, the general manager (left), after a visit underground.

Photo by W. Ingham.

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"Peace and goodwill." In the Mayoress' Apartments, with their Louis Seize furniture, the reception committee awaited the guests of the evening, and Sir Llewellyn Andersson presented the members to Lady May Cambridge and Viscount Trematon. Lady May wore a very lovely gown of white laces made with a three-tier skirt and side-panels of blush-rose taffetas, having at the back a bustle-bow of pink, which is the latest Paris decree. The Hon. Cattaline Dawson was very elegantly gowned in tangerine shade, and Miss Braginton wore black. Lady Dalrymple, who with Mrs. Joe Cohen arranged the ball and was responsible for its enormous success, wore a handsome black *toilette*, and the Mayoress had chosen black with jet embroidery and fine laces. Lady Andersson came in a *chic* gown of blue and silver brocades, beautifully draped, and Mrs. Joe Cohen was much admired in lemon georgette embroideries in stud and bugle beads, the wide sleeves being cut to form side-panels to the skirt. Mrs. Tatlow wore black with a shawl of white Spanish laces, and her young daughter, who had acted as hon. secretary of the ball, was extremely charming in silver tissue with wired side-falls of silver laces and at the hips silver tissue chrysanthemums. Mrs. Karney came in apricot silks, and Mrs. Seals Wood was wearing black *charmeusc* swathed over rose and gold brocaded tissue. The Mayor, the Bishop of Johannesburg, Sir William Dalrymple, Mr. T. W. Cullinan, Mr. Denoon Duncan, Mr. R. W. Livingstone, Mr. A. H. Tatlow, Sir Lionel Phillips, and Mr. Seals Wood were among the men present. I noticed so many beautiful gowns that I felt that even our usually well-gowned women of the Rand had surpassed themselves, and I wish I had space to tell you of them all, but it is an impossibility with so much to write about. One of the smartest gowns was worn by Lady Oppenheimer; it was of grass-green *moire* with bands of fur. Lady Lister had a dainty gown of coral pink, and Mrs. Frank Raleigh was very distinguished in violet shade. A good business was done by the stalls. Miss Roth presided over the Valentines, with Mrs. J. Cowan, Mrs. Dave Jacobs and Mrs. Shapiro at the sweet stall; Mrs. Bowles had charge of the fortune-telling, and Mrs. H. Cantor and Mrs. M. Isaacs of the flowers. Mrs. Peter Kaplan and Mrs. Rothkugel sold novelties. And so in the wee sma' hours of the morning we all went home after such a nice party.

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"S.A. Pictorial" photo.

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A Native War-Dance.

Lady May Cambridge and the young Viscount had a very busy time in Johannesburg. They went to Pretoria and then underground at the Crown Mines, and had luncheon with Mrs. A. J. Walton, wife of the general manager, in her beautiful home. On Saturday night, Sir George and Lady Albu gave a private dance at "Toward," and on Sunday a special native war-dance was arranged at the City Deep. One missed Mr. and Mrs. Percy Sherwell, who are away on leave, but Mr. Coe, the acting manager, looked to the comfort of everyone, and was ably abetted by Mr. Alexander, the compound manager, to whom I personally would say "many thanks." We sat under an awning in the greatest comfort, and tea was served with welcome promptitude. We do love tea in this country, and it is certainly the "cup that cheers." Maybe it's the altitude. We do put most bad habits down to that, do we not? There were two teams dancing—the Shangaans, with their "chorus girls" (who never fail to amuse), and the M'Chopis, with their Kaffir pianos; and really they played the most wonderful European and native music. Have you ever noticed how they go—now *piano*, now *fortissimo*, without a conductor? Without a word, they seem to sense the combination and keep to it. There was

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a very pleasing interlude when Brandy, who is an institution at war-dances on the City Deep, presented Lady May with a handbag of native beadwork—such a pretty trinket, that she is sure to appreciate. Little Bell Perkins gave her a bouquet, and it was altogether a very successful morning. The vice-regal visitors were escorted by Sir William Dalrymple, Mr. William Dalrymple, Sir Llewellyn Andersson and Lady Andersson, Miss Dawson, Miss Braginton and Lieut. Hawkins, R.N., A.D.C. Among those in the enclosure I saw Sir George and Lady Albu, Mr. and Mrs. E. G. Izod and their two wee girlies, Mrs. Abrahams, Mr. and Mrs. Gustav Sonn and Miss Sonn, Sir Henry and Lady Hall, Mr. and Mrs. Seals Wood, Mrs. Joe Cohen, Mr. R. W. Livingstone, Mr. McDonald, Mr. and Mrs. McEwan, Mr. and Mrs. Wood-Ingram, Miss Mercia Swinburne, Miss Netta Westcott, Mr. S. Alexander, and of course Mr. George Relph.

MISS RUTH WILLIAMS,

Younger daughter of Mr. and Mrs. H. A. Williams, of Pretoria, as she appeared in the leading part in the amateur production of "The Arcadians" at Pretoria recently. Miss Williams is a popular amateur entertainer, and during the War was a member of "The Unomes" concert party.

Photo by Gilham Studio.

At the Theatre.

You will have heard that Lady May expressed a wish to see "The Way of an Eagle." It was a very distinguished gathering which was present that evening at the theatre, and the company must have been very pleased with the splendid ovation they received. Lady May, in a pretty white gown with a blue and silver opera-cloak and a collar of white fox-fur, and the Viscount, with Miss Braginton, Miss Dawson and Lieut. Hawkins in attendance, were received at the theatre by Colonel Sir Llewellyn Andersson and Lady Andersson (by the way, of course, you know that the Colonel is the chairman of the Publicity Committee of the British Empire Exhibition, South African section, at whose invitation the Governor-General's children visited Johannesburg), and he presented the manager of the theatre, Mr. Dick Cruikshanks, and Mr. Wood-Ingram, the general manager for the Daniel Mayer Company. The Mayor and Mayoress were present, and of course Sir William and Lady Dalrymple. Mrs. Wood-Ingram presented a bouquet. There was not a vacant seat in the house, and the audience included many well-known people. In a box I saw Sir George and Lady Albu and Miss Albu, and in a stage-box there was the Deputy Mayor (Mr. A. Atkins), who was entertaining a party, including Mrs. Peter Kaplan and Mr. R. W. Livingstone, who is a visitor from America. The vice-regal party occupied three boxes.

Up-to-Date Gowns.

Each time I go into the theatre the frocks strike me anew as being so very up-to-date. I have told you about the principal ones before, but Miss Westcott had on still another charming gown of pale lemon, the scalloped hem being edged with black georgette that also banded the sleeves, and on the gown itself fine black embroidery. At the right side was a fall of tulle with a girdle of jet and *diamant*, and with it she wore a lemon straw hat edged with black velvet and trimmed with a black flower with a lemon centre. In the last act there is a lovely frock of gold tissue with *diamant* sewn on it to form cob-webs, and then another of mauve tissue patterned with gold flowers and swathed over accordion-pleated georgette in mauve.

At the Carlton.

After the theatre we all adjourned to the Carlton Hotel, where the usual Friday *souper dansant* was soon in full swing, and of course nearly everyone there had parties arranged. Mr. and Mrs. E. G. Izod were with Dr. Van Niekerk, and Mrs. Izod wore a very elegant black gown with jet-bead tracery. Monsieur Lamotte was at the same table, and also Mrs. Abrahams in a smart grey gown. Mrs. Dale Lace was very *chic* in white *crêpe-de-chine* with embroidery of tomato-shaded narrow velvet, the overskirt of the gown being of envelope shape in black. From one sleeve hung a long tassel of crystal. Miss Betty Preece came in slate-blue taffeta made with a full skirt and a silver tissue band at the waist. Mr. George Relph was another earnest dancer, and I saw Miss Mercia Swinburne in rose and gold brocades with small sleeves and tiny tucks at the waist, and Miss Netta Westcott also very handsomely gowned and with a perfectly gorgeous Spanish shawl of jade-green with large roses on it. Mrs. Weir came in black with a threadwork of *diamant* round the décolletage, and sleeves of georgette. Mrs. Wood-Ingram was much admired in lemon, a very pretty sleeveless gown, and the "Flapper" of the play (Miss Sheila Macgregor) came in white silk laces with buckles of *diamant*. There were many men present, among them Mr. Louis Marks, Colonel Black, Mr. R. W. Livingstone, Mr. Wood-Ingram, Mr. George F. Weir, "Our Bobbie" of "The Way of an Eagle" (in private life Mr. Leonard Upton, who is, in the words of the classics, "some dancer," with a wonderful corner step that is very tricky), Mr. H. S. Kingdon, Mr. Philip Levard, Mr. Victor André and Captain Chamberlain.

A Northern Transvaal Wedding.

A YOUTHFUL VALENTINO.

Arthur Ferreira (aged 7) and Betty Murray (aged 5), who "shadowed" Signor Canale and the Baroness von Rapacki at the United Party Club the other evening, when Signor Canale and his partner gave an exhibition of the Argentine Tango. Both children are the pupils of Signor Canale.

Photo by the Mirror Studio.

That reminds me, Captain Chamberlain is the bridegroom in a very popular wedding which is to take place at Pietersburg on March 4, when he will marry Miss Vera Fotheringham. They are a very well-liked young couple, and Captain L. L. Chamberlain, who, by the way, won the M.C. in Palestine for capturing three gun batteries under artillery, machine-gun and rifle fire, has lately joined the Kendrew Irrigated-Land Scheme, which is a new departure in Directed Closer Settlement near Graaff-Reinet. His pals tell me he was A.D.C. to the Commander-in-Chief in Palestine, Lt.-General Sir John S. M. Shea, K. C. B., K. C. M. G., D.S.O., and that he fought on the fronts of Africa, France, Egypt, Palestine, Mesopotamia, and the north-west frontier of India, and was wounded three times. His mother, you may remember, was the editor and owner of *Women in Africa*. The bride, who is a very pretty and distinguished-looking little lady, is the daughter of Mrs. Exton, of Pietersburg, and the possessor of a lovely voice. Many of you may have

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heard her singing with Signor Terrasi. She is a champion tennis player and a very popular girl. I hope to be able to tell you of their wedding later.

"A Smart Frocker."

There is an artist coming next week to the Empire who is undoubtedly "a smart frocker" from America. I mean "Come on, 'Red'!" otherwise Miss Estelle Davis, and she opens with the last words in Jazz, namely, Bill Bailey and Lynn Cowan. I shall be able to tell you all about her dresses next week.

Visitors to Town.

The latest arrivals at the Carlton Hotel are:—Mr. F. Hirschorn, Mr. B. Hawke, Mr. E. Weatherby, Mr. H. Eckstein, Mr. and Mrs. C. E. Hertog and Mr. J. W. Neville (Kimberley), Mr. W. N. Stewart, Mr. H. S. Vollmer, Mr. F. Knacke and Mr. W. H. Brown (Cape Town), Mr. C. F. Roper, Mr. and Mrs. A. H. Smith, Mrs. A. Dey and Mr. Harry France (Durban), Mr. M. Harris (Salisbury), Dr. and Mrs. Hubbard (U.S.A.), Mr. and Mrs. C. Rennie and Mr. F. M. Coldstream (London), Mr. S. Gillanders (Broughton Ferry, England), and Major Miller (Sabie).

A Leap-Year Dance.

The Typists' and Clerical Club will hold a Leap-year Fancy-dress *Bal Masque* on February 29, at the Criterion Restaurant, which promises to be a great success. There will be prizes given for the Best Dressed and Most Original Lady, and the Most Comical and Most Original Man. Tickets are 5s. single, and 7s. 6d. double, and the hon. secretary, Box 481, will be glad to let you have any you may require.

Jewish Orphanage Dance.

On March 8 the South African Jewish Orphanage will give their first annual ball at "Arcadia," and I understand that an enjoyable evening is promised, and that transport will be run between the Orphanage and Twist Street terminus in the early part of the evening and after the ball.

A Smoking-Concert at Germiston.

The smoking-concert which is being organised by Mr. A. Rubenstein in aid of the Germiston War Memorial Fund, will take place on February 28, in the Hotel Alexander, Germiston. The function is under the patronage of Mr. J. J. McMenamin, the Mayor of Germiston. Thirty artists have been booked for the occasion, and Brink and Susan's orchestra (Pretoria), and Fell's Orchestra (Johannesburg) will play. The treasurer is Mr. G. F. Brammer, of Messrs. Brammer and Orr. The price of admission is 2s. 6d.

A Benoni Budget.

Benoni is promised a musical treat shortly, for the Benoni Festival Choir, under the baton of Mr. T. D. Llewellyn, will give an interpretation of the well-known oratorio, "Samson," in the Criterion Theatre, on Monday, March 24. I understand they will be assisted by one of the finest quartettes it is possible to procure—Mesdames Donald and Harold Fraser and Messrs. Joseph Moore and Montague Borwell—and that the Philharmonic Orchestra will lead the orchestral music.—The Benoni Caledonians held a Leap-year dance in the Cecil Hall which was a great success; although up to date I have not heard how many young bachelors were persuaded to give up their single ways and live in double harness.—The Curtis Park was well filled on Sunday, when the Benoni Town Band, under the baton of Mr. Fred Blum, played selections. All the same it is a pity that the residents of Benoni do not give this splendid combination more encouragement.—A presentation was made last week to Mr. W. J. Jose, of the New Kleinfontein Gold Mining Company, by his fellow-workers on the occasion of his leaving to join the Benoni Welding Works.—A farewell social will be given at the Wesleyan Church on Thursday evening to the Rev. and Mrs. J. T. Halstead.—The Benoni and District Motor-cycle Club have decided to hold a social and dance at which prizes will be given in connection with the recent meeting.

CARRIE.

Fred Karno's "Mumming Birds" has been made into a film. The stage part originally played by Charlie Chaplin is taken by Harry Wright, a comedian of whom it is predicted that he should make a big name for himself as a film actor.

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BETTY COMPSON TO MARRY.

Miss Betty Compson, the film star who has always declared that she will never marry, has returned to America after making two pictures in England, and has become engaged to James Cruze, the producer of "The Covered Waggon" (the American film which corresponds to the South African picture "De Voortrekkers").

But the conditions the actress has imposed on matrimony seem more modern than romantic—though, indeed, they make a good "story."

For Betty and James think of "going in" for the dual *ménage*. They are "both going to remain individuals"—he to live his life, going and coming as he pleases, and no questions asked, and she to do likewise. "Then only love shall hold us," says Betty, bravely.

Love has not proved exactly a Hercules at holding in Hollywood. But Betty and "Jim," even though they talk of separate fire-screens, are not above sharing the same movie screen, for Cruze may have his wife as leading lady when he does the film version of Somerset Maugham's "Rain," a very daring play which has made the New York Purity Brigade put up their umbrellas.

TO SING IN MILAN.

Miss Ruth Vincent, the original London *Véronique*, is to sing in grand opera at the Scala, Milan. Comparatively few English singers have been invited to that most famous of opera houses. Alfred O'Shea is there—but he is Australian. "I am studying the *rôles* of *Desdemona* and of *Manon Lescaut*—Puccini's version of course," she told an interviewer. "When do I go? Oh, not till next winter season; but I am so excited. I only wish though," she added, "that I had had this chance about twelve years ago."

The question is not, Do we want money? but, How much do we want at the price it will cost us? The answer is: Just so much of it as will enable us to forget its existence—as will give us freedom to "shape our course in that direction in which all space is open" to us.

A forest fire provides the big thrill of "Jacqueline," a new Western Import film. The fire scene is not a fake. Seventy-five acres of forest were actually burnt while the camera-men recorded the effects.

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By "ONLOOKER."

WITH the weather gloriously fine, which, of course, tended to increase the attendance, last Saturday's meeting at Auckland Park was the most successful the Club has had for a very long time. The meeting went to show that there is now more money for racing than at any time during last year. Distinguished visitors at the Park meeting were Lord and Lady Hamilton of Dalzell. Lord Hamilton is a steward of the English Jockey Club, and was interested in the proceedings, paying special attention to the working of the totalisator and to the weighing-room appointments. There was

Some Keen Racing.

Mr. Makein started three in the chief race, making a declaration in favour of his imported mare, Princess K., the winner of a sprint at the previous meeting at the Park. Princess K. started a very hot favourite at 5 to 4. The mare finished a poor second to the consistent Lang Syne, giving 6 lbs., only just getting the better of her stable companion, Back Answer. In a trial, Princess K. had proved so much better than Back Answer that the owner was amazed at the result. There was an enquiry into the running, and the Stewards, not being satisfied with the explanation of the rider of Princess K., reported him to the Jockey Club.

* * *

Polystome is certainly making a great name for himself as the sire of successful two-year-olds. It was a son of his, Antique, that annexed the juvenile event at the Park; won easily, carrying top-weight. Antique is out of Paisley by Alberoni. A particularly fine finish was witnessed for the top-division sprint handicap, Overall, the favourite, just getting the better of Maid-in-Waiting and Valmar. Seeing the last-named was conceding the other two 22 lbs., Mr. Murray's gelding was the hero of the struggle.

* * *

Norwood, a winner at the January meeting at the Park, had not run until last Saturday, when he again made good. This time, however, he was all out to beat Devilry over the mile-and-a-quarter course. Norwood showed real grit in fighting out the finish. Mr. Passmore's filly also ran with resolution. If not top-notchers, both Norwood and Devilry are useful three-year-olds.

* * *

There was a seeming marked reversal in the form of Noble Polly, who readily accounted for the favourite, King's Pride, and a big field, in the lowest division of the Brixton Handicap, five furlongs. Noble Polly was in the race that King's Pride won at Krugersdorp, but the race at the Wednesday meeting was run in a heavy rain-storm, and the form on that occasion

Could Not Be Relied Upon.

The high-priced Edinburgh Rock won his race at the Park, and in good style, too, and he is probably going to pay his way better than his brother, Everton Toffee, who is, however, classed higher than the younger one. The unpedigreed Senator II. made hacks of those opposed to him over the six furlongs in the second division of the Brixton Handicap. If the parentage of Senator II. is obscure, there can be little doubt that he is a thoroughbred.

* * *

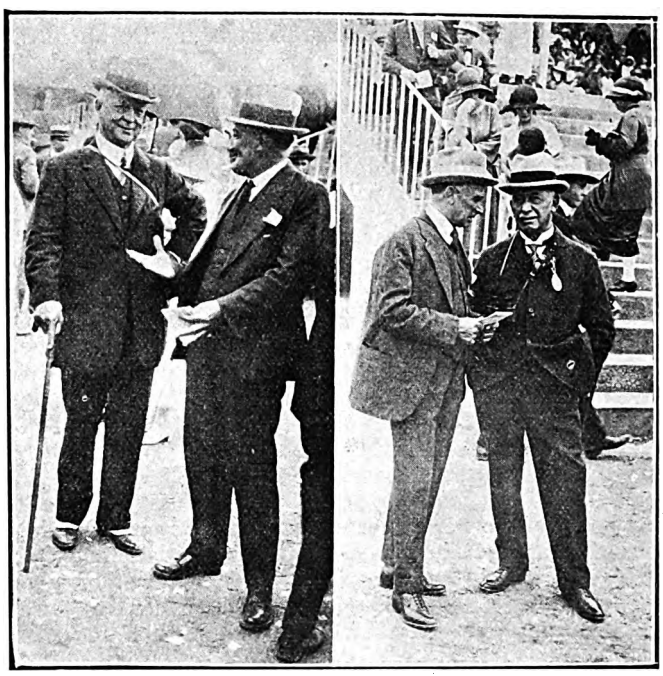
A colt named Black Ronald won the N.Z. (C.J.C.) Derby. He did not start for the second New Zealand Derby, that at Auckland. The race at Auckland went to the Sydney Derby-winner, Ballymena.

* * *

Of the money subscribed to Australia's biggest "consultation" it appears only 60 per cent. returns to the public. An exchange says the promoters and the Tasmanian Government take 27½ per cent. between them and the Federal Government deducts 12½ per cent. from every prize.

* * *

The Benoni St. Leger comes up for decision on March 1 and should prove a mere exercise gallop for Red Ronald. Probably the biggest half of the eight names that were given



AT THE ASCOT RACES AT MILNERTON, CAPE TOWN.
Left: Sir Abe Bailey, Bt. (facing camera). Right: Sir David Harris (facing camera).
"S.A. Pictorial" photos.

as acceptors for the race were left in in error. At all events, two, Peterloo and Appian, have since been withdrawn. The pair just named are maidens, and a couple who

Still Figure in the List,

Cascara, an East London performer, and Narcissus, a maiden, are rated as fourth-class. Mr. Rowe has left in Princess Alice and Betrothal, probably by oversight. The remaining other that can go out against the Derby-winner is Durazzo, and it is quite likely Sir Abe Bailey will have his colours sported on that colt.

* * *

On the same day as the Benoni St. Leger an important event for three-year-olds, the Western Province Derby, will be run for at Cape Town. While the last of the classics this season might be styled the Red Ronald Stakes, the Cape Town race promises to bring about an interesting contest.

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The runner-up for the Derby, Pedantic, is engaged, as is Benedictine, another Derby runner. The

Disappointing Cerberus

can also take part. The best of the Cape Town lot would appear to be Musketeer Dan and Wild Cat. The former made a great name for himself last season, but has apparently gone all to pieces At all events, his two-year-old form has been very poor. Moreover, certain winners are penalised for the race, and Musketeer Dan, should he go to the post, will have to put up an extra 14 lbs. Wild Cat, Cerberus and Benedictine have each incurred a 7 lb. penalty. It is likely that most of the thirteen left in will start.

* * *

The Olympic Games Fund has not yet reached anything like the amount the local Olympic Committee aim at raising, and several race meetings are projected to augment the fund. The first of these is set down for Wednesday of next week at Turffontein. As a first charge

Something Has to be Allowed

the Pretoria Pony and Galloway Club for giving up the day; yet no doubt, with the meeting at headquarters, a goodly profit will accrue, all the more seeing that the stake distributions will be no more than £300. The gathering at Turffontein and the two other race meetings to follow will no doubt swell the resources of the Olympic Committee very considerably.

* * *

As was pointed out in this paper some time ago, those at the head of our Olympic organisation are by no means modest in their demands. It is sought that £10,000 should be at the disposal of the Committee; a sum requisite to send twenty-five representatives to the Games. No other country is proportionately setting itself to be represented in such a grandiose manner as South Africa. It would, indeed, be wonderful if a country with such

A Meagre Population

to draw from as ours can produce twenty-five athletes of such outstanding ability as worthily to hold their own against all comers. We have a runner or two of exceptional merit, and a few in other forms of sport, fit to hold their own in any company, but it is absurd to pretend five-and-twenty can be sorted out at all likely to gain distinction at the Olympic Games.

* * *

Among Colonial-bred sires Nobleman, whose death has to be recorded, has made as good a mark as any. Although he has begotten no performer of exceptional merit, the high place he has taken in the winning sires' lists in recent years testifies to the ability of his progeny, most of whom have been undersized. Nobleman and Dancing Wave were the outstanding youngsters of their year; both were

Exceptionally Brilliant,

but the horse was the better, seeing he could stay as well as sprint. Nobleman was a most unlucky three-year-old, for he was beaten both in the Derby and the St. Leger by Devinco, and without doubt he was much superior to his conqueror. Nobleman was a sick horse on Derby day, and his rider in the St. Leger threw the race away by lying out of his ground.

* * *

Our Ronald, the five-year-old by Brown Ronald—Llysdulas, dropped dead after being mounted for his race at Milnerton on February 5. A big, raking sort, Our Ronald in his early days gave promise of being a real good one. He was a fine mover, and quite took the eye of the critics on the training track. The horse was, however, always more or less on the sick-list, and probably suffered from some internal trouble. Anyway, although he won a race or two, Our Ronald fell far short of expectations.

* * *

The Eastern District Racing Club have meetings on Saturday of this week and on the following Saturday. The entries for this week were very numerous, thirty-five being handicapped in each of three races. Selections:—

12.30 p.m.—Stewards' Handicap, 5 furlongs.
Poplin 1, Polyrose 2, Loved One 3.

1.10 p.m.—Boksburg Handicap, "C," 7 furlongs.
Caronroe 1, Noble Image 2, Fusil d'Or 3.

1.50 p.m.—Pony and Galloway Handicap, 6 furlongs.
Eurotas 1, River Girl 2, Doleful 3.

2.30 p.m.—Boksburg Handicap, "B," 1¼ miles.
Crumpet 1, Light Car 2, Queen's Wake 3.

3.10 p.m.—Boksburg Handicap, "A," 9 furlongs.
Happy Omen 1, Brown Study 2, Norwood 3.

3.50 p.m.—Pony and Galloway Handicap, "B," 1 mile.
Royal Marine 1, Natal Fox 2, Sub Rosa 3.

4.30 p.m.—Boksburg Handicap, "D," 5 furlongs.
Elegant 1, Noble Polly 2, King's Pride 3.

5.10 p.m.—Pony and Galloway Handicap, "C," 7 furlongs.
Bonny Bird 1, Hazel Hope 2, Frustration 3.

THE PERCY HUTCHISON COMPANY.

Mr. Percy Hutchison and his company will finish their season at the Theatre Royal, Durban, on Thursday, February 28. They are now playing "The Bat," and next week will play "Nightie Night."

They will sail for Port Elizabeth by the *Edinburgh Castle* on February 29, and will play at the Grand Theatre, Port Elizabeth, from Monday, March 3, to Saturday, March 8—"Brewster's Millions" on Monday, Tuesday, Wednesday and Thursday; and "The Bat" on Friday and Saturday.

Mr. Hutchison and the English members of the company will sail for Southampton by the *Walmer Castle*, leaving Port Elizabeth on Sunday, March 9.

ENGLISH REVUE IN NEW YORK.

A tremendous hit has been made in the United States by Mr. André Charlot's production, "The London Revue of 1924," which opened on January 9 at the Times Square Theatre, New York, after a trial run at Atlantic City.

The company includes such London favourites as Mr. Jack Buchanan, Miss Beatrice Lillie, and Miss Gertrude Lawrence, and they made big personal hits, the chorus also coming in for considerable praise.

A cable received in London next day stated that there were curtains galore, and that Mr. Buchanan had to make a speech after the first act, and Mr. Charlot himself after the second.

This is actually the first time in the history of the Anglo-American stage that an English revue has been a success in New York (writes an *Evening News* representative). The last revue to essay the seemingly impossible—from the Little Theatre—perished ingloriously in less than a fortnight.

The litigation which prevented Rudolph Valentino appearing on the films has now been satisfactorily settled. Valentino has to do two more pictures for the Famous-Lasky organisation, with whom he is under contract, and then he returns to England to play in a film for J. D. Williams. "Monsieur Beaucaire" has been suggested.

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MAIL-WEEK IN LONDON.

(*Continued from page 10.*)

"Havoc," a Dramatic Triumph.

The production of "Havoc" at the Haymarket last Wednesday has resulted in one of the greatest dramatic triumphs of the London stage for years past. It has set the whole town agog and has received more attention from the Press than the first success of any other modern dramatist; proving that the antipathy the public are alleged to have for War plays is entirely mythical. "Havoc" is frankly a War play, but at the same time it is one of the sincerest and most gripping dramas of human love and hate we have seen. Its motives, dialogue and characters are entirely natural—not a false note anywhere—and the action progresses to its appointed end with the sweep and majesty of Greek tragedy. Like Greek tragedy, too, it has many touches of humour, though these all form an essential part of the story. *Violet Derring*, the pitiful "heroine," whose philanderings with two officer pals on leave are the cause of the "Havoc," strikes me as being a composite portrait of a small group of much-beparagraphed Society butterflies, whose vampire-like activities during the War are still remembered. Frances Carson, an American actress who has made good here, plays the part admirably. The two officers are very finely portrayed by Leslie Faber (who also "produced") and Henry Kendall; but the biggest individual "hit" was made by a young, almost unknown actor named Richard Bird, who played "The Babe," one of those irresponsible, adolescent "second Loots" we had such cause to be proud of during that hellish four years. The atmosphere of those times has been wonderfully caught and reproduced by Mr. Faber's masterly hand. Before his departure for Cape Town last week, Mr. George Relph told me that he would dearly like to produce this play during his South African season. If he does so, you should on no account miss seeing it. I am certain you will agree that it is a piece of dramatic literature England can be proud of. (I nearly forgot to mention that Mr. Harry Wall, the author, is a Yorkshire solicitor, and that he has already disposed of another of his plays for early production by Frank Curzon, possibly with Gladys Cooper in the cast).

Evenings of Penance.

On Sunday I sorrowfully sat through fifteen of the twenty scenes of the Stage Society's production of C. K. Munro's fourth play, "Progress." It then being 11 p.m., I departed to refresh my word-logged brain and catch the last tube-train home. "Progress" is a much more abstract, argumentative and involved plea for honesty in politics and international relations than was its last season's predecessor, "The Rumour," and goes over the same ground in far less comprehensible fashion. In printed form it may prove a delectable tract for political economists—but for the stage, No! a thousand times No! Sooner set us a thousand lines of unseen Greek to construe!

An Anglo-Greek Effort.

Another evening which turned out to be more one of penance than enjoyment was the *première* of Rutland Boughton's musical setting of Euripides' "Alkestis" (Professor Gilbert Murray's translation) by the B.N.O.C. at Covent Garden. Most of it reminded me of the drearier of those cantatas which were considered part of the curriculum for all the "best people" about twenty years ago. The success of Mr. Boughton's "Immortal Hour" is well merited, and that makes it all the harder for us to recognise, as we must, that "Alkestis" cannot hope for favour with any sort of general audience.

Puccini in English.

The depression induced by this Anglo-Greek effort was largely dissipated, however, by the production, a day or two later, of an English version of Puccini's delicious one-act early-Florentine farce, "Gianni Schicchi." Anglicisation has added heaviness, but that is compensated for by the easier understanding of the plot (the scoundrelly Schicchi mentioned by Dante is here asked by a bereaved family to impersonate a dying man for the purpose of dictating a will leaving property, in reality bequeathed to charity, to the said family; Schicchi agrees, but so alters the provisions of the will that the bulk of the property falls to himself). Puccini has written some bright and bustling music in accord with the story, as well as a beautiful serenade for the tenor, and a duet on the lines of the one in Act 1 of "Bohème." Herbert Langley, fresh from filming in "Chu-Chin-Chow," has returned to the company and made a most excellent and rascally-humorous Schicchi. The performance of "Bohème," on the other hand, was very uneven, especially in the first and fourth acts. Tudor Davies made one of the tightest-throated *Rodolfo's* I ever heard, and Miriam Licette, welcome again though she is, was not at all in form. At the present rate of production of new works, we must, I suppose, expect the company to have their "off-nights," and certain of their more versatile artists to be overworked.

PAUL PRY.

IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

basso-profundo partner, William Innes, were here before. Both were warmly welcomed and duly appreciated.

Brull and Hemsley, in varied character impressions, contribute to the general gaiety and high quality of the bill. Stanelli and Douglas, the "fiddle fanatics," are still as popular as ever, the "Real" Femina Quartette score with a delightful musical act, and Louis Holt, entertainer at the piano, completes the list.

The local pictures are up to the minute, with impressions of the distinguished young visitors of last week-end and other pictures of interest, and the latest overseas news is a round-off to a really fine programme.

FALCONER.

JOHANNESBURG AMATEURS.

"THE LITTLE MICHUS" TO BE STAGED AT THE PALLADIUM ON MARCH 6, 7 AND 8.

IN aid of the Theatrical and Musicians' Cot Fund (Transvaal Memorial Hospital for Children) the Johannesburg Amateur Operatic and Dramatic Society will stage, at the Palladium Theatre, on Thursday, Friday and Saturday, March 6, 7 and 8, André Messager's comic opera, "The Little Michus" (by A. Vanloo and G. Duval; English version by Henry Hamilton).

The cast is as follows:—*General des Ifs*, Mr. George J. Absalom; *Gaston Rigaud* (captain of Hussars), Mr. Henry Tyhurst; *Pierre Michu* (provision merchant), Mr. W. T. Winterbourne; *Aristide Vert* (his assistant), Mr. T. Wettergreen; a Customer, Mr. G. A. Clark; *Bagnolet* (soldier servant to *General des Ifs*), Mr. T. Carrick; *Madame du Tertre*, Miss May Thornton; *Madame D'Albert*, Mrs. I. Robinson; *Madame de Saint Phar*, Miss Dolly Absalom; *Madame Rousselin*, Miss Dolly Thornton; *Mlle. Herpin* (a schoolmistress), Miss Dorothy Taylor; *Mlle. Julie* (her assistant), Mrs. I. B. Sumner; *Loie*, Miss L. Crawford; *Ernestine*, Miss Ivy Parrott; *Pamela*, Miss Kathleen Johnson; *Palmyre*, Miss Holly Morgan; *Ida*, Miss Phyllis Seligman; *Francine*, Miss L. Mallandian; *Estelle*, Miss Ivy Ogilvy; *Irma*, Miss Nan Taylor; *Josephine*, Miss Gill; Market Woman, Mrs. George Absalom; *Madame Michu*, Miss Alice Orn; *Blanche-Marie Michu*, Miss Ivy Lewis; and *Marie-Blanche Michu*, Miss Anna Clive.

The opera is in three acts. The first act takes place in the playground of *Mlle. Herpin's* school, the second in the salon of *General des Ifs*, and the third in *Michu's* shop.

THREE CLOWNS DECORATED.

The Fratellini Trio, French clowns who are great favourites of the Paris stage, recently were awarded the Academy Palms "for spreading happiness throughout the world."

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WEEK COMMENCING MONDAY, FEBRUARY 25.

Tivoli, Cape Town.—"Jack and the Beanstalk."

Piers and Beaches, Cape Peninsula.—The Sur-Passing Follies of 1924.

Empire, Johannesburg.—Bailey and Cowan, Evison and Hestor, Howard Rogers, Bettino Cappelli, Mills and Innes, Bert Weston, Femina Quartette, Brull and Hemsley.

His Majesty's, Johannesburg.—George Relph and Company in "The Way of an Eagle" (till Tuesday), and "The Knave of Diamonds" (opening on Wednesday afternoon).

Orpheum, Johannesburg.—Leo Brampton and Partne Turner and Berkeley.

Grand, Pretoria.—Hilda Nelson Trio, Ernest Pitcher.

Criterion, Benoni.—Fran-Klint, Anna and Louis.

Rinko, Maritzburg.—Jock McKay, Vardel Trio.

Criterion, Durban.—J. W. Rickaby, Stanelli and Dougla Louis Holt.

Theatre Royal, Durban.—Till February 28: Percy Hutch son and Company in "Nightie Night."

Vaudette, Bloemfontein.—Opening February 26: Hersch Henlere.

Apollo, Germiston.—February 25, 26 and 27: Collea Winnie Travail.

Vaudette, Krugersdorp.—February 28 and 29, March Colleano, Winnie Travail.

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Mr. P. Tucker, from a photograph.

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After trying different Treatments without result, I was very disappointed, and thought I should be bald all my life, or else **have to wear a wig.**

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(Signed) **Thomas Hayes.**

Mr. Thomas Hayes, from a photograph.

A multitude of others, men and women, have used the remarkable compound—Kotalko—with astonishing and delightful benefit in removing scurf, stopping the falling out of hair, and in developing a new growth. This has been done in many cases where the baldness existed for years, and when all other hair tonics, lotions, medicinal treatments, etc., have been unsuccessfully tried.

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These ailments are due to the presence of excess uric acid in the blood, and, although liniments, purgative medicines, medicated baths, etc., may give a temporary relief, it has been proved that a permanent cure cannot be effected until the kidneys are restored to a healthy active condition.

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"I tried one thing after another without results, and I got so bad that I could not sleep. The pain spread to my loins, thighs and joints, and I began to think I should never be well again, when I was persuaded to try De Witt's Pills. I confess I did not think they would do me any good, so you can imagine my surprise when I found the pains had all gone. In a few days I was better than I had been for years, and now I feel I cannot praise De Witt's Pills highly enough."

It is easy to imagine the agony of Mr. Ramsdale, endured during all those years. He was tortured day and night by the sharp uric acid crystals cutting into muscles, veins and tissues, yet De Witt's Pills cured him in a few days, and they will certainly cure every reader who suffers similarly.

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A box of the genuine De Witt's Kidney and Bladder Pills will only cost you 3/6 at any chemist shop, and we invite you to get a box and take them regularly for three days. If they fail to give convincing proof of their ability to cure, you simply return the remainder of the pills to The De Witt Laboratories, 31 Loop Street, Capetown, and we will refund your 3/6 and your postage, so that the trial will cost you nothing.

Two More Triumphs for De Witt's.

FROM SALT RIVER.

"For a number of years," writes Mr. D. Ubrich, 9 Addison Road, Salt River, "I suffered with kidney trouble, which caused me a lot of pain, but De Witt's Pills proved very beneficial, and in a short time they completely cured me."

FROM DOORNFONTEIN.

"I suffered agonies," writes Mr. B. Baron, 37c Beit Street, Doornfontein, "with backache and pains in my loins, but De Witt's Pills quickly cured me. I also recommended them to a friend, who says they have made him feel 20 years younger."

From all over the world people write in the same strain testifying to the efficacy of De Witt's Pills, and from time to time we publish, by permission, extracts from these letters so that suffering readers may benefit by the experiences of others who have been cured.

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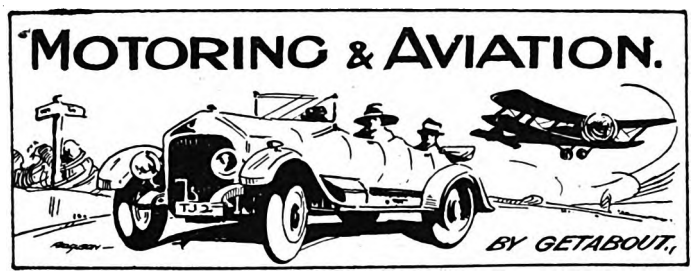
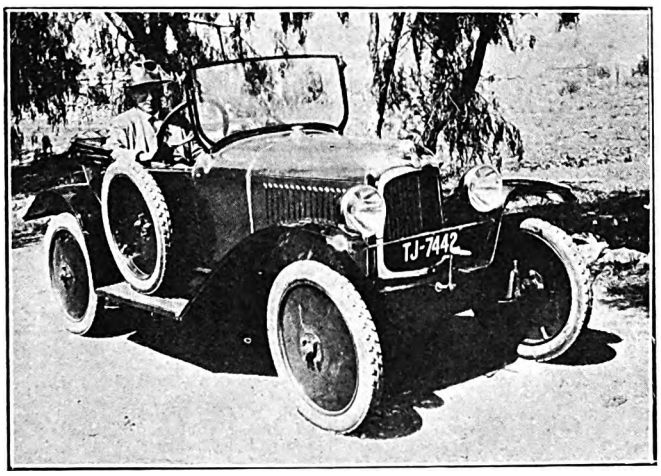


The Three-lap Race at Alberton.

In spite of the dust that coursed along the Rand quite a crowd gathered at the junction of the Heidelberg and Vereeniging roads last Sunday to witness the Rand Motor-Cycling Club's three-lap trials for solo and sidecar outfits. The Alberton course measures approximately 44 miles, and the total distance of the run was thus 132 miles. There were twenty-one entries, three of these being for sidecar outfits. The sidecar riders, however, did not put up a very good show, and the competition became a solo one with sixteen riders. R. Levy, riding a light-weight Sun machine, was the first man to start, and E. G. Murray (Harley-Davidson) the last. The favourites were Murray, Scott and Du Plooy, and the first- and last-named proved true to form. Ressell, who is a well-known rider, had a spill during the first lap, but was saved from injury by his crash-helmet. Quite a number of riders retired during the first lap through various causes. The course was good, but there was a lot



A CAR THAT CONQUERED THE SAHARA.

The 7.5 h.p. Citroen, a French car that has just arrived in Johannesburg. This make recently conquered the Sahara Desert.

Photo by M. Edward.

of water in one of the drifts on the back stretch of road, and this delayed three or four competitors. After the completion of the second lap it was a foregone conclusion that either Murray or Du Plooy would gain first place. Murray came in first at high speed, and his time for the 132 miles was only 2 hours 32 minutes 51 seconds, in spite of the heavy head-wind that must have held him back. His fastest lap-time was 49 minutes 15 seconds. Claude Du Plooy, riding a Blackburne (O.H.V. model) came second; and J. W. Morgan, on an O.H.V. model A.J.S., came third. Murray and Du Plooy did exceptionally well. The next R.M.C.C. event will take place on March 2, when there will be a Treasure Hunt at Sandown. On March 1 the Motor Carnival in aid of the British Empire Exhibition funds will be held at the Wanderers.

Testing Car Brakes.

Last week the first brake test to be held in South Africa took place at Loveday Street Extension. Major F. M. Fulton, M.C., District Commandant of Police, was present, and also Mr. A. Smorenburg, the Licence Officer; and Mr. Miller, assistant secretary of the T.A.C. The cars used were a 1924 Buick (four-wheel brakes), a 1924 Oakland (four-wheel brakes), and a 1923 Cadillac (two-wheel brakes). Mr. Arthur Williams, of the General Motor Export Co., drove the Oakland; Mr. F. Dunn, of Messrs. Connock's S.A. Motor Co., drove the Buick, which was a sport model; and Mr. M. Edward, motor editor of *The Rand Daily Mail* and *The Sunday Times* (the papers that organised the test), drove the Cadillac. Tests at speeds from 10 to 35 m.p.h. were made over wet and dry roads, and the results demonstrated the efficiency of the four-wheel brakes. The Oakland, travelling at 20 m.p.h., was pulled up in 15 ft. 3½ in. on a wet road, and the Buick in 23 ft. 2 in.

Roads After the Rain.

People are complaining about the state of some of our roads in the suburbs. The recent rains certainly showed up the weak spots in the drainage systems. Motorists living in Forest Town had great difficulty in getting to their homes. A small lake formed in Upper Park Drive, and several cars were held up in the mud and had to be towed out. The road is of the country type, but could easily be kept dry if the drains were not allowed to clog up with debris washed down by the season's storms.

Closed Cars in America.

That some improvements in the automobile accelerate business and others retard it is the dictum of Mr. Alfred Reeves, general manager of the National Automobile Chamber of Commerce, of New York. The closed car, he says, is at present the mainstay of the industry, especially during the winter season. On the other hand, he attributes the general "slow-down" to the controversy over four-wheel brakes, as any alteration in construction, whether it be of an automobile or anything else, causes buyers to hold off and await developments. Mr. Reeves states that there is a decided difference of opinion concerning this mechanical change. Dealers declare that for the first time in twenty years the industry is engaged in a controversy which involves the question of the safety of equipment to be put on cars, and the public has consequently been hesitant about buying. If it hadn't been for this innovation things would have been normal, as the most significant fact about the automotive industry at present is the orderliness and conservatism which tempers the optimism throughout the trade. Not the least important of the factors that contributed to the record production of 1923 was the apparent stability and permanence of the automobile type, which insures the trade against the drastic changes that have been so detrimental in the past.

Mounted Police for Traffic.

We may see mounted police aiding the traffic pointsmen in Johannesburg soon. It is thought that these mounted men will be extremely useful in keeping slow-moving

MOTOR TRUCKS IN CENTRAL AFRICA.

Many road motor services are operated in Central Africa. This photograph shows a depôt at Blantyre, Nyasaland.

vehicles to the extreme left of the road, and in sorting out so many of the mix-ups that we look upon as ordinary occurrences in this city. It is to be hoped that the authorities will also try motor-cycle police, for men on fast machines would be extremely useful in dealing with motor vehicles.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVIII. No. 448.] SATURDAY, MARCH 1ST, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS NETTA WESTCOTT.

Miss Netta Westcott, of the George Relph Company, is playing Lady Carfax, *the leading feminine part, in "The Knave of Diamonds," at His Majesty's Theatre, Johannesburg, with Mr. George Relph as* Napoleon Errol. *The play succeeded that other Ethel M. Dell success, "The Way of an Eagle," on Wednesday.*

Photo by Witzel.

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JAZZING ROUND THE WORLD.

By JENKYN.

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Calcutta.

IN India if you seek an interview on business with your *dhobi*, or you *dherzee* (tailor), or your *gharry-wallah*, he will say, "*Salaam, sahib*. I will come in the morning-time." In the morning-time in Calcutta's winter season it is very pleasant. As our jazzers are playing nightly for a month at the Calcutta Exhibition, and as my services are not required, I am in the

Unusual and Delightful

position of having a complete four-weeks' holiday and getting paid for it. Further, I have managed to get away from the giddy whirl, the ceaseless round of gaiety and the horrors of hotel life, and have settled down *pro tem.* with some homely Dorsetshire folk at Alipore, about three miles from the centre of the town. How good it is to hear the broad southern "r," the quaint idioms, the archaic forms of speech once more! These good folk talk like the characters in Thomas Hardy.

* * *

And they wait upon me hand and foot, and insist on my having four good square meals a day. At nine each night I retire to my comfortable bed and am up with the lark—I should say with the crow—"in the morning-time." The crows of Calcutta are more numerous, more cheeky, more noisy and far more decorative than the London sparrow. With their sleek and shining uniform of iridescent blue-black, with their prominent beaks and beady eyes, and with their raucous and insistent voices, they are a feature of life in India that it is impossible to ignore. They swarm everywhere in countless thousands, and are

Enthusiastically Vocal

all the time. Above the honk-honk of motor-horns, above the jangling of the bells that surround the necks of the patient draught bullocks, above the susurrous of the traffic of the streets, you can hear their penetrating caws. They seem to be always in conference: to be pereptually carrying on a "cawserie," as it were. And it is a curious thing that while peacocks, pigeons and cattle are sacred and immune from sacrifice, there is no preserving ordinance to prevent the wholesale slaughter of the crow. The country is vastly over-populated, and doubtless many Hindus are chronically over the borderland that means starvation. Yet no one seems to instruct them in the fact that in certain rural parts of England rook-pie is esteemed a great delicacy.

* * *

My three-mile tram-ride into town costs me seven *pice* (or a penny and seven-eighths) each morning. I pass the racecourse (one of the finest in the world), cross the glorious Maidan, and skirt the Victoria and Albert Museum. I have been told that this magnificent building is full of interesting relics of the late monarch and her consort, but I have not been to see them. The Maidan is a huge expanse of green meadow, many square miles in extent, well kept and dotted with monuments and statues, and fringed with superb buildings. Along one side runs Chowringee,

The Regent Street of India,

with the stately façades of Whiteway & Laidlaw's building, the Grand Hotel, and many other magnificent architectural erections. The trams skirt and intersect the Maidan, leaving a broad stretch of roadway for other traffic. In previous articles I have omitted to mention the wonderful greenery of India. The country is well-watered and in the hands of scientific farmers and ranchers would be most productive. As an instance of the backwardness of India in this respect I have been surprised to note that my excellent landlady uses only condensed milk. The reason is that the Hindus supply milk that is not only dirty but more than half water. So no one deals with them and their guile defeats itself.

* * *

There should be a good opening in Calcutta for an up-to-date dairy conducted on strictly sanitary lines, and delivering pure sterilised milk in hermetically sealed bottles from house to house. I have always thought that tinned butter is abominable stuff, but the best butter in India is undoubtedly the canned variety.

* * *

But there is one point in which India has Africa well and thoroughly beaten, and that is in roads and bridges. They are simply magnificent, and are a grand tribute to British enterprise and British engineering. But what's the matter with Africa? Similar energy shown there would have far more beneficial results and would benefit the right people. South Africans should forget party politics and unite in insisting on the appointment of

A Minister of Transport

who would have plenary powers to lay down arterial roads throughout the length and breadth of the sub-continent. The era of motor-transport has arrived, and it seems to me that South Africa, of all our colonies, is the least prepared to take advantage of it. Travel in India is an eye-opener as to what can be done in this way, but the pity of it is that it has all been wasted on an alien people who are supremely ungrateful and only too anxious to slip back into their own sloth, dirt and ignorance again.

COMIC OPERA QUEUES.

The eagerness of people to book seats for the season of Gilbert and Sullivan's opera at Prince's Theatre, London, led to remarkable scenes in mail-week.

Daily long queues filed past the booking-office with no break from 10 a.m. till 6 p.m. On the day the plans were opened the queue extended round the theatre to the stage door, and some persons who had stood for six hours had to go away without tickets.

In several cases bookings have been made for all the nine operas for four seats—the maximum issued to one person.

The season opened with "Iolanthe" on February 4, and continues until May 24.

BARRIE'S FIVE PLAYS.

In mail-week Sir James Barrie had five plays running in London: "Peter Pan" at the Adelphi, "What Every Woman Knows" at the Apollo, "The Will" at St. Martin's, "The Little Minister" at the Queen's, and "Alice-Sit-by-the-Fire" at the Comedy.

EVER BRIGHT AND FAIR.

"Gadabout" in *The Sunday Times* says of Louis, the French clown, that "he seems all angels, like a caricature of Caran d'Ache."

Comment will be supplied by Pope Gregory the Great.

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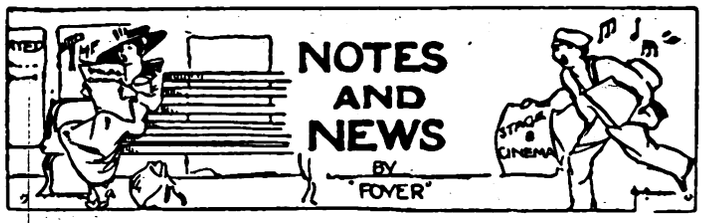

Leading Lady for "Brighter London."

When "Brighter London" is produced at the Johannesburg Empire next month the leading lady will be Miss Jean Andrews. In addition to being an actress of considerable ability, she is also a vocalist and pianist, and holds the L.R.A.M. diploma.

The Moscovitch Company.

In addition to the members of the cast (given on this page last week) of Mr. Maurice Moscovitch's South African production of "The Merchant of Venice," opening at His Majesty's Theatre, Johannesburg, on March 17, Miss Natalie Moya will play *Nerissa*, and Mr. Henry Mackenzie-Rogan will play *Old Gobbo*. Mr. Mackenzie-Rogan was born at Cawnpore, in India. He is related to Lieut.-Col. J. Mackenzie-Rogan, C.V.O., who, until his retirement a few years ago, had been for many years Bandmaster of the Coldstream Guards, and was the senior director of music in the British Army and the only bandmaster ever to attain the rank of lieutenant-colonel.

A Rest in the Sunshine.

Miss Netta Westcott, of Mr. George Relph's company, who is playing *Lady Carfax* in "The Knave of Diamonds," at His Majesty's Theatre, Johannesburg, was for some years a prominent cinema actress in America. She relates that soon after she arrived in California an order was given that no visitors were to be allowed in studios; all those working who were not known were to have permits. Miss Westcott arrived down in her car one morning, but when she tried to pass the doorkeeper (who did not recognise her), he would not let her go in, so she returned to the car and sat there comfortably enjoying the wonderful sunshine for three hours, when someone who knew Miss Westcott happened to come out and exclaimed that the producer had been stamping with rage, unable to get on without her, and raining curses on the English, thinking she was too slack to come down. "However," says Miss Westcott, "apologies were exchanged on all sides, and we got to work in real earnest."

Jazz Demon on Song-Hits.

Mr. Lynn Cowan, of Bailey and Cowan, "The Jazz Demons," who are now at the Johannesburg Empire, has an explanation, not only for the world's obsession with "Yes, we have no bananas," but for the success of songs in general. "It all depends on coming along with something different at just the right moment, together with good sales organisation and publicity," he said. "Mostly, the writers of popular songs imitate each other. Frank Silver and Irving Cohn were playing in an orchestra when they published 'Yes, we have no bananas' last May. The song was an instant hit—the biggest in history. It sold 30,000 copies a day, and looked like selling 5,000,000 altogether. According to one report, the authors made £12,000 the first week. Several factors undoubtedly helped to make the song popular. The freak title helped, the words have a certain grotesque humour, the music was written by two boys who know what people like to dance to, and, above all, it had wonderful publicity, including a debate between professors of Harvard and Yale as to whether the title was grammatical or not."

FRED EVISON AND JOAN HESTOR,
Who are now appearing at the Johannesburg Empire with their Bath Chair. This photograph was taken on the mail-boat on their way round the coast.
"S.A. Pictorial" photo.

A Million "Kisses."

Mr. Cowan says he was "destined" to meet Bill Bailey, who has been his partner for eleven years. Their respective fathers were both chemists. In boyhood each visited the other's home without meeting, and later each attended the same university, but at different periods. While Mr. Cowan was going through his engineering course he played the piano at picture shows. Mr. Bailey played with a dance orchestra during portion of his student days. They met in Washington, became friends at once, and have been ever since. Their hobby is writing songs, several of which are sung in their act. "Kisses" is their best seller. A million have been disposed of.

An Audience of Four.

Howard Rogers, the protean character comedian who is now at the Johannesburg Empire, once played to an audience of four people. He was specially engaged to travel from London to Nice to entertain an American millionaire and three friends with the clerical study, "The Farewell to the Vicar," which is included in his present act.

The Cheshire Cat.

Miss Anita Hayes, a vaudeville artist who will begin her first South African engagement at the Johannesburg Empire next week, made her first appearance on the stage at the Gaiety Theatre, Manchester, during the Christmas season of 1915, playing the *Cheshire Cat* in "Alice in Wonderland." She afterwards played the same smiling part at the Savoy Theatre, London. Since then she has had a great deal of experience.

A Scotch Comedian.

Jock McKay, the Scotch comedian, who is to open at the Johannesburg Empire next week, has been on the stage for twenty-five years. Before that he was a manufacturing chemist. He made his first appearance at Dunfermline in a piece called "The Rajah of Ranjipoor."

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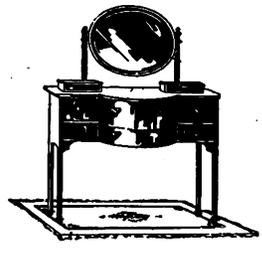

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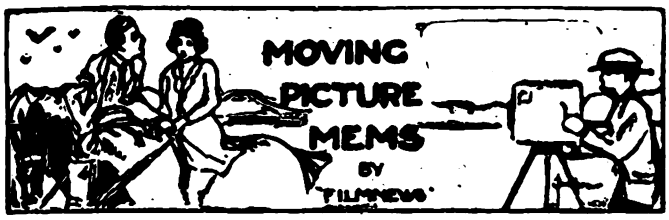

The Girl on Page Nine.

Miss Anna Q. Nilsson (whose biography was given on this page on a previous occasion) is the featured player in "Why Girls Leave Home," an eight-reel Warner picture to be shown at the Johannesburg Bijou all next week. The film has a special appeal to parents with growing-up daughters, and to the daughters themselves. It preaches tolerance and moderation on both sides. Of the daughters it asks: "Have you ever contemplated a rash step when you think your parents have denied you an apparently simple wish or desire?" And of the parents: "Have you forgotten that you were once young yourself and that youth must be served?"

"Gimme."

At the Johannesburg Orpheum during the early part of next week will be shown "Gimme," a Goldwyn comedy-drama in six reels, featuring Helène Chadwick, Gaston Glass and Eleanor Boardman. "Gimme," it should be explained, is an American abbreviation for "give me," and when it is said of a woman that she has "got the gimmes," it means that she is always asking for money or presents. In this picture the financial problem that confronts most married women is presented on the screen with a good many laughs and a few heartaches. During the second half of the week the Orpheum will screen "Her Beloved Villain," with Wanda Hawley in the principal part.

The Carlton Theatre.

The cosy little Carlton Theatre in Market Street is showing some excellent first-run films nowadays. For instance, next week the popular Thomas Meighan will be featured on Monday, Tuesday and Wednesday in "The Man Who Saw To-morrow"; and Constance Binney on Thursday, Friday and Saturday in "Something Different." Miss Binney is the young actress who gave such a splendid performance as *Sidney Fairfield*, the daughter, in the film-version of "A Bill of Divorcement."

Film Stars Marry.

Two popular British film performers, Miss Chrissie White and Mr. Henry Edwards, have been married quietly at Chertsey parish church. They fell in love while playing together for the films. Mr. Edwards has been building a charming cottage for his bride on a lonely common within easy distance of the Hepworth film studio at Walton-on-Thames. "It is only just finished," Mr. Edwards told an interviewer, "and we are going to spend our honeymoon laying down a 'crazy' pavement in the garden." Miss White began to play in Hepworth films when nine years old. Her husband was on the West End stage when he was asked to repeat his theatrical performance in a screen version of "The Man Who Stayed at Home." He not only acts in his films, but produces them.

A King Drops In.

A visit by the unconventional King of the Belgians and his daughter, Princess Marie José, to a Paris cinema is recorded by *Intransigeant*. One evening recently three people might have been seen strolling down the Paris boulevards, a tall fair man, a girl, and a white-haired man who appeared to be a trifle anxious, says the newspaper. When the group had nearly reached the Rue Dronot they halted, looked at the time, and decided to go into a neighbouring cinema, where they occupied three very moderately-priced seats. It later became known that the chance visitors were the King of the Belgians, his daughter, Princess Marie José, and the Belgian Consul-General in Paris. When King Albert's motor-car was held up by ice in the streets of Brussels recently, he boarded a tramcar, paid his fare, and rode to the palace gates.

The £50,000 Face.

Baby Peggy, the new child-star, is the subject of an extraordinary insurance policy. With Lloyds, her features have been insured for £50,000 against any disfigurement that would prevent her starring before the camera. It is said that the rate for this policy is exceptionally low, because of the care with which Peg is guarded. She is never, for example, allowed to ride in a motor-car unless shs is accompanied by one of her parents. In her first feature-length picture Baby Peggy plays the part of a child born in Italy and taken to New York by a diamond smuggler, whom she unwittingly aids in his illicit trade. "The Darling of New York" is the name of the picture. Baby Peggy recently visited New York. Before she left her carriage at the Grand Central Terminus, reporters crowded to ask her, "What do you think of New York?" Peg played her part perfectly. "Your skyline," she said, "is marvellous and your women (kissing her dainty fingers) are positively beautiful!"

MISS HELENE CHADWICK,
Who is one of the featured players in the film "Gimme," to be shown at the Johannesburg Orpheum next week. ("Gimme" is an American abbreviation for "Give me.")

British Film Weeks.

At least 2,500 cinemas throughout Great Britain are showing British pictures during the British Film Weeks, which began in London and the Home Counties on Monday in mail week. More than two-thirds of the London cinemas exhibited home-made productions.

Peggy Hyland, Producer.

The news comes from Hollywood that Peggy Hyland is to be given a chance as producer, while not giving up her acting. Peggy, an Eastbourne girl, began her career on the London stage, and was the heroine in the last revival of "A Little Bit of Fluff" at the Ambassadors.

Poets' Corner: Tibetan Lament.

The loveliest of our Lamas
Has passed beyond the door;
He'll never wear pyjamas
Any more, any more.

Above the yawning chasm
He tried to pass a yak,
But it took a sneezing spasm
And blew him off the track.
So the silent valley has him,
And he can't come back.

The sweetest of our Lamas
Has passed beyond the door,
And he'll never wear pyjamas
Any more.

From "Punch."

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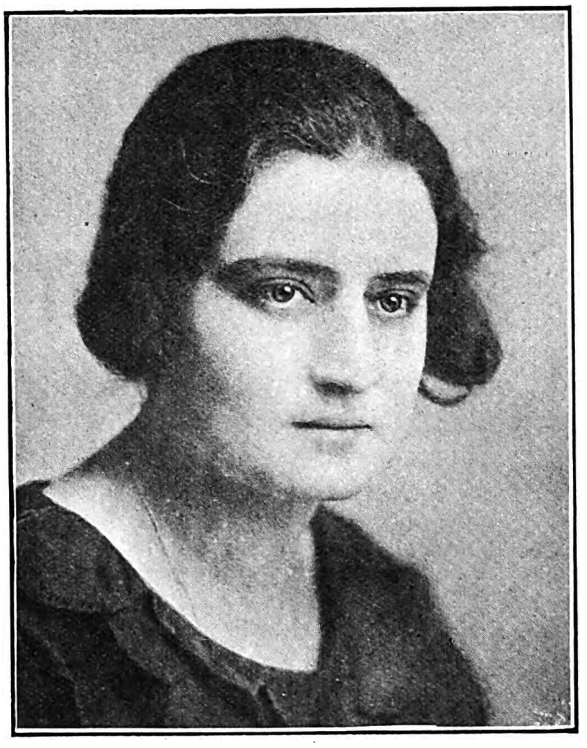
Town Hall Acoustics.

Rand concert-goers will note with much satisfaction that efforts are being continued with the object of improving the acoustic properties of the Johannesburg Town Hall. Some time ago experiments were made by Mr. John Connell, Town Organist, and Mr. B. S. Waugh, of the Town Engineer's Department, and as a result it was found that there was ample justification for the criticism of the disturbing reverberation in the hall. It is now stated that as an outcome of the experiments referred to the American Bureau of Standards was approached, but though nothing helpful resulted, the matter was not allowed to rest, and upon a subsequent occasion the use of absorbent material was again discussed with the American body. It is now desired to ascertain the name of the makers of material considered suitable for permanent installation in the Town Hall, for it was found that it was possible by this means to reduce the reverberation from five seconds to two seconds. It is also announced that Councillor Hay is endeavouring to secure the installation of an apparatus which has been used in America with success to enable large audiences to hear speakers clearly at considerable distances. The Town Hall is notoriously bad acoustically, and any effort directed to its improvement in the manner indicated will be welcomed. The final result of the method to be adopted will be noted with interest, and the hope is expressed that some measure of success will be achieved.



MISS ELSIE SALOMAN,

Who has just returned to Johannesburg from London, where she studied elocution and dramatic art. Miss Saloman holds the licentiate diplomas of the Royal Academy of Music and Trinity College.

Musical Society.

In bringing forward the Delius C-minor Concerto at the last concert of the Johannesburg Musical Society, Miss Dora Dorfman drew the attention of Rand concert-goers to a work of unusual interest. The concerto is by no means orthodox or conventional, either in matter or manner, and the composer says what he wants to say in fifteen minutes. The performance held a degree of executive brilliance and precision that must be regarded as remarkable, even for this exceptionally pianistic lady, and it was noted also that the spiritual side of the music was felt and conveyed in a manner considerably in advance of anything that Miss Dorfman has done so far. The concerto belongs to the class that richly merits attention in its original setting, and a performance with the orchestral setting should hold musical interest of an unusual kind. For the present we must remain satisfied with the two-piano version, while thanking Miss Dorfman for her treatment of the solo, and Mr. Horace Barton for a completely satisfying accompaniment *viâ* the second piano.

Miss Ivy Angove.

Miss Ivy Angove impressed her audience by distinctive musical ability, and her executive facility was such as to give point to her interpretative ideas. Her playing was, in fact, of the kind that creates a feeling of artistic contentment, in which respect she stands high in the ranks of South African concert violinists. I was much impressed by the efficiency of Miss Helen Graham, who was the accompanist. She has the capacity of reflecting a mood and generally of creating an appropriate atmosphere that together make her work singularly intriguing.

The Femina Quartette.

Excellent musical fare is offered by the Femina Quartette at present appearing at the Johannesburg Empire. The vocalist (Miss Estelle Mark) combines vocal ability with a fine dramatic and musical sense, and she has the great advantage of an ensemble of instrumentalists who can always be relied upon to furnish a musical background for her singing that lacks nothing in either beautifully-graded tone-shading or artistic refinement. This refinement in presentation is indeed the great attraction that characterises the Femina Quartette. The violinist (Miss Stella Ambrose) is capable of creating just that impression in solos like Hubay's "Hajre Kati." The 'cellist (Miss Kathleen Ambrose) also gains much in appreciation by the fine quality of her tone, and the accompanist (Miss Irene Watts) can distinguish herself by the delightfully sympathetic nature of her instrumental support. The work of the quartette holds an attraction of a distinctively superior and artistic nature.

Miss Elsie Saloman.

On Tuesday, March 11, Miss Elsie Saloman will give an elocutionary recital in the Selborne Hall, assisted by Mrs. Whitehouse and Mrs. Stein (Miss Hanid Alexander). Miss Saloman has just returned from London, where she completed a three-years' course of study. During the first year of her study Miss Saloman completed the course at the Royal Academy of Dramatic Art, after which she studied under Miss Katie Thomas, F.R.A.M., by whom she was coached through the licentiate course of the Royal Academy. The third year Miss Saloman devoted to the training course under the Teachers' Council, and latterly she also studied speech defects under Mr. Courtland McMahon, Inspector of Speech Defects at St. Bartholomew's and for the Ministry of Pensions, dealing primarily with the effects of shell-shock. Prior to going overseas, Miss Saloman was successfully coached for the Trinity College Licentiate Diploma for Elocution by Miss Muriel Alexander. The programme for her recital next month will include Shakesperian scenes (comedy and drama), and Catherine of Aragon's speech from "King Henry VIII." Miss Saloman was highly commended by Mr. J. B. Fagan, of the British Empire Shakesperian Society, for her delivery of this speech in an open contest, when she was placed among the first three in the competition. The programme will include further, Samson's Soliloquy on his Blindness, and gems from modern poets; also some original items, called "Emotional Cameos," depicting fear, hatred, madness, joy, love, and flirtation, and some prose stories from Olive Schreiner.

Solomon, the Prodigy.

The boy pianist, Solomon, who made a big name for himself as a prodigy pianist in London some years ago, has now come before the public again, after a long spell of further study and general education. His first programme in London last month concluded with Balakireff's "Islamey."

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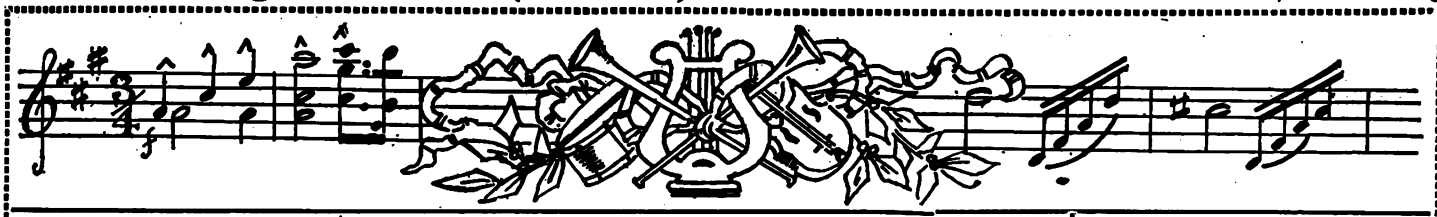

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In The Bright Lights.

EMPIRE PALACE.

Big Reception for Bailey and Cowan. Fine Act by Evison and Hestor.

MONDAY night saw a large audience at the Empire—so large that there was standing room only; but that was perhaps not the salient feature. It was the enthusiasm, not the size, that impressed one the most.

Everyone was in a good humour, and the reception accorded to Bailey and Cowan and their partner "Red" (Estelle Davis) must have surprised those talented "Jazz merchants," even with their previous knowledge of Johannesburg. Their act was "a riot," and as they repeatedly came before "the tabs" one could see how they appreciated their welcome. "You know we've tried to please you, so that's all to-day," sang Cowan, but the audience thought otherwise, and back they came again; and so it was, song after song. One remarks each time an old favourite appears that the crowd listen patiently to, and invariably enjoy, the new, but always clamour for the old stuff. "What long memories you all have here!" said Cowan, as they bowed again—Bill Bailey, solemn and impressive but surely supreme master of the banjo, Cowan with an irresistible smile that showed flashing white teeth, and "Red" (for whom the gallery yelled themselves hoarse) in the most magnificent of gowns. And so we had the old favourites—"I'm the guy that guards the harem," "By Jingo!" and many others.

To hear Lynn Cowan sing "Carolina" is an education, and one felt like meeting a new friend on hearing "Yes, we have no bananas," sung as only an American "jazz demon" can sing it. And you'll like it; it is "different." "I'm just crazy about Stella," and a stuttering song were two of the best numbers; and Bill Bailey played, Miss Davis appeared in a dazzling succession of gowns, and "the live wire" sang, and sang, and then sang some more, and danced and played, and won everyone's approbation.

Bailey and Cowan's "set" is very smart—just grey stone walls (surely of some Venetian house, with its railed verandahs, from which hang beautifully-coloured materials with sparkling borders), and a vista of green hedges and flower-gardens in an oval setting of many coloured tiles, and, of course,—the black cat. It was a wonderful welcome, and Mr. Cowan, in thanking everyone for it, said how glad they were to be back, and thanked "Dave Foote and the lads right under" for their help.

Second on the bill come Evison and Hestor—and a Bath-chair; a smart act, full of clever sayings (and, wonderful to relate, no "chestnuts"), that the audience could not get enough of. Miss Hestor is dark and very good-looking, and they have all the merits of great originality.

Howard Rogers, "Just Himself," in presenting "The Farewell to the Vicar," had a big reception. His patter is amusing in the extreme and is well thought out, and he has no wearisome padding. All the time he is on the stage, every word counts.

Signor Bettino Cappelli is one of the finest tenors we have had in this country, and was encored time after time. His tones are pure, and one would have liked to hear him in something which would give him an even greater chance to show his high notes. He commenced with the *aria* from "Lohengrin" (in the costume of the opera, with the swan on his coat of blue), and then was recalled to sing *O Paradiso* from *L'Africane*, *O Sole Mio* and *La Donna e Mobile*—the last (always popular) a gem.

Brull and Hemsley are in their third week and opened the bill with "Lord Algy in Trade." The Femina Quartette had a rousing reception and were at the top of their form; and Bert Weston, and June Mills assisted by William Innes, were the "turns" from last week still going strong.

The latest overseas news and *The African Mirror* go to complete one of the Empire's very best programmes.

Elaine.

HIS MAJESTY'S THEATRE.

"The Knave of Diamonds": Villain Who Becomes a Hero.

THE final performance in Johannesburg of "The Way of an Eagle" was given at His Majesty's Theatre on Tuesday evening, and the play was succeeded on Wednesday afternoon by another Ethel M. Dell "hit," "The Knave of Diamonds," from the Globe Theatre, London.

In this production Mr. George Relph, the *Captain Nick Ratcliffe* of "The Way of an Eagle," appears as *Napoleon Errol*, an illegitimate son who is received into his father's legitimate family, and falls in love with the same woman as his crippled half-brother, *Lucas Errol*. Mr. George F. Weir, the producer to the George Relph Company, makes a first South African appearance as *Lucas Errol*, and the woman the brothers love, *Lady Carfax*, is played by Miss Netta Westcott. Other members of the cast are: Mr. Vernon Sylvaine as *Sir Giles Carfax* (the dissolute and brutal husband of the heroine), Miss Mercia Swinburne as *Dot Waring*, Mr. Leonard Upton as *Bertie Errol* (*Lucas Errol's* younger brother), and Mr. J. Wood-Ingram as *Dr. Capper*.

It is a play of passion and of glamour, sure of popularity. It starts with a prologue, in which *Lady Carfax* is told her fortune by the darkly fascinating *Napoleon Errol*, whose gradual promotion from villain to hero is the play's achievement. He tells her to "beware of the Knave of Diamonds," who is destined to come between her and "the King." In the end the Knave proves to be himself.

A notice of the production will appear in the next issue of The Pictorial.

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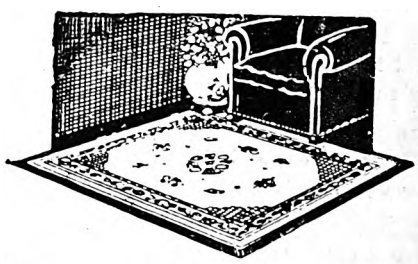

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"Osiris" Blue and Brown Axminster Carpets, all sizes, from 15ft. x 13ft. 6in., were £35, now **£26 5s.**, down to 7ft. x 4ft. 6in., were £5 5s. now **£3 18s. 9d.**

Rugs to Match, 6 x 3ft. 59/6 value for **44/8.** 4ft 6in. x 2ft. 3in., 35/6 value for **26/8.**

Mats, 2ft. 6in. x 1ft. 3in, were 12/6, now **9/5.**

Wilton Pile Carpets, from 12ft. x 9ft were **£16 10s.**, now **£12 7s. 6d.**, down to 7ft. 6in x 6ft. 9in. were £6 15s., now **£5 1s. 3d.**

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A CAPE TOWN CHRONICLE.

BY BEACHCOMBER.

CAPE TOWN, Monday.

When the Mail-Boat Arrives.

It is an interesting sight, every Monday morning about eight o'clock at the Cape Town docks. Motoring from Sea Point one instinctively looks up at Signal Hill to see the speck of a flag fluttering in the breeze. That speck denotes that the mail-boat is in, and this is confirmed when, passing through the dock gates, you glimpse the familiar red funnels and the light purple hull. A few people are dotted about the wharf, gazing upwards at the triple-decked monster, but there is none of the surging emotionalism that can be seen when the mail-boat leaves for England. Chiefly, the people who foregather in the early morning of Monday are officials, concerned only in seeing the passengers and their mounds of luggage depart in the spluttering excitement of an old taxi-cab.

The Interviewer's Task.

There is also a general air of leisure about the passengers themselves. Many of them are having breakfast or about to have breakfast, and with typical English detachment these people insist upon relegating baggage and the Customs to the hours following upon breakfast. Bacon and eggs before business. It is a splendid philosophy. The only energetic people that you will see on a mail-boat in the early morning are the Press photographers and the interviewers. Armed with a list of passengers, the importunate interviewer looks around for his victim. It is a worrying business, and needs not only tact but sheer courage. Imagine yourself buttonholing a man on the promenade deck of a liner and asking him if he is Lord Earlforward. Usually he retorts, snappily, "No, my name is Brown!"

The Bishop of Queensland.

I was among the interviewers who boarded the mail-boat last Monday in piratical fashion. Firstly, I wanted to see the Bishop of Queensland. I approached one man in clerical costume. "Excuse me, are you the Bishop of Queensland?" "Good gracious, no!" he replied. "Look for a man over six feet in height with a cadaverous, ascetic-looking face, and you've found him." After such a description one easily found him, but as soon as it was suggested that he might have something to say to the Press, he positively ran for the companion-way, saying over his shoulder: "No, nothing . . . . really nothing." One felt sure that he was going to lock himself in his cabin.

Lord Forteviot.

Naturally, no determined interviewer is abashed at this sort of thing. The next person I approached was Lord Forteviot, who used to be John Dewar, of whisky fame. I asked the deck steward to point him out to me. (Trust a deck steward—and the purser—to know all that is really worth knowing about the passengers on a mail-boat.) Lord Forteviot paused in the gesture of waving his baggage and a hotel porter ashore, and said, politely, "I'm afraid I've nothing to tell you. I've come to South Africa for a holiday." Then he turned to talk amicably with his family, and again one had to leave.

Lord Devonport.

The next on the list was Lord Devonport. From the newspaper point of view he was easily the big capture of the day—if he could be captured. For the dock strike had been proclaimed in England, and Lord Devonport is chairman of the Port of London Authority. He was difficult to find in the surging throng of the saloon, all seeking letters or saying farewells to fellow-voyagers. At last in desperation I approached a small, elderly man with a grizzled moustache. "Excuse me," I began, "but I suppose you couldn't tell me if you see Lord Devonport about?" The elderly man bowed, and looked at me grimly. "It so happens," he said, "that *I* am Lord Devonport." A disconcerting beginning. Anyhow, I began to talk at once about the dock strike, but, with a weary expression in his face, he stopped me. "Really," he said, "I know nothing about the dock strike. Of course we have had a few scrappy wireless mesages, but beyond that—nothing. In any case, I've come to South Africa to forget all about such things." And with this he bowed himself away. Such are the average difficulties of a Press interviewer every Monday morning.

Maurice Moscovitch.

But there was one man aboard whom one was genuinely pleased to see. From out of the swirling throng of the saloon emerged the flowing white hair of Maurice Moscovitch, the famous Jewish actor, who introduced "The Great Lover" to South Africa. He recognised me immediately, and very soon he was prattling away about his Shakesperian success, "The Merchant of Venice," which he is going to produce in this country. "I have a very good company coming out on the next boat," he said, "including my son, Mr. Nat Madison." Since his last tour in South Africa Mr. Moscovitch has been very ill. When he reached England he was unlucky enough to catch influenza, and it became so bad that he had to go to the south of France and Switzerland before he was fully recovered. On his return to London he had to involve himself in a libel action which he fought to a successful conclusion. In the circumstances there was no hope of a new production in London. "I'm so glad to be back again in South Africa," he said. "I've missed the sunshine tremendously." He intends to stay in Cape Town until after the first appearance of his son, Mr. Anton Maaskoff, with the Cape Town Orchestra at their music festival week.

MR. MAURICE MOSCOVITCH AND HIS OTHER SON.

The famous actor photographed on the R.M.S. *Edinburgh Castle* on his arrival from England, with his son, Mr. Anton Maaskoff, the violinist. Mr. Moscovitch will appear as *Shylock* at His Majesty's Theatre, Johannesburg, on March 17.

"*S.A. Pictorial*" *photo.*

Iced Water on the "Concord."

The United States warship *Concord* has left Cape Town now on her tour round the African continent. I shall remember the last "At Home" that the American sailors, with Captain Murfin, at their head, gave to the citizens of Cape Town. It brought back memories of many such affairs in the United States. For one thing, not only was the ship absolutely "dry" so far as liquor was concerned, but not even cups of tea were served to the expectant ladies. Very little tea is drunk in America, and so, in true homely fashion, the American sailors served up innumerable iced drinks. And also cheese sandwiches, made in that delicious

(Continued on page 25.)

VISIT JANE PLOTZ'S PORTRAIT GALLERY, ART STUDIOS, THRUPP'S BUILDINGS.

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JOHANNESBURG, Tuesday afternoon.

DURING the week the varying nature of news regarding the dock strike has affected prices. "First they said they would, then they said they wouldn't, then they said well, they'd see," over the week-end. With the resumption of work at all ports, there has been a steady and improving tone here. The recovery in the franc to 97½ has also helped. Yesterday Modder Easts were a feature up to 10s. 10d., on reports that the company had been successful in its application for some 320 claims on *Welgedacht*. At present this is the most extraordinary-shaped property on the Rand, a five-miles-long attenuation at no point more than a mile broad. There is an "apex" at the southern end of Cloverfield, while the rock is sent for milling to another "Apex" a dozen miles. away! But with the Rand Klip mynpacht definitely located, in conjunction with the new leased area, it should be possible to make a fairly shapely mine. The shares came back to 10s. 6d. this morning—surely quite enough, as you may only get two new shares for every five old, which makes the new 26s. 3d. One wonders why the new shares, in view of the chequered history of the concern, should be thus at a premium. Very few of the new debentures were allotted to the market, and some of the buying may have been for the purpose of securing an allotment (from share rights), which would, of course, only be on the new-share basis.

Geldenhuis ran up to 8s. 6d. on reports that arrangements are being made with the Government to lease some extra ground, presumably the Jupiter area. Geduldes continue in favour, and are 66s. buyers at lunch-time, a rise of half-a-crown on the week. S.A. Lands, more generally known as "Sallies," have improved 9d. to 4s. 6d. on the idea that their East Rand farm *Witpoortje* may at long last come into one of the expansion schemes now so fashionable, and news of an arsenic lode, with two ounces of gold thrown in, on one of their farms in the Rooiberg.

The terms of the Sub Nigel-Nigel amalgamation were officially announced on Friday. Apparently it is subject to a further claim area being acquired on reasonable terms from the Government on the farm *Grootfontein*, on which the Sub Nigel purchased 500 claims some years ago from the Consolidated Goldfields. The present Sub Nigel shareholders are to get three new shares for every four now held, and the Nigel shareholders two for three. This is a shade better (by one twelfth) for the Sub Nigel people. But at 9s. 6d. for Nigels and 13s. 3d. for "Subs," the latter worked out the cheaper, namely, about 14s. 3d. for one new share as against 17s. 9d. Thus there was a tendency among the early knowing birds to sell "Subs" and buy Nigels. With Nigels at 10s. 3d. and Subs at 13s., matters have been "evened up" somewhat.

Besides its property and plant, the Nigel Company "brings into the community," as the lawyers say, £25,000 cash. The new capital will be £905,000, of which 38,013 shares will be held in reserve. Of the new capital, 100,000 shares will be offered to shareholders at par, guaranteed by the Consolidated Goldfields. It is proposed to increase the crushing capacity from 10,000 tons per month to 15,000, and, when the ore-reserve position justifies it, to 20,000. Doubtless this will have the effect of reducing working costs, which are now at the rather giddy height of 40s. a ton, but the mine conditions are quite dissimilar from those on the Rand.

S.A. Alkalis have experienced a rebound from 3s. 6d. to 6s., but profit-taking has brought back "T.C.L.'s" from 22s. 6d. a week ago to 19s. 3d. this morning. Anglos and Consolidated Diamonds are both better at 27s. 9d. and 20s. 6d. respectively. West Springs have been as good as 28s. 9d. on substantial buying from London, but are quieter at 28s. Government Areas have receded to 135s., but a drop of 5s. is not much on a £7 stock.

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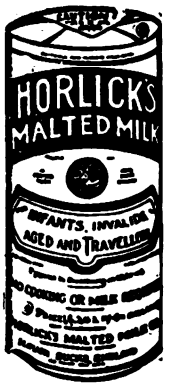

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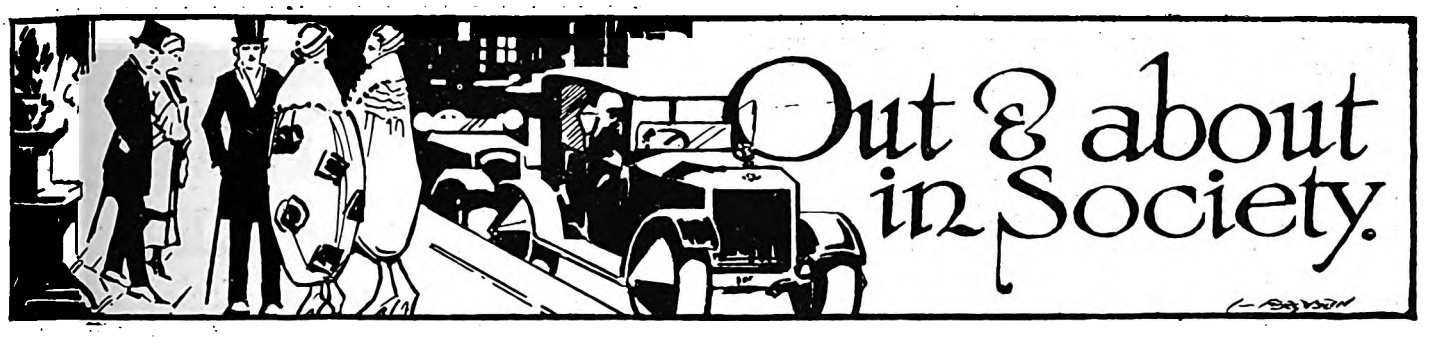

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addresser to The Lady Correspondent,* The South African Pictorial, *P.O. Box 1574, Johannesburg.*]

The Weather.

Everyone is rejoicing. There is a promise of a warmer winter. The first icy blasts we have had seem to have passed over and lighter clothes are again the fashion. But perhaps I speak too quickly, and by the time this is in print we may be snuggled up in furs again. The Clerk of the Weather is very erratic and does just as *he* likes. Women are supposed to be changeable; a libel, I have always felt; but there is one thing we have to be thankful for—that that ever-wavering, never stable Clerk of the Weather has never been dubbed "she." Which goes to show that from olden times the vagaries of man have been realised!

Sales and Fashions.

There are sales everywhere at present, and I notice that, of the new goods, greens of all shades, browns and grey seem to hold pride of place. Hats are still small and embroidered, and your new jumper suit that gives, thanks be to Allah! such a slim, boyish appearance—to the right folk—to be fashionable must be made of *bouclette*, a material with a rough "*marocain*-knit" surface that you can get in either yarn or silk. Ponyskin cloth has come in again and is being used for coats and skirts, and I see from the fashion-plates that the coats made by the Parisian dressmakers are knee-length, with long graceful lines.

The Exodus Oversea.

So many people are going overseas this year to the British Empire Exhibition that one fears that half the city will be missing when the Prince of Wales arrives. Among those leaving next month are Sir William and Lady Dalrymple. Lady Dalrymple will be sadly missed by the many charitable organisations in which she takes such an active interest. She has a way of going about things that endears her to everyone, and all those who have worked with her turn up cheerfully the next time to follow her lead.

St. Valentine's Ball.

In connection with the British Empire Exhibition Ball, Lady Dalrymple has handed me a letter signed by herself and by Mrs. Joe Cohen, as organisers, in which they say: "May we once more trespass on your generosity in asking that this letter may be inserted in your valuable paper in acknowledgment of our gratitude to all who so wholeheartedly responded to our appeals that the success of the ball should be assured. Firstly, the courtesy of the Mayor and Mayoress and various members of the Municipality. The beautiful lighting effects we owed to the hard and artistic work of Mr. A. A. Davis (of the Power Station), by the kindness of Mr. Sankey, and the generosity of the South African General Electric Company in lending, free of all charge, the strip lamps. The beauty and daintiness of the floral decorations were due to Mr. Phillips, of the Parks and Estates, through the courtesy of Mr. George Hay, and Messrs. Bain for the loan of their handsome arches. We also have to thank Mr. Cassere, for pigeon cages; Messrs. Shepherd & Barker, for transforming the platform into a luxurious sitting-room; Mr. Turner (of Quinn's), for his excellent catering; Mr. Downing (of Hortor's), for his generous donations of posters for shop-windows, and discs for placing on motor-cars; the Central News Agency for ball

THE COUNTESS OF ATHLONE AS A GIRL GUIDE.
H.R.H. Princess Alice, Countess of Athlone (seated), was enrolled as President of the Girl Guides of South Africa at Westbrooke, Cape Town. The others in the photograph are: Mrs. W. E. C Tanner, Provincial Commissioner for the Cape Province (left), Mrs. Loveband Fulford, Chief Commissioner of South Africa (centre), and Mrs. G. R. Hofmeyer, Provincial Commissioner for South-West Africa (right).
"*S.A. Pictorial*" *photo.*

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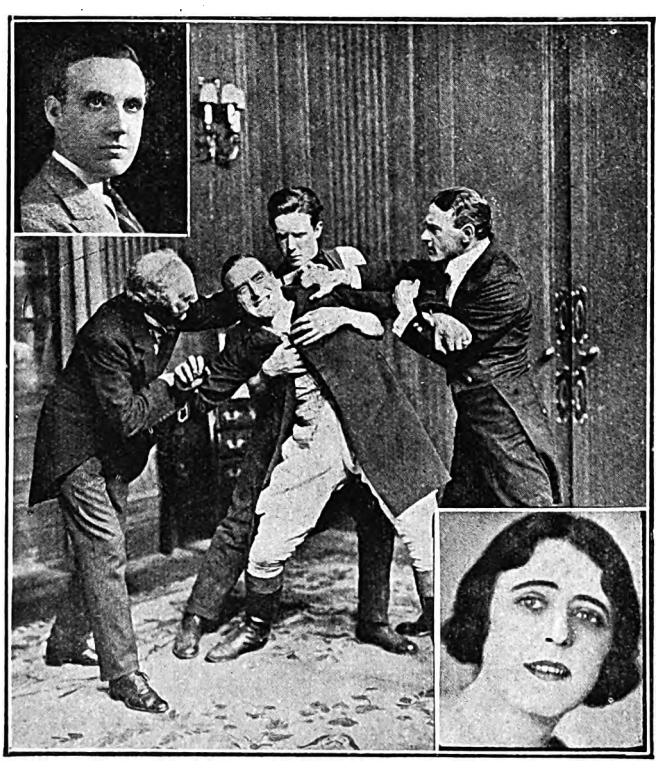
pencils (1,000), Kewpie dolls and stationery; R. L. Esson & Co., for 1,000 pencils; Messrs. Radford, Adlington, Ltd., for programmes; the various firms for displaying goods in their windows and thus advertising the ball; the three bands for donating the entire music, through the courtesy of Mr. Bloom; Mr. Buchanan, for his valuable help in "writing up"; the convenors and helpers of the stalls; donations of Valentines; the S.A.P., for giving up their annual date (February 14), and for the selling of tickets; the U.P.C., for beautifully-drawn posters by Mr. Forni, and the loan of revolving-light lamps; the Carlton Hotel and the Lounge Tea Rooms, for selling tickets; the great assistance from the gentlemen of the Publicity Committee and the work of Mr. Lever and the lady clerks; the loan of offices, through Mr. Seals Wood; and lastly we most gratefully thank the Press (without which no success, such as the success attained, would be possible), for constantly keeping the ball in the public eye with daily advertisements and paragraphs." I understand that £800 was realised by the Ball, which is a magnificent sum.

Wedding Bells.

Miss Doris Tatlow was the hon. secretary of the Ball, and well deserves her trip to England, for she worked exceedingly hard. Her brother, Mr. Mark Randolph Tatlow, was married on Saturday at St. George's Presbyterian Church, Noord Street, to Miss Dorothy Margaret Parker, the daughter of the late Mr. T. F. Parker and step-daughter of Mrs. T. F. Parker. The Rev. Bruce Gardiner performed the ceremony, Dr. Fred Hossack being best-man. The bride, who was given away by Mr. A. M. M. Cooke, wore a very *chic* three-piece suit of silver-grey *marocain*, made with the uneven panels to the skirt, which were edged with ruchings of the material. The cuffs, collar and hem of the coatee were also trimmed with ruchings, and with it she wore a smart close-fitting hat of grey *crêpe-de-chine* with a plume of the same shade. Her bouquet was composed of roses and carnations. Miss Doris Tatlow was the bridesmaid, and looked very charming in an elegant gown of draped *crêpe-de-chine* in dark grey, the folds being caught with a *diamant* buckle, and the panels and hem of the skirt being edged with beaver fur. Her brown *moire* silk hat was trimmed with a cockade of ribbon, and she carried a bouquet of carnations. The two little step-sisters of the bride, Jean and Winifred Parker, were the flower-girls, and wore dainty gowns, the one of floral ninon with a corsage posy of flowers, and the other of white silk with rosettes of forget-me-nots and roses at the waist. They had on hats of crinoline straw, and carried posies of pink and white carnations. On account of the recent death of the bride's father, her step-mother was not present, and there was no reception. Mr. A. H. Tatlow, father of the bridegroom, had been suddenly called to Cape Town, and was also unable to be at the wedding. Mrs. Tatlow wore a very handsome three-piece suit in black, with braids and trimming of royal-blue, and a black hat with a paradise plume. The honeymoon is being spent at Durban, and later the newly-married couple will sail for England and the Continent.



A SCENE FROM "THE KNAVE OF DIAMONDS."
With (inset) Mr. George Relph and Miss Netta Westcott, who are playing the leading parts. "The Knave of Diamonds," which is also by Miss Ethel M. Dell, succeeded "The Way of an Eagle" at His Majesty's Theatre, Johannesburg, on Wednesday.

The Settlers' Association.

I saw some very lovely gowns at the reception given by Sir Lionel and Lady Phillips at Gate House, Valley Road, when they entertained the members of the 1820 Settlers' Association. Lady Phillips received her guests wearing a very elegant gown of white ninon made with the new low waist-line and long wide sleeves. The gown was pleated and was worn with some handsome pearls and a hat of crinoline in white trimmed with French flowers in soft shades. Tea was served in the garden, and, as it was

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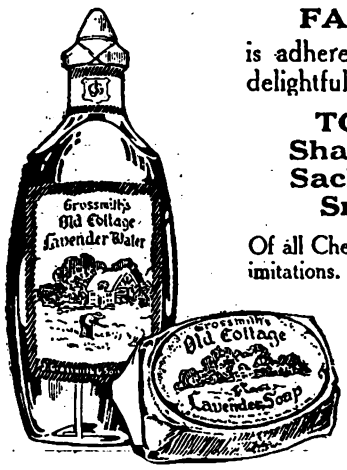

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a fine afternoon without a suspicion of chill in the air, one sat on the lawn and listened to the speakers, and I, for one, came away feeling that the Association deserved more support than it was getting at present, considering the work that it is doing for you and me and all of us—and for South Africa. Among the guests I saw Lady Wallers in a *chic* white gown and black hat, and Lady Andersson in a silk *toilette* of pastel-shaded flowers on a light background and a large black hat with a posy of flowers in the front. Miss St. Quentin was helping Lady Phillips to entertain, and she had on a navy gown with grey touches and a grey

ON A VISIT TO SOUTH AFRICA: LORD AND LADY DEVONPORT. Viscount Devonport is the Chairman of the Port of London, and figured prominently in a cable about the Dockers' Strike the other day. He and Viscountess Devonport are on a pleasure trip to South Africa, and will visit Johannesburg and the Victoria Falls.

"S.A. Pictorial" photos.

hat. Mrs. Frank Raleigh was much admired in grey with royal-blue and a grey hat trimmed with a long quill. Mrs. A. J. Walton came in a three-piece suit of mole colour with a coatee of embossed *chenille* and a hat to tone. Mrs. Paul Selby had on black sprinkled patterned in brilliant shades and a mole-coloured hat. Mrs. E. G. Izod, whose husband was one of the speakers, was very smart in a white costume and a black hat. Then I noticed Mrs. Kidger Tucker, Mrs. Hill Lewis, Mrs. Laschinger, Mrs. Nowlan, Mrs. Fitzpatrick, Mrs. Charles Glynn, Mrs. Kuranda, Mrs. E. L. Bateman, and, oh, so many others that it is impossible to tell you of all their pretty gowns.

At the Carlton.

There have been no outstanding dances this week, only the usual club affairs and the *souper dansant* at the Carlton Hotel, which was, as usual, very well patronised. The latest arrivals at the Carlton are:—Mr., Mrs. and Miss Garland (Rhodesia); Mr. W. S. Rudd, Mr. J. E. F. Brown and Mr. F. E. Webley (Durban); Mr. Karl Spilhaus, Mr. and Miss Harper and Mr. J. J. Davis (London); Mr. A. Montgomery and Mr. T. H. Wade (Detroit, U.S.A.); Dr. v. d. Heever (Bloemfontein); Mrs. Kaufman (Bulawayo); Mr. A. B. Godbold, Mr. R. Muir, Mr. J. A. Andrews and Mr. G. S. Dawson (Cape Town); Mr. and Mrs. Masters (Mount Edgecombe); Dr. Martin (Lourenço Marques); and Mr. and Mrs. Morgan and son (East London).

How to Dance.

Watching folk at the different dances for years past I have often wondered which *is* the correct way of dancing, and I feel inclined to agree with Mr. Philip J. S. Richardson, the editor of *The Dancing Times*, when he considers that the dancers of to-day have a deportment that is really excellent, and that the actual steps are accurately performed, but that, nevertheless, the couples are not really dancing in the true sense of the word. They do not give the impression that they feel the rhythm of the music. Even in London itself, says Mr. Richardson, first-class couples are decidedly rare, and it is seldom that more than one, or at most two, are seen at the same dance unless some special event has gathered them together. "I think," he says, "that one reason is that too many dancers are self-taught. It is only one man in a hundred who can pick up a dance and become good at it. Apart from the actual steps—which are only half the battle—there are a dozen and one little wrinkles which a good teacher can give that the ordinary man could never discover off his own bat."

ON A VISIT TO SOUTH AFRICA: LORD AND LADY FORTEVIOT. Lord Forteviot is perhaps better known as Sir John Dewar, chairman of John Dewar & Sons, Ltd. Like Viscount and Vicountess Devonport, Lord and Lady Forteviot are on a pleasure trip to South Africa, and are visiting Johannesburg and the Victoria Falls.

"S.A. Pictorial" photo.

"Red's" Smart Dresses.

I hope you are all going (or have been) to the Empire this week. If you have been you will surely go again, for I understand that Estelle Davis will be wearing new gowns every night. Who is she? Why, "Come on 'Red!'" of course, the dainty, alluring red-haired partner of Bailey and Cowan, the folks from America who "know Jazz."

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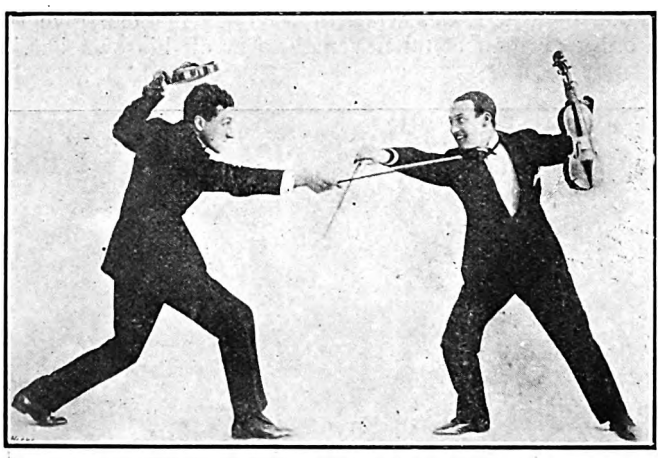
On page 8 you'll read all about them—about Bill Bailey, solemn and undisturbed, with two dimples when he smiles; of Lynn Cowan, the fellow with the wide joyous grin that is the most fascinating thing I have ever seen; and of—well, just all about it. Miss Davis is responsible for the stage frocks and settings of the act, and in her dressing-room I was privileged to have a closer view of her really wonderful gowns, each of them a gem and with an individuality of its own. First comes a wonderful jade-green Chinese coat and trousers, the trousers edged with crystal fringes and the coat studded with *dimant* embroidery in wonderful design. "It weighs thirty-five pounds," said "Red," giving me the coat to hold, "and the embroidery makes it hang 'just lovely.'" On the stage a mandarin hat with jade-green tassels completes this exquisite "bit of China." Then came a wedding-gown of white silk *crêpe* studded with pearls in intricate design and in large *cabochons*, every bit



A HORSEHAIR AND CATGUT DUEL.
Stanelli and Douglas, Fiddle Fanatics, who will appear at the Johannesburg Orpheum next week.

hand-made and so very beautiful. Then a Russian coronet of pearls, and a fine veil, thrown back over the shoulders, of real lace and a demure bouquet—enough to upset the feminine mind, not to speak of the "mere male." Again, a marvellous creation of black Spanish laces over silver tissue, the skirt slightly hooped and the lace falling in soft folds to the hem, where such dainty red shoes peep out from the froth of silver and black; and the same brilliant note is struck at the waist-line, where a red rose nestles; a silver tissue band on the hair and all the langour and fire of the South in her eyes. Yet again, pale grey georgette with a round décolletage and sleeve-holes edged with tiny grey frills banded by a silver thread, a silver tissue belt and rose-shaded ostrich-feathers at the waist hanging in soft curving lines nearly to the hem. Again, a simple taffeta in rose and mauve shot, with the tight bodice and *bouffant* skirt, and round the hem a deep frieze-like effect of flowers in ribbon-work, growing with long stalks as in an old-world garden. And fans in every shade under the sun, for "Red" has a passion for fans. One beauty of peach-coloured feathers was wonderful, and I saw jade-green, mauves, midnight blue, and all the fairy tints. On the dressing-table were *Bonzo* and the large black cat who has always gone on the stage with the trio ever since Miss Davis had him handed up to her in Australia. "Why? Because I'm superstitious, and he has brought me a whole lot of luck," admitted Miss Davis. Miss Davis is very dainty, with a wonderful *svelte* figure. She has the art of dressing that is so seldom possessed; when it is, it is surely a gift of the gods on high Olympus.

Also Well Gowned.

The Femina Quartette are a group of very well dressed young people, and from the pianist in her primrose gown with the red roses on the shoulder, to the violinist in shimmering white—white with jade and jade-green roses round the waist; from the 'cellist in blue with a silver lace panel set in the frills, to the dark-haired singer in apricot made on lovely Grecian lines with long bands of onyx and silver and a large tissue bow at one side; they are all exquisitely gowned, and each time I have seen them I like their clothes better.

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SOME MEMBERS OF MR. MAURICE MOSCOVITCH'S SHAKESPEARIAN COMPANY.

The members of Mr. Maurice Moscovitch's company for the production of "The Merchant of Venice" at His Majesty's Theatre, Johannesburg, on March 17, arrived from England by the *Llanstephan Castle*. The photograph was taken on board at Cape Town. Third from the left is Mr. Moscovitch's son, Mr. Nat Madison. In the centre is Miss Jane Wood, who will play *Portia;* on the left is Miss Natalie Moya, who will play *Nerissa;* and on the right is Miss Julie Kean, who will play *Jessica.*

"S.A. Pictorial" photo.

A WEDDING AT ST. GEORGE'S CHURCH, PARKTOWN, JOHANNESBURG, LAST SATURDAY.

Mr. Oscar Stockton Needham and his bride, Miss Mary Barkly Denne, leaving the church amid a shower of rose-petals.

Photo by T. Brittain.

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRE (PROP., JAS. T. DURWARD). Late Umtali.

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HINT TO TAX-MASTERS.

How New Zealand Has Reduced Racing Burden.

PARIS JOCKEYS' BOAT-RACE.

By "ONLOOKER."

RACING is more heavily taxed in South Africa and New Zealand than in other countries. The items of taxation are different in New Zealand from those here. In New Zealand the main revenue is derived from a levy of 10 per cent. on winning stakes. This heavy tax was agreed to at a conference between the Government and racehorse-owners at a time of great stress in the country; and on the understanding that the tax should only remain in operation for two years. The two years have expired. At the last session of the New Zealand Parliament there was

Some Cavilling

at the proposal of the Premier that the States Duty Tax be reduced to 5 per cent. The Premier, however, said there had been an honourable understanding to reduce the tax, and he really thought the reduction should be greater than that proposed. He stated that the Government had collected over £600,000 for the year on taxation from racing, and went on to say he knew many racing owners and was satisfied that not one in twenty was making any money out of racing. The proposed reduction in the States Duty was, of course, carried. Our tax-masters might surely take a leaf out of the New Zealand book and do something to alleviate the racing taxation in this country.

* * *

Followers of the money must have done themselves proud at Benoni on Saturday, seeing that first favourites were in the ascendant, only two of the eight events falling to runners not at the shortest price. Three of the winners were by the defunct sire Nobleman. It was the seven-year-old gelded son of his, Happy Omen, that took the chief event, very early accounting for the top-weight, Lang Syne, and the others, at the end of the nine furlongs. The Auckland Park failure, Princess K., was made favourite for the race. Makein's imported mare

Ran No Better,

rather worse indeed, than seven days earlier, for, besides the winner and runner-up, Willango also finished in front of her. The Benoni form would appear to dispose of the idea that Princess K. should have beaten Lang Syne in the mile race at the Park. On a higher scale of weights Lang Syne, over the slightly longer course, was conceding an extra 5 lbs. and he was just as far in front of her at the end as at the Park. But Lang Syne, giving 23 lbs., could make no impression on Happy Omen in the Benoni race. Happy Omen on recent previous occasions had shown that he was coming on, and he is now in the form that enabled him to win many good races at the Cape.

* * *

The other two by Nobleman that won on Saturday, Auditory and Noble Polly, had each scored on the previous time out, and both scored in very convincing fashion. There is no doubt Auditory and Noble Polly in their respective classes are

Good Sprinters.

The imported grey Rugby had two goes before securing the seven furlongs Boksburg Handicap at the expense of Excalibur, getting the better of the run-off by a head. Rugby has been a long time in the country, and this was his second success, the first being gained at Milnerton nine months ago.

* * *

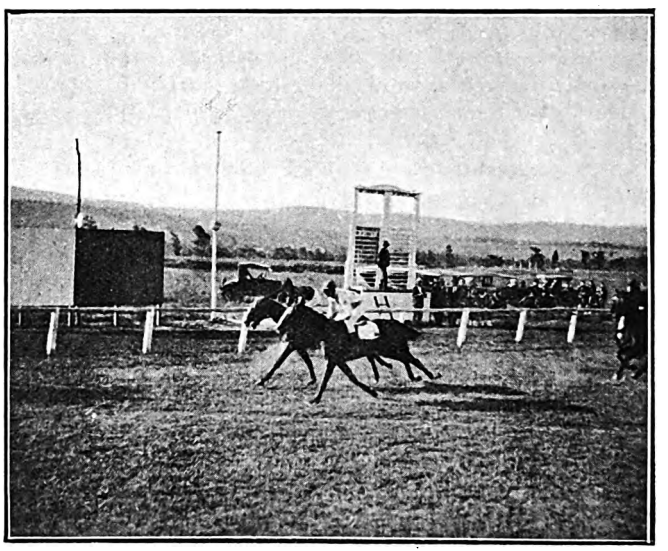
The two-year-olds are commencing to sort themselves out. It would look as if the second-class lot are "much of a muchness." The Benoni winner, View Holloa, is a son of the St. Amant horse, Foxgrove, who, it may be remembered, won a Goldfields Handicap. View Holloa is the first Foxgrove to win. Hans Dons was rather confidently expected to win the long-distance Boksburg Handicap, and

Duly Arrived,

but he only just scrambled home from Tiger Lily, the latter having all the worst of the running. High Society had shown up so well at the last Pony and Galloway meeting that it is surprising he had no greater following for the second-class Galloway Handicap. Probably the distance, a mile, was regarded as beyond his compass. Far from this being so, High Society ran right away from the opposition in the concluding stage of the race.

* * *

In contradistinction to the happenings at Benoni, not a single favourite made good at Saturday's meeting of the South African Turf Club at Cape Town. For the big event,



RACES AT SCOTTSVILLE, MARITZBURG, NATAL.
Mr. G. C. Joliffe's Premium winning the bottom division of the Galloway and Pony Handicap at the Olympic Games and British Empire Exhibition meeting of the City Sporting Club, Maritzburg. The winner is the horse nearer the camera. Note the manner in which the two horses apparently are running in step.
"S.A. Pictorial" photo.

run over the mile and a quarter course, Sir Abe Bailey's Confederate was sent out favourite, but failed to get into the placings. Confederate has been

A Disappointing Customer.

He has won a few races, yet more often than not, when fancied, has been badly beaten. Though Confederate was nowhere, Sir Abe had an interest in the winner, Nigger Minstrel, now held on lease from the baronet by Mr. Seale. Nigger Minstrel gave 1 lb. and a three-quarters length beating to Prince Boz.

* * *

The race of secondary importance at Kenilworth went to Suva, an imported daughter of Ulster King. Mr. George Marcus secured two of the stakes, the first by the aid of Lanza, an imported filly by Spearmint—she was one of the

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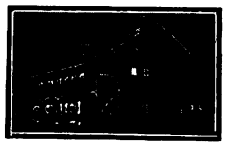

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shipment that included Golden Tip—his other winner being the Brown Ronald filly Sunnysdie. Wild Cat won the principal sprint event.

* * *

The Western Province Derby comes up for decision at Kenilworth this Saturday, when probably one or two that have been raced on the Rand will be found in competition with Cape Town three-year-olds. The victory of Wild Cat just alluded to points to that gelding being in form, and on some of his showings he is

Not Deficient in Stamina.

He is likely to prove the best of the locals for this Derby. Last season Musketeer Dan was a good deal ahead of Wild Cat; yet on the form of the two as three-year-olds the latter is the better. Moreover, in the coming race Musketeer Dan has to concede the other 7 lbs. By the way, Musketeer Dan has been purchased outright by his trainer, M. Purwitsky.

* * *

Not long since a cable message stated that the Seine had overflowed, doing considerable damage to parts of Paris and its environs. Details of the effects of the flood related that the Maisons-Laffitte racecourse was for the nonce converted into a lake. This, of course, meant that racing at that particular venue would have to be suspended for a very considerable time. The racecourse authorities, instead of bewailing the bad fortune,

Accepted Fate With a Frolic Welcome.

The water lay so deep on the greater part of the course that boats had to be brought into requisition for the convenience of those living adjacent. Before the waters subsided the Maisons-Laffitte executive conceived the happy idea, in the enforced idleness of jockeys, of arranging a boat-race for them. This event, the Floods Gold Cup, duly took place, five knights of the pigskin sculling for the prize.

* * *

The dates for the Johannesburg Turf Club's autumn meeting are April 19, 21 and 26. The programme has been issued. The leading events are of the value to those of last autumn, and in most other respects the bill-of-fare is the same.

* * *

The racing on the Rand this week-end will again be on the Eastern District Sporting Club's course. Saturday is

Benoni St. Leger

day. The last of the classics is generally a "wash-out," and this year the case will not be an exception to the rule. It looks as if the crack three-year-old of the season,

RED RONALD,

will have at most a couple to go out against him. Mr. Forbes's colt should not have to be pushed to add the Leger to his running score.

* * *

Big entries have been taken for the handicaps at the meeting, and interesting racing should be witnessed. The much-talked-of imported colt Wonder is engaged in a sprint race. If at all straight in condition, he should win. Selections:—

12.30.—Stewards' Handicap, 6 furlongs.
Browse's selected 1, Memoria 2, Antique 3.
1.10.—Benoni Handicap, "A," 5 furlongs.
Wonder 1, King's Daisy 2, Honey 3.
1.50.—Boksburg Handicap, "B," 6 furlongs.
Light Car 1, Lady Meddler 2, Hornet's Hope 3.
2.30.—Boksburg Handicap, "A," 7 furlongs.
Happy Queen 1, Queenminster 2, Golden Tip 3.
3.10.—Benoni Handicap, "B," 6 furlongs.
Nightshade 1, Porphory 2, Audit 3.
4.30.—Boksburg Handicap, "D," 1¼ miles.
Battle Cry 1, Polyphonest 2, Bill Caney 3.
5.10.—Boksburg Handicap, "C," 1 mile.
Fusil d'Or 1, Excalibur 2, Helios 3.

WIRE-WALKER INJURED.

Con Colleano, "The Wizard of the Wire," was injured while performing to the second house at the Johannesburg Orpheum on Friday night last week.

He was attempting a feat he had not before performed in Africa. It was that of grasping the wire with one hand and spinning round in the style of a Catherine-wheel.

At the height of the spin the wire broke, and Colleano was thrown heavily to the stage. He was stunned and badly bruised, and was carried to his dressing-room, where he was attended by a doctor who was in the audience.

No bones were broken, but Colleano was unable to appear on Saturday, and Louis Holt, entertainer at the piano, from the Empire, deputised for him.

Colleano's next engagement was at the Vaudette, Krugersdorp, on February 28 and 29, and March 1, but he had to cancel that. He will appear at the Tivoli, Cape Town, next Tuesday (March 4).

BENONI RACES.

SATURDAY, MARCH 1,

8 RACES 8

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A CAPE TOWN CHRONICLE.

(*Continued from Page 10.*)

manner that makes a " quick-lunch " counter in the United States so fascinating and appetising to the uninitiated. The preparation of an American sandwich seems to be as much an art as the concoction of certain cocktails used to be in that land where restaurants create livers. The *Concord* left with all good wishes, and memories, for the Cape Town youth, of a strange, exciting baseball match which was played at Green Point.

A Splendid Welcome.

I think this is the correct time to relate a story that comes to me from Zanzibar. For several days the Sultan of that romantic spot and his gaudy officials had been on the tiptoe of expectation for the arrival of the British Naval Squadron. Every morning as the date approached the horizon was scanned eagerly in search of warships. And, at last, a warship was seen approaching one day. Devastation in the shape of many guns thundered forth, musketry volleys were fired, the Sultan and his officials, arrayed in their best, came forth, and the British flag fluttered high on the standards. Such a demonstration had never been seen in Zanzibar for many a day. And no one was more surprised at this enthusiasm than the warship and her crew. It was the *Concord* which steamed into Zanzibar, unexpected but greatly welcomed. Needless to say, Captain Murfin was impressed. And, let it be said, that the Sultan of Zanzibar acted up to his fine gesture, and a big dinner of welcome was given to the American sailors that same evening.

Rosebank Show.

By the time this letter is read, Cape Town will be indulging in its own Wembley. The annual Rosebank Show will be in full swing. The other day I visited the grounds and watched for some time the many preparations that were being made for these days of holiday excitements. It brought back memories of the strange, sun-tanned men who brought the circus to town; men who grabbed ropes and grappled with the big, bellying white canvas which somehow mysteriously arose into a big white tent, taut and secure in the wind. Many marquees are being erected at Rosebank, as well as hundreds of pens where sheep and cows will be herded, to be admired and labelled with those flaring red and blue prize-cards which seem inseparable from agricultural shows. Then one saw arriving complex parts of engines which will continually *phut. . . . phut* throughout the days of the show. Altogether the Rosebank Show promises to be a bigger event than ever, and hotels are preparing for the big influx of country visitors who, on this occasion, come to town to enjoy themselves.

BEACHCOMBER.

ACTOR'S PLAY LOSSES.

When the creditors met in London in mail-week under the failure of Percy Alfred Gawthorne, actor, known as Peter Alfred Gawthorne, and described as of Cambridge Terrace, the Official Receiver said Gawthorne was engaged as a schoolmaster before 1905, but had since been an actor.

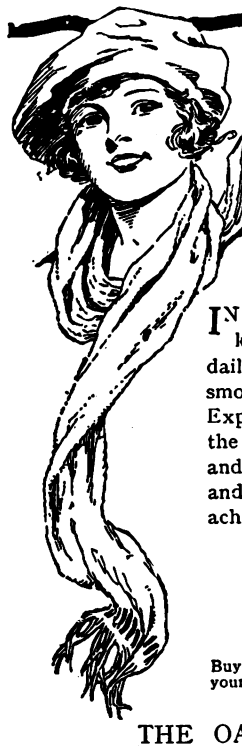
His liabilities, which he roughly estimated at £10,000, had arisen chiefly from losses in connection with the production of his musical comedy, " The Island King " at the Adelphi Theatre.

Later he was engaged in " Katinka," at the Shaftesbury Theatre, at £30 a week, half of which was paid to his solicitors after September 16, by arrangement, towards his debts.

Since its withdrawal he had been without an engagement. Of his liabilities, £2,000 was due to his wife. He was at present unable to estimate the precise amount of his assets.

The creditors appointed a trustee of the estate.

No readier compliment may be paid the fair sex than the widower's eagerness to make good his loss.



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NOTE.—Artistes are advised to send particulars under headings 3, 4 and 5 as soon as they open in Africa, which will be filed for reference.

Particulars under headings 1 and 2 may be sent by cable at deferred rates when the date their African Tour closes is ascertained. Address all communications to:—

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Next Week's Calls.

WEEK COMMENCING MONDAY, MARCH 3.

Tivoli, Cape Town.—Till March 3: "Jack and the Beanstalk." Opening March 4: Fran-Klint, Colleano, Carlton and Rosslyn, Turner and Berkeley, Winnie Travail, Bert Weston, Anna and Louis.

Piers and Beaches, Cape Peninsula.—The Sur-Passing Follies of 1924.

Empire, Johannesburg.—Bailey and Cowan, Evison and Hestor, Anita Hayes, Ernest Pitcher, Jock McKay, Femina Quartette, Howard Rogers.

His Majesty's, Johannesburg.—George Relph and Company in "The Knave of Diamonds."

Orpheum, Johannesburg.—Stanelli and Douglas, Vardel Trio.

Palladium, Johannesburg.—March 6, 7 and 8: The Johannesburg Amateurs in "The Little Michus."

Grand, Pretoria.—J. W. Rickaby, Leo Brampton and Partner.

Criterion, Benoni.—Hilda Nelson Trio.

Rinko, Maritzburg.—Louis Holt, Brull and Hemsley.

Criterion, Durban.—Sandrisi and Coppelli, Bettino Cappelli, Mills and Innes.

Theatre Royal, Durban.—Opening March 8: "Jack and the Beanstalk."

Grand, Port Elizabeth.—Percy Hutchison and Company in "Brewster's Millions" and "The Bat" (farewell week in South Africa).

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THE UNUSUAL TOM MEIGHAN.

By GEORGE ADE.

WHEN I first met Tom Meighan, I was only a little older than he is now. That was several years ago. He was very young, very good-looking, just starting to try himself out as an actor. I think we got together, first of all, because both of us were interested in football. He had been playing with a college team and I was just undertaking the doubtful experiment of writing a play which dealt with college life and the fame of football.

MR. THOMAS MEIGHAN,
The popular cinema actor.

I asked Henry W. Savage, who was producing my play, "The College Widow," to get Tom in for the part of the half-back. He did so. Also, Colonel Savage engaged for the part of the "College Widow" a most attractive and intelligent young actress, Frances Ring, a younger sister of Blanche Ring.

Tom fell in love with Frances, and they were married and have lived together very happily ever since. After "The College Widow" had been on the road for two or three seasons, I asked Mr. Charles Frohman to engage Tom for a part in "Father and the Boys," in which William H. Crane was starring, and he did so.

At the beginning of his professional career Tom got a good salary as compared with other very young actors who are just beginning their careers; that is, his salary was well into three figures; and now it is well up into four figures.

When he finally began in the movies he played leads in support of Mary Pickford, Pauline Frederick, Blanche Sweet, Marie Doro, Valeska Suratt, Billie Burke and Laura Hope Crews. He worked hard and learned how to register an effect when the camera was pointed at him. He learned what most of the actors of the speaking stage never learn. He found out how to time his actions and how to get over with the least possible effort the most telling effects in pantomime and facial expression.

He found his first big opportunity in "The Miracle Man," and since then he has been a star, and he has grown in popularity with the public while other stars have grown dim and faded away. His abiding popularity is not altogether due to his winning personality. Tom is a hard worker. He picks out his own plays and gets them ready long in advance of production. He supervises the selection of the cast and watches all details of production. He gives his fellow-players a chance to score and does not want everything for himself. He is personally popular everywhere because success has not spoiled him. He is always modest, good-natured and kind. He is making a lot of money, but he does not spend it in a showy manner. He is intensely loyal to his friends, and never forgets any man who once did him a good turn. He is popular with children and nice to women and polite to everybody. A large part of his success has been due to the fact that gradually the public has become convinced that he is a thoroughly likable and decent young fellow—a very fine type of athletic and vigorous American manhood.

Mr. Meighan will appear on the screen at the Carlton Theatre next week in "The Man Who Saw To-morrow."

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HIS MAJESTY'S: GEORGE RELPH IN "THE KNAVE OF DIAMONDS."

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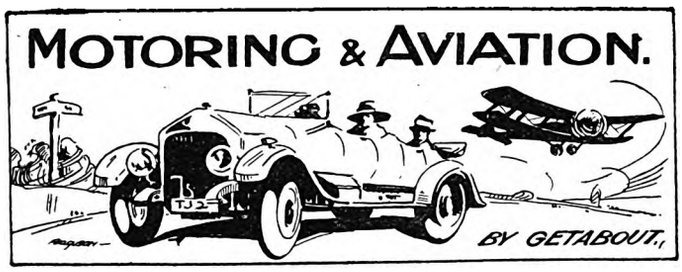
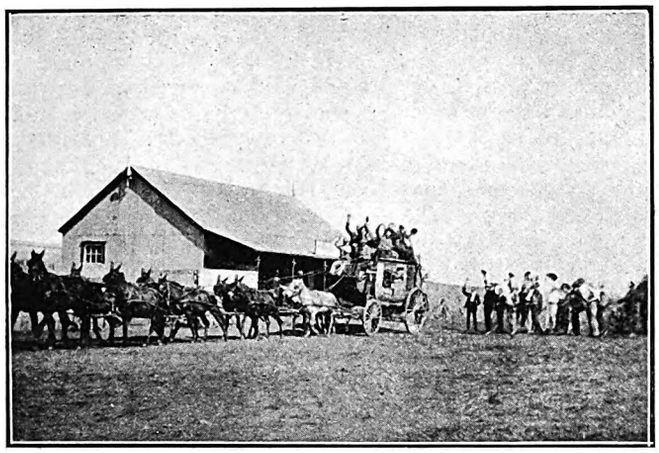


Automobile Club's Annual Meeting.

The twenty-second annual general meeting of the Transvaal Automobile Club took place at the Club House, Killarney, last Saturday evening. The annual report and balance-sheet were presented to a fairly representative meeting, about seventy-five members being present. Mr. A. J. Paddon was in the chair. It was anticipated that there would be a little criticism of the committee's methods during 1923, and this proved to be the case. However, the members of the committee were able to answer all questions satisfactorily, and their re-election was practically unanimous. Mr. J. V. Stanton, a member of the committee who



THE OLD RHODESIAN MAIL COACH.

Photo by Percy M. Clark, F.R.G.S.

resigned late last year, had many points to bring forward, especially regarding the Associate Section, and the methods adopted by the T.A.C. at the now famous "secession meeting." But the committee proved that these methods were all in order. Mr. Stanton had the support of a few present, notably some of the older members, but his amendments were lost by a large majority. Mr. A. Cramer was elected President; Mr. H. Reynolds, senior Vice-president; and Mr. A. J. Paddon, Vice-president. Mr. W. B. Phelp was re-elected Treasurer. The other committemen re-elected were: Messrs. A. H. Bullock, H. Carpenter, J. Davidson, F. C. Gavin, C. E. Mason, J. A. MacRae, Dr. A. J. Orenstein and Mr. C. H. Williams. Messrs. Fred Davis and C. H. Williams and Master John Samuel Schlesinger were elected life members. Major Lloyd remains the secretary of the Club, with Mr. A. J. Miller as his assistant secretary. The meeting terminated about 11 p.m.

Car and Motor-Cycle Events.

Owing to unavoidable circumstances, the monster Motor-cycle and Car Carnival in aid of the British Empire Exhibition Funds, which was to have been held at the Wanderers' Grounds, Johannesburg, this Saturday afternoon, has been cancelled.

On Sunday, the Rand Motor-cycling Club will hold a novelty competition. This is a "Treasure Hunt," and members will leave the Goldfields Hotel at 10 a.m., and proceed *viâ* Twist Street and Oxford Road to various points near Sandown, where several useful prizes will be hidden. When discovered these will become the finder's property. The following Sunday the trials for the Vacuum Vase will take place over three laps of the Alberton course (132 miles). Entries close with the hon. secretary on Monday, March 3. On March 16 a hill-climbing competition for motor cycles will be held at Klapper Kop by the Pretoria Motor Club.

Mounted Police to Help Pointsmen.

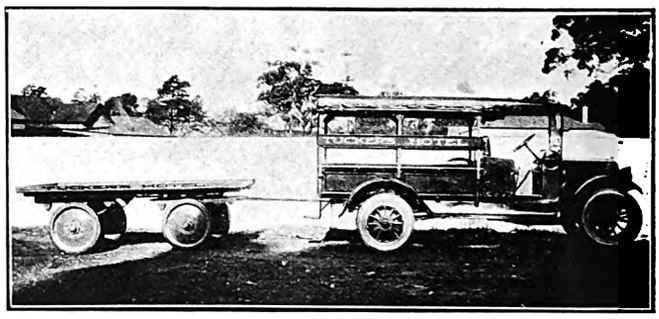
The first mounted policeman to assist the point policemen took duty on the streets in the centre of the city last Friday. He has a big beat, extending from Sauer Street to Twist Street Bridge, and including the central points like those in Pritchard and Eloff Streets. Major F. M. Fulton, M.C., District Commandant of Police in Johannesburg, is trying out the idea, and if the first mounted man reports favourably regarding the help he has been able to give the men on point duty, three or four others will be put into service. It is thought that the mounted policeman will be able to keep slow-moving vehicles to the side of the road and clear up many of the mix-ups that occur so often in our narrow streets.

Visit the Canals.

In spite of the rain last Saturday, very many motorists travelled to Hartebeestpoort Lake on Sunday, deciding to brave the elements. With the exception of one shower, the day was a perfect one, and cooler than usual on the shores of the great dam. The dam is now practically full, and the wonderful expanse of water makes the district a much-visited one. The irrigation canals are nearing completion, and motorists out at Hartebeestpoort for the day should make a point of crossing over the wall and visiting the works on the north side.

Insurance Companies and Four-Wheel Brakes.

Every scheme or invention has its detractors. It seems to be a principle of all human progress that nothing can be perfected until it has undergone the leavening process of ruthless opposition. Even the innovation of four-wheel brakes that has met with world-wide approbation had its detractors. They hang their hat on the peg of bad design and unsuitability—the only pegs they have, and they are none too sound. But to my mind the greatest tribute to the success of the four-wheel brakes is the recognition of their usefulness by the overseas insurance companies.. In this respect it is worth noting that the companies offer a reduction of 10 per cent. for cars so equipped, and although the English companies are more conservative, you can obtain a policy at Lloyds at the substantial reduction of



BUSES AND TRAILERS IN THE COUNTRY DISTRICTS.

Buses and trailers are taking the place of horse-drawn vehicles in the country districts. This outfit was recently delivered for use in Heilbron. It will travel on passenger and freight service over country tracks.

Photo by M. Edward.

7½ off the normal premium. The London *Motor Owner* is an enthusiastic upholder of the new device, and indulges in lengthy articles upon the subject, which are calculated to convince the most sceptical, pointing out that this wonderful brake action is the most essential feature of an automobile. And there is certainly valid reason for this optimism, for even to the uninitiated it must appear as plain as daylight that to be able to stop a car promptly is an attainment that goes to the very root of the traffic-danger problem. Personally I have no doubt that many people would be alive to-day if four-wheel brakes had been installed on the cars involved in the accidents through which they lost their lives.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVIII. No. 449.] SATURDAY, MARCH 8TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MOSCOVITCH'S PORTIA

Miss Jane Wood, who will play Portia *to the* Shylock *of Maurice Moscovitch when Mr. Moscovitch stages "The Merchant of Venice" at His Majesty's Theatre, Johannesburg, on March 17. Miss Wood has had a great deal of experience, and played* Domini Enfilden *(in the place of Miss Madge Titheradge) in "The Garden of Allah" at Drury Lane.*

Photo by Janet Jevons.

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JAZZING ROUND THE WORLD.

By JENKYN.

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CALCUTTA.

EVER and anon one hears rumbles in the British Press about "The Yellow Peril," "The Menace of the East," and similar subjects. The prophets visualise a world's crisis, when the teeming millions of Asia will capture the world's markets with cheaply-manufactured articles of commerce. I think not. And the longer I remain in India the more I think not. To begin with, the Oriental is hopelessly inefficient, inherently and invariably dishonest, and devoid entirely of energy, enterprise and initiative. Let me illustrate. In Nairobi I bought a leather suit-case of Indian make—or rather, I should say, a synthetic leather suit-case—for three-pounds-ten. It was very large and apparently very cheap. A similar article of the best British workmanship would cost a tenner, I dare say. In two or three days one of the hasps came adrift, and I found to my astonishment that

It Had Been Fastened On

with ordinary *paper-clips!* In four months the leather veneering is wearing off, showing the rubbishy composition underneath. I give it twelve months before it falls to pieces. I purchased a pair of dress shoes up-country for fourteen *rupees*—about eighteen shillings. They were badly finished and won't wear more than three months. I have in my pocket a box of Japanese matches—the very worst in the world. The world-famed *bazars* of India are crowded with the most amazing collection of worthless junk the mind of man can conceive. Certain things can be had cheaply enough if you are able to bargain till the cows come home. My son bought for his wife a silk shawl with a silk "nightie" thrown in. He was asked a hundred and twenty-five *rupees*, and eventually got the man down to fifty.

* * *

The Oriental simply cannot understand the ethics of honest trading. He is unable to make a straight article at a straight price. He is out to best his customer every time and all the time. He is an excellent coypist, but cannot invent. Manchester can still supply soft goods cheaper and better than the East—with all its advantages of cheap labour. And so it will always be. The bogey of "The Menace of the East" dissolves into thin air as soon as you begin to understand

The Character of the Eastern Peoples.

Walk down Chowringhee in the glowing sunshine of a glorious January day and you will be pestered every few yards by hawkers who want to sell you all manner of useless rubbish. Another common object of Chowringhee is the astrologer who wants to tell your fortune. How any sane person can be misled by these greasy imposters is a thing that passeth all understanding. Beware also of the dog man who, with honeyed words, will pass off on the guileless European a pedigree pariah pup at an astounding price.

* * *

G. K. Chesterton says somewhere something to the effect that on Cain being turned out of the Garden of Eden he was forced to live the remainder of his life in hotels. During thirty years of knocking about the world I have been compelled to endure hotel life. I have stayed in hostelries of all kinds, good, mediocre, and bad, but until I came to India I have always had a straight deal. No hotel-keeper has ever

Tried to Over-reach Me,

and I have never once in all that time had to dispute a bill. In India, wherever Eurasians run the hotels, we have to do nothing else. Continually to have to dispute these things, always to be on the watch for chicanery, feeds the European up and makes him agree with Kipling that "East-is-East-and-West-is-West-and-never-again-if-I-can-damn-well-help-it-shall-these-twain-meet-so-far-as-I'm-concerned!"

* * *

I was talking this morning to a comedian in the revue company at present playing the Empire. He told me he was getting the best salary he had ever had. He was staying at the best hotel in Calcutta. And he was counting the days till the boat sailed for England. And, as I told him, he's never been up-country, and has only seen India at its very best.

* * *

I am afraid that one of the causes of the fact that India is, theatrically, the worst field for enterprise in the English-speaking world, is due to the attitude of the Indian Press. The fact that the papers have been very kind to our little show, and especially so to myself, will, I fear, lay me open to the charge of ingratitude, but I set out in these articles to tell the truth. Speaking generally, the Press of India is admirable, as *The Morning Post* and *The Times* are. It is dignified (oh! so dignified), well edited and well written, but hopelessly conservative and unenterprising to a degree. There are

No Theatrical Pages

of interesting gossip; no interviews with artists; no clever caricatures such as one finds in live journals like the Johannesburg *Sunday Times* or *The Cape Argus*. There is no musical and theatrical column dealing with local matters to correspond with that so ably supplied by "R.A.N." to *The Star*. The papers gladly accept countless columns of advertising, but give the smallest possible space to write-ups. The critiques are well written and their writers do not hesitate to be outspoken on occasion—but that is all.

* * *

There are plenty of journalists in the country quite capable of doing the work. Mr. Cecil Gray, once on the staff of *The Performer* in London, is on the Calcutta *Statesman*. Mr. Philip Greaves, a brilliant caricaturist, is almost unemployed as far as Press work is concerned, and is interested in an advertising business. Mr. H. C. Bealby, "subbing" for *The Statesman*, ran his own dramas (in conjunction with his wife) till recently in England. There is nothing at all corresponding to THE SOUTH AFRICAN PICTORIAL.

* * *

The managements of the papers of India obviously do not consider a theatrical page once weekly to be of sufficient importance to interest their readers, and depend entirely on London notes, an inefficient pair of scissors and a pot of highly inferior paste. In this, I think, with all respect, that they are wrong. I believe a page in their weekly supplements on the lines of the theatre pages in *The Sunday Times* and *The Cape Argus* would immensely

Liven Up Their Papers

and do much to defend them from any charge of stodginess. I hope I shall not be misread as meaning that theatrical criticism here is unsatisfactory. I am all for outspoken critical opinion. To my mind the other kind is worthless. But what is wanted is gossip about personalities, portraits of popular performers, interviews with artists, caricatures, and sketches, notes of what artists known here are doing elsewhere, "futures" outlined, and, above all, a page devoted once a week entirely to things theatrical.

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CAUGHT BY THE CAMERA AT NEWLANDS.

AN ANNUAL SOCIAL EVENT AT THE CAPE: SNAPSHOTS DURING THE CRICKET MATCH BETWEEN THE NAVY AND THE BAR.

The five pictures that are numbered show: 1. In the centre, Lady Bentinck, wife of Rear-Admiral Sir Rudolf Bentinck, commanding the South Africa Station. 2. Advocate Bowen, the blind barrister, and a friend. Mr. Bowen lost his sight in the War, and then "read" for the Bar with the aid of his wife. He now enjoys a lucrative practice, and is able to write, and even type, with facility. 3. Mr. E. W. Douglas, the Attorney-General of the Cape. 4. Mr. Justice van Zijl. 5. Mr. Justice Gardiner.

"S.A. Pictorial" photos.

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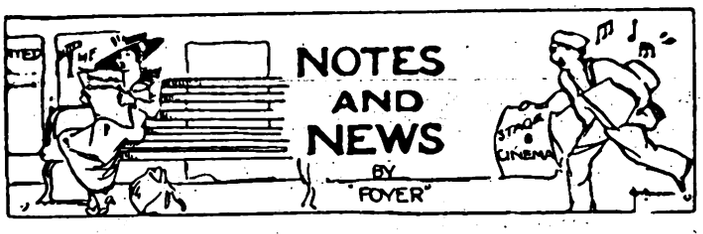

To Play Portia.

Miss Jane Wood (whose photograph is published on the front page of this issue), who is to play *Portia* when Mr. Maurice Moscovitch appears as *Shylock* at His Majesty's Theatre, Johannesburg, on March 17, started her professional career by understudying Ethel Levey at the London Hippodrome, and since that time has had much valuable experience. This will be realised when it is remarked that her parts have included *Gertrude Rhead* in "Milestones," *Joan Traske* in "On Trial," *Ruth* in "Potash and Perlmutter," *Queen Sonia* in "Three Weeks," *Anne* in "A Sinner in Paradise," *Domini* in "The Garden of Allah" (at Drury Lane in place of Madge Titheradge), *Cassandra* in "The Trojan Women" with Sybil Thorndike, *Ruth Dangdee* in "The Wheel," and *Lady Marjorie* in "The Laughing Lady."

A Dancer's Career.

Romance in some degree enters into the lives of most of us, but that which has been associated with the life of Max Sandrisi, who, with his partner, Rita Copelli, is to dance at the Johannesburg Empire next week, has been at least inspiring. Born in the centre of Parisian theatreland (Montmartre), educated at the College St. Louis and in technical schools, and intending to qualify as an engineer, Sandrisi ran away from school, and, entirely without any stage experience to support his application, obtained at the age of fifteen his first engagement at the Moulin Rouge as an eccentric dancer and mimic in "The Belle of New York." His new vocation, however, was brought to an abrupt termination by a paternal visit to the theatre. The school life which followed was monotony itself. The one and only thing which gave the boy any enjoyment or inspiration was the art of dancing, and a proud attainment was his first appearance at the Bal Tabarin—known to all visitors to Paris as the birthplace of *cabaret*. Twelve months of triumphant success there were followed by engagements at Deauville, Cobourg, Cannes, Monte Carlo, Nice, Mentone, and then London. Having been discharged from the French army, Sandrisi, when the War broke out, joined the British army, and served till the end of the war. Since then he has become one of the foremost *cabaret* dancers in England. He was trained in an Italian school of dancing. He has filled engagements in revue at the Scala Theatre, Brussels, where he danced with the famous French star, Gina Polaire. He has followed his art in all the principal homes of *cabaret* in London and the Provinces.

His Partner.

When Sandrisi needed a partner he determined to find one who had been trained in an Italian school, and fortunately met, while on a visit to France, Miss Rita Copelli, who was born in a Kent village and educated partly there and at a Brighton college. She had completed some years of training in the Italian academy of the world-famous master, Enrico Cecchetti, of the Russian *Ballet*, who trained such famous dancers as Pavlova, Lydia Lopokova, Karsavina, and other leading followers of the art, and whose tact and ability as a *ballet* master and trainer of dancers are known to all in the theatrical world. Miss Copelli first appeared at the Gaiety Theatre, London, and later in pantomime and vaudeville in London and the provinces, and also in Scotland and Ireland. In *cabaret* she has become one of the popular idols of the London and provincial dancing-halls. Photographs of Sandrisi and Copelli are published on page 11.

MOSCOVITCH'S GRATIANO: MR. CYRIL NASH. (There can be no doubt whatever that *Gratiano* would have worn a monocle had they been invented in his day.) Mr. Nash is descended from the Nash family, one of whom married Shakespeare's granddaughter, Elizabeth Hall.

Song-Title Spotting.

The newest game consists of discovering comic song-titles; but they must be new. It is truly amazing how frequently the ideal song-title crops up in ordinary conversation, and the quick-witted can make a dozen notes a day. A champion title-finder has probably been cut out of his aunt's will. She called upon him the other day in connection with a private affair, and when they were closeted together she began by saying, with an air of profound gravity, "There's a rumour that Eric is drinking." Instead of looking shocked, the nephew gave an exclamation of delight, and horrified the old lady by saying, "What a splendid title for a song for George Robey!" And, of course, it is (writes Basil Macdonald Hastings in *The Evening News*) "I never eat pork when I'm acting," said an actor in my presence the other day. Now, that is a rich title for a comic song, but whom does it fit exactly? Wilkie Baird or Leslie Henson or Harry Champion?

Some Good Examples.

A winner of a recent family competition got his title from a girl whom he had invited to go to a dance-club with him. "Wait till mother goes to Bognor," said the cautious lass, and if that does not suggest a lyric for George Grossmith, I have visited a hundred musical comedies in vain. Recent successes in competitions for which I have ventured to enter were, "Something happens every day that's never happened before," for Harry Welldon, and "I love to linger in the bathroom," for Jack Hulbert. "Bacchus never gets the best of Willie" was heard at a Christmas party, and might be assigned to Little Tich.

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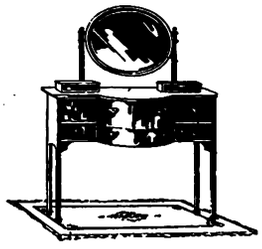

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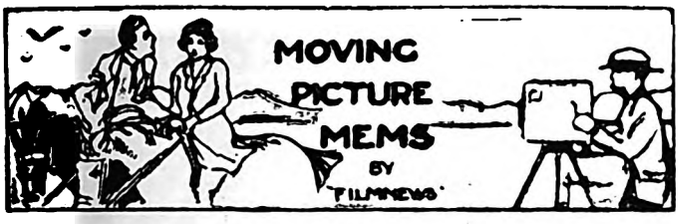

"Rupert of Hentzau."

"Rupert of Hentzau" (Sir Anthony Hope's sequel to "The Prisoner of Zenda") will be shown at the Johannesburg Bijou all next week. It is a Selznick production, with Bert Lytell in the two parts of *Rudolf Rassendyll* and the *King of Ruritania*, Elaine Hammerstein as *Queen Flavia*, Lew Cody as *Rupert of Hentzau*, Claire Windsor as the *Countess von Tarlenheim*, Hobart Bosworth as *Colonel Sapt*, Bryant Washburn as *Count van Tarlenheim*, Elmo Lincoln as *Simon* (the King's forester), Marjorie Daw as *Rosa Holf*, Adolphe Menjou as *Count Rischenheim*, Mitchell Lewis as *Bauer*, Gertrude Astor as *Paula*, Nigel de Brullier as *Herbert*, Josephine Crowell as *Mother Holf*, and Irving Cummings as *Lieut. von Bernenstein*.

House Peters "Starred."

House Peters, who used to act in South Africa for Mr. Leonard Rayne for (rumour says) £5 a week, is the only "featured" player in "Don't Marry for Money," a six-reel screen drama from the States which is to be shown at the Johannesburg Orpheum on Monday. The story tells of the adventures in the matrimonial market of a rich young New Yorker named *Peter Smith* (Mr. Peters). The leading "opposite" part is played by Rubye de Remer, as *Marion Whitney*, of whom it is written: "She wanted a millionaire. She got him. Still she was dissatisfied!"

Champion Woman-Hater.

On Thursday next week the Orpheum will change to "The Heart Raider," with Agnes Ayres and Mahlon Hamilton (of "Daddy Long-Legs" fame) in the principal parts. It is the story of a woman who fell in love with the world's champion woman-hater. The film contains a number of pleasant scenes taken at sea on a private yacht, and also scenes at Palm Beach, Florida.

AGNES AYRES AND MAHLON HAMILTON,
In "The Heart Raider," which is to be shown at the Johannesburg Orpheum on Thursday, Friday and Saturday next week.

Next Week at the Carlton.

A "star" practically new to this country—Miss Hope Hampton—will be seen at the Carlton Theatre, Johannesburg, during the first half of next week in a Warner drama entitled "The Gold Digger." In American slang, a "gold digger" is a young woman, generally good-looking, who painlessly extracts money and other valuables from the gentlemen of her acquaintance, usually without making them any adequate return. During the second half of the week the Carlton's "feature" will be "The Country Kid," with Wesley Barry in the part of a boy who has to father and mother two brothers and help along an exciting romance.

Crossing "The Pond."

John Barrymore has gone to England, and there is speculation whether his visit has any relation to film activities. The pilgrimage of cinema stars across the Atlantic to Europe is becoming emphasised. It was already known that Mary Pickford and Douglas Fairbanks were crossing soon and contemplate production in Paris. A little later Charles Chaplin will follow; he is to make a picture in Italy, a serious picture.

Lessons in Kisses.

China has produced a number of photoplays for Chinese, and now has produced a photoplay for the world. This production, "The Veil of Happiness," soon to be shown in London by Astoria Films, raised an interesting question of Oriental etiquette. Kissing is not a Chinese custom, but what is a photoplay, for Western audiences, without lovers' kisses? The scenario, written by M. Clemenceau, called, moreover, for that extreme form of osculation known as the "lingering kiss." Miss Sussie-Wattai, the heroine, who is China's most popular actress, had to be taught to kiss passionately. She had the advantage of instruction by a French producer, but the screen result is described, nevertheless, as amateurish.

Filming Mount Everest.

An arrangement has just been made by Explorers Films, Ltd., with Spectrum Films Ltd., whereby the colour-film process invented by Mr. Claude Friese-Green, will be used in photographing many of the beauty-spots, high above the habitations of man, which will be visited by the Mount Everest expedition of 1924. Few films have attracted more intelligent interest than the cinematograph record of the Mount Everest climb of 1922, and the film of this year's climb will be much beautified by the addition of colour. In 1922 the Everest party saw wonders of nature at great heights. At an elevation of nearly 27,000 ft. banks of rhododendrons and other flowers of exquisite colouring were seen; and at different points on the climb beautiful flowers and foliage, differing in every respect from the growth on the ordinary levels of the earth, were discovered. The glaciers and other splendours of the mountain will offer extraordinary opportunities for colour photography, for the rarified air produces wonderful colour effects.

Film-Making Hustle.

The Lord Mayor and Lady Mayoress, accompanied by the Sheiffs of the City of London, attended the inauguration of the British Film Weeks at the New Gallery Kinema, in Regent Street. Little more than an hour later a film of their arrival was shown to them—a demonstration of "ultra-rapid" methods of film production for which the Pathé firm were responsible.

Poets' Corner: The Spanish Dancer.

She moves, a wave upon the sea,
Her fingers are the running foam;
Her body is a shaken tree,
That holds a rifled honeycomb.

The merry wind runs laughing through
The shaken tree, the silken shawl;
Her feet are little doves that woo
Beneath the boughs, and flit, and fall.

Her tresses are a gusty spray
That tumbles on the marble sill
That is her brow. But, look and pray!
She is a shrine now she is still.

By Wilfrid Thorley.

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A Real Tenor.

Following my comment on the musical attractions offered by the "Real" Femina Quartette at the Empire—attractions that were real enough in a purely artistic sense—comes further comment on another Empire artist who has more than held his own in a real musical sense. This artist is Signor Bettino Cappelli, an Italian tenor with a voice of rare purity and true tenor quality. He displayed a polished style and a fund of deft vocal resource, and, in addition, knows what is possible and what is not in toying with the primary laws of rhythm. So many similar concert artists regard the niceties of rhythm as of no importance, and act and sing accordingly, with disastrous results in the accompaniment. In this respect I have on numerous occasions heard quite good singing that was completely discounted by this kind of ignorance, and the result was that I felt a very genuine admiration for the accompanying orchestra and the extraordinary adaptability of Mr. David Foote. It might surprise a great many patrons of the Empire if they knew how often the real leader of a musical act is found, not on the stage, but in the orchestral direction. The Empire Orchestra can do hair-raising feats in *tempo*, and the rhythmic trickery that its conductor is often compelled to indulge in has on many occasions appealed to me as remarkable. But all this was very necessary to keep in rhythmic line with the rhythmic transgressions of those on the stage. Signor Cappelli, however, caused the conductor no such bad moments, and for once in a while Mr. Foote could direct the accompaniments as he wanted to, the result being some very finished singing, of the kind that appealed not only for its vocal beauty, but also for its technical exactness. Not that the Italian singer is metronomically bound. He can take a liberty, but in a manner that had its support in knowledge as well as in artistry. Signor Cappelli is never driven to exaggerations of effect, nor to emphasise that which is foreign to the music being sung. In this respect, also, aspiring singers can sit at his feet with immense profit to themselves. Altogether he is an artist of superior attainment, and the fact that he confines himself to his own language is an indication that the Italian vocalist realises the disastrous results that can follow on faulty diction in a strange tongue. The Empire audience showed fine discrimination when they repeatedly recalled the singer.

MISS DORA DORFMAN,
Whose fine piano-playing in the Delius and Godard Concertos was a distinguishing feature of a recent Musical Society Concert in Johannesburg. Miss Dorfman has been a pupil of Mr. Horace Barton for the past nine years.

Opera in London.

The controversy in regard to a visit to London by an opera company from Vienna for a season during the period of the Empire Exhibition has raged furiously for some time past, and recently Dame Ethel Smyth had something to say regarding the work of the orchestras. She was evidently not satisfied with the amount and the nature of preparation, to which the Secretary of the London Musicians' Union replied. He writes: "The British musician has not lost the art of interpretation. Given a conductor with the right temperament and inspiration, there is no orchestra in the world so responsive as the British, but conductors are born, not made. For the past thirty years we have consistently opposed all attempts to import foreign orchestral musicians into British theatres, and we shall continue to do so, notwithstanding all the critics and composers who have been educated in Germany, and who are sighing for the return of continental musicians. *A propos* his alleged superiority, a well-known conductor and composer informed us that when one of his works was performed in Vienna some time ago, the Viennese were unable to give a satisfactory performance after three weeks of continuous rehearsals, whereas our players gave an exceptionally fine performance after two rehearsals." From which it will be noted that the question of a visit from a Viennese opera company has developed into a comparison between native and foreign musicians.

Sonata Recital.

There was much of musical interest in the Violin and Pianoforte Recital given last week by Madame Wedlake-Santanera and Mrs. Whitehouse in the Selborne Hall. The sonatas were the new work by Akimenko and the *Op.* 121 of Schumann in D-minor. The recital revealed in the former a work of unusual strength, of sharp contrast, of original melodic ideas, and of impressive musical significance. It was played also in a really distinctive fashion, the result of what seemed to be a good deal of intensive study and collaboration. This was evident by the unanimity of the whole presentation, and the frequent instances of fusion of thought in the finer details of interpretation. We learned, incidentally, that Schumann's greatest chamber works came some time before he penned the D-minor Sonata for piano and violin. The fresh, gripping inspiration of the earlier Schumann seemed lacking in the later work, and one felt instinctively that the composer was here making an effort at coherency and succeeding only partially. The opportunity that the performance afforded of comparison made the inclusion of this sonata on the programme particularly interesting, but if the players made themselves less impressive than they did in the modern work the reason lies largely in the nature of the composition itself. The solos were interesting and well done. Mrs. Whitehouse does not believe in italics, and she has an evident aversion from anything approaching exaggeration in interpretation. She prefers the straightforward manner, and she thus allows whatever she plays to convey its own musical message. Madame Wedlake-Santanera's big solo was the A-flat Chopin *Polonaise*. It has been said, and very truthfully, that the majority of pianists are always apt to sacrifice this *Polonaise* for the octaves, but while this artist gave to the octaves all the attention that was needed, she never forgot that well-defined rhythm is the life-blood of this work. As a consequence I admired the pulsating rhythmic life in her reading, and the fine sonority which came from the instrument. It was a rousing performance, even though she spared it the hammer-and-tongs treatment of a Hambourg

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Mr. George Relph and Company in "The Knave of Diamonds."

ABSOLUTE sincerity the keynote—that was how the first performance of "The Knave of Diamonds" struck me on Wednesday of last week, for every actor and actress in it gave of his or her best and by their fine acting undoubtedly impressed the audience.

Even those not in love with the Ethel M. Dell type of novel must admit that the story in "The Knave of Diamonds" is one that has its counterpart in our everyday life, and that—it may be right, it may be wrong—the lovable, impulsive, untrammelled-by-convention Knave is generally the man we love—or would, if we were allowed to —rather than the man who calls up all the good that is in us. This from the women's point of view.

And Mr. George Relph appealed to us even more than in "The Way of an Eagle"—perhaps because he was placed in a sphere of life we were more or less familiar with —the commonplace happenings that we understand. His was a wonderful performance—a study in uncontrolled passion and in control of the deepest nature, deadly because of its very quietude, as witness his command of himself when seeing the woman he loves slandered. Then came the whirlwind, and he was a human—a man who saw blood and feared nothing.

To us first enters the Jester, resplendent in diamond squares of black and white, high-peaked collar and the folly cap and bells in scarlet—a relieving note. The light from the shaded lamp falls on him in his alcove, where he has retired from the noise and gaiety of the fancy-dress *masque*. It falls on the woman, a shining figure muffled in furs, and as he tells her fortune an inner spirit must whisper of the way their lives are to be connected—that their paths will soon become one.

Mr. Vernon Sylvaine as the drunken *Sir Giles Carfax* gives a splendidly outstanding character. He is always in the picture and is convincing in the extreme—a sure test with our gallery-ites applauding him.

Miss Netta Westcott as *Lady Carfax* has a difficult *rôle* which she sustains with the greaest credit. It is a *rôle* which calls for all the faculties of any actress, for she is tender, is dominating, is threatened by her drunken husband in front of the man she loves, for whose personal safety she fears, and fights and fights again to do what in the eyes of the world would be considered right—wed the good man to save him. Not only is Miss Westcott a finished artist, but she has complete control of herself and her facial expressions show her soul in happiness or in torment.

And the "good man," Mr. George F. Weir, upon whose shoulders also fell the burden of the production, has that goodness about him that attracts and does not repel. He does not preach; he believes and is sincere in his belief. Mr. Weir makes the part one to remember.

Miss Mercia Swinburne and Mr. Leonard Upton as the young lovers go to make up a pleasing picture, and the *Dr. Capper* of Mr. J. Wood-Ingram is a finely-drawn character sketch. Miss Edith King as *Mrs. Errol*, Mr. Eugene Hatton as the excellent butler, the *Jasper* of Mr. Sam Turtis, and the Maid of Miss Mercia Gregori are all small parts which unite to make a perfect whole.

The setting of the play is excellent, and the right note is struck all through. The room in the Manor House, with its oak panelling, sombre sage curtains, and scarlet-covered settees, gives a view of the verandah outside, with the wide stretches of green country beyond, and the woods and the hedges beloved by the fox-hunting squire. In the Inn at Bramhurst are chintzes and sporting prints, old pewter, and a real Boniface of a landlord.

"The Knave of Diamonds" is sure to have a good run, for so many of us really love a bit of a scamp—if he is human.

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LEICESTER SQUARE, February 7.

Kindergarten—or World's Capital?

A few mornings after my last notes were posted our matutinal hearts were gladdened by the sight of posters announcing the end of the Railway strike. It was, however, a short-lived joy, for quickly on top of it came rumours of a Dock strike, and these, seemingly, are crystallising into an imbroglio as impasse-like as the Railway affair. In an earnest endeavour to add to the gloom, some of our venerable kill-joys are again in violent eruption, their targets this time being dancing clubs, *cabarets* and night resorts in general; likewise an attempt at the curtailment of licensing hours. Goodness knows that no sensible person desires to see flourishing those hole-and-corner, fly-by-night "clubs" of more than doubtful character; still less the glorification of the street-corner pub.; but there is urgent need of common-sense and moderation in all these complicated restrictive measures. As things stand at present, London, to its visitors, is likely to appear more in the light of a kindergarten with an extra burden of rules and regs., than the world's capital. The activities of these misguided moralists have extended to the bookstalls, where they pounced upon some of those flighty French weeklies (whose illustrations we were wont so preciously to preserve in Flanders against the time when fortune led us to billets and opportunities for trying our skill at mural decoration). so when we pine for visual corruption nowadays we must needs canter off to Calais or thereabouts. Everything promises to be prim and "nice" for the season, you see, and it behoves us all to suit our deportment and habiliments to this High-School-for-Young-Ladies-of-Gentle-Birth atmosphere.

Spring is Coming.

Sing hey! and a nonny for the touch of Spring in the air, the budding trees and peeping primroses (such as I saw at Kew o' Sunday), and let's get out of these miasmatic moods. Another compensating gleam of hope is afforded by the victory the restaurants, hotels and places where they dance, gained by their obtention of a permit for dancing till 2 a.m. from April until the Wembley Exhibition season is over.

The New Government.

The new Government is moving rapidly in divers directions; those working for a Brighter London—Tel. Add. "Legion"—are therefore counting on these present muddles being completely unravelled as soon as attention can be given to them. An act pregnant with promise—and symbolism—was the removal, before the new Premier actually moved to No. 10, of those hideous plank barriers dividing Downing Street from Whitehall. They had been an eyesore and a taunt ever since the Suffragettes and Irish patriots commenced to pay their unflattering attentions to Government H.Q.

All-British Film Weeks.

Monday saw the opening of the British Film Weeks throughout the Kingdom. Ninety per cent. of our cinemas have booked all-British programmes, and their success so far has been extremely gratifying both from the box-office and patriotic points of view. M.P.'s, mayors and other notabilities have paid "state visits" to most of the principal theatres; personal appearances have been made by many of our leading screen stars; and, most auspicious recognition of them all, the Prince of Wales, determined to put into practice his words of advice and encouragement at the British Film League's luncheon last autumn, betook himself, in company with the Duke of York, to the New Gallery Kinema on Tuesday evening. His verdict on the programme (an all-British one) was "a ripping good one." I think I have already mentioned that South Africa's contribution to these programmes is the admirable version of H. de Vere ("Blue Lagoon") Stacpole's thrilling romance, "The Reef of Stars."

Another "Scandalous Success."

When writing recently of "This King Business" I little thought that so spicy and debatable a book would be followed in a fortnight by one even more so! The newest *succès de scandale* is "Uncensored Recollections," by Anon, who apparently had a long and close acquaintance with King Edward, was a kinsman of the Duc d'Elchingen, enjoyed friendships with numerous Royal personages, and was an intimate at the court of Napoleon III. and the Empress Eugénie—probably as a member of the Diplomatic Service. In these pages there is a plenitude of piquant gossip, innuendo, kind and unkind—mostly the latter—and extreme indiscretion, which has raised the ire of many of our reviewers. The style is racy, most of the anecdotes are new—at least to the printed page—and there is a vein of humour throughout the volume; but there are also many lapses into doubtful taste, notably in references to and anecdotes of Queen Victoria, the Duke of Edinburgh, the late Lord Portarlington, Dumás, Renan, Lord Randolph Churchill (there are especially vindictive references to the latter's son), and the origins of the third Napoleon and his consort. If, like yours devotedly, you cannot "sport" 12s. 6d. for a copy, then by all means head your library list with it, if you would spend a few amusingly informative, though saucy, hours.

New Volumes of Short Stories.

Those who read Geoffrey Moss's "Sweet Pepper" will certainly obtain his new work "Defeat." It is a collection of six stories all dealing with life in present-day Germany—occupied and unoccupied. They are all excellent, though necessarily painful and sombre. The style is quietly detached, non-partisan, without bitterness or anger. The only fault is the unforgivably atrocious mis-spelling of quite elementary German and French words; this jars on one throughout the book. Another volume of short stories I have been reading is D. H. Lawrence's "England, My England." I think it was a mistake to publish these little efforts, more especially after the powerful impression made by "Kangaroo." None of them attains anything like the standard of the stories in Mr. Lawrence's "The Ladybird." An American friend lent me a copy of the New York edition of Sherwood Anderson's "Horses and Men"—more short stories! These are S.A. at his almost-best—brutally frank psychological studies of contemporary American small-towners, for the most part. An English edition is due this week.

Air-Cushions for the Bony.

I have at last been able to procure Aldous Huxley's "Antic Hay," which describes the somewhat James Joycean adventures in the London of to-day of an undergraduate who makes a modest fortune with his patent for air-cushions

(*Continued on page 25*).

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JOHANNESBURG, Tuesday afternoon.

VAN Ryn Deeps skipped 5s. during the week, from 66s. on Monday to 71s. this morning, but with in-between sales to fill London orders, went as high as 72s. 6d. Meantime, Government Areas have further receded to 133s. It would have been very nice business to have sold Areas at £7, and have bought Van Ryn Deeps at 65s., but only the very luckiest ones could have done that, and I must not write in this strain or I shall be accused of "jobbing backward." Van Ryn Deeps paid 5s. 6d. at Christmas, against 6s. by Government Areas, but the life of the mine is probably less than half as long. For some reason or other Van Ryn Deeps have never been really popular. The recent advance is attributed to better development in the Western section. Perhaps the market has some early news of the ore-reserve estimate.

Robinson Deep "B" have advanced another 3s. to 35s. 6d.—36s. this morning, and have definitely passed the "A's," which remain at about 34s. 6d. In spite of the shorter month, the profit is very little down at £40,500. Simmers were sold at 2s. 10d., their profit improving £450 to £10,850. They may be getting cheap for a quick turn.

Geduldes are a florin better at 67s. 6d., which is also the price of Brakpans, which have been in some demand. Anglo-Americans are 27s. 9d.—28s. on the confirmation of the dividend of 2s., and the allocation of £200,000 to reserve. The Corporation certainly possesses some very fine and promising assets. Langlaagtes are only 21s. 4½d., sales having taken place by holders rather nervous of the ore-reserve position.

Wolhuters have improved about a shilling to 3s. 10d.—4s. There are reports of additional ground being acquired, but I think it can only be some of the Goch territory; tributors must have pretty well cleaned out the Spes Bona: the only "hope" about it was the name. But even so, the accessible ore in the Goch is only 92,500 tons, according to Mr. Mines-Surveyor Sutherland's recently-issued statement, worth about 7½ dwt. This represents somewhat less than three months' crushing of the Wolhuter battery, and the "lift" of £43,000 in market valuation seems, therefore, quite disproportionate.

The short month, with its four week-ends (and some of the most modern mills do not crush on Sundays), has caused a reduction in tonnage at nearly all mines, with the inevitable reaction on working costs. Those of the "Corner House" mines, for example, are up 4d. a ton. Apparently the price of gold was taken rather too high in January, and on this occasion the assumed figure is down a florin at 95s. per ounce; but against this the moderated exchange on remittances from London has enabled the realisation figure to be taken at sixpence an ounce lower, namely, at 3s. 3d. per ounce. There is thus a drop of 1s. 6d. per ounce in the net premium, the current net price being 91s. 9d. per ounce.

The only mine of the Central Mining group of fifteen producers to maintain its position is the Village Deep, which notifies a profit of £17,000. With the Geldenhuis and Wolhuter, it shares the distinction of having reduced its costs during the month, and this improved position may account for the recent "nibbling" of the shares at 12s. 3d. —12s. 6d. This makes them look cheap as against Nourses at 14s., whose profit dropped back to £7,000.

Randfontein Estates are in better demand at 22s. 1½d.; City Deeps and Crowns are level priced at 61s. 3d., but buyers of the former, as against sales of the latter. Modder Easts are 10s. 9d., which represents 26s. 7½d. for the new shares. Why the premium? I would rather have "Bees" at half-a-crown less. A bid of 8s. was made for Central Wests in anticipation of an official quotation.

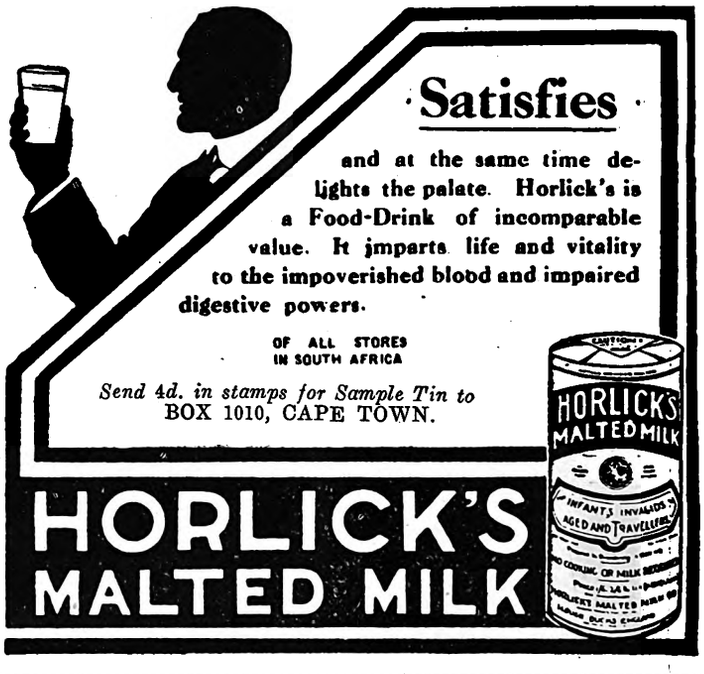
THE MISSING SOPRANO.

At Covent Garden recently Miss Florence Austral, the leading soprano, did not arrive in time to sing *Brynnhilde* in "Siegfried."

Miss Austral, who was due to arrive from Scotland, had not turned up when the opera began at 7.15, but as she did not have to appear until Act III. a start was made, and the first two acts went off very well.

But at 10 o'clock, in Miss Austral's absence, the announcement was made that Act I. of "The Valkyrie" would be played instead of *Brynnhilde's* act. Miss Austral, who had been travelling all day, came into the theatre just afterwards. The management must have had an anxious time, but they found the singers and the scenery for "The Valkyrie" and after a not unreasonably long interval it was given, Miss Miranda, Mr. Walter Hyde, and Mr. Radford singing, and Mr. Goossens conducting.

It lasted till twenty minutes to 12, so the audience had their fill of Wagner—if Wagnerians ever are satiated.



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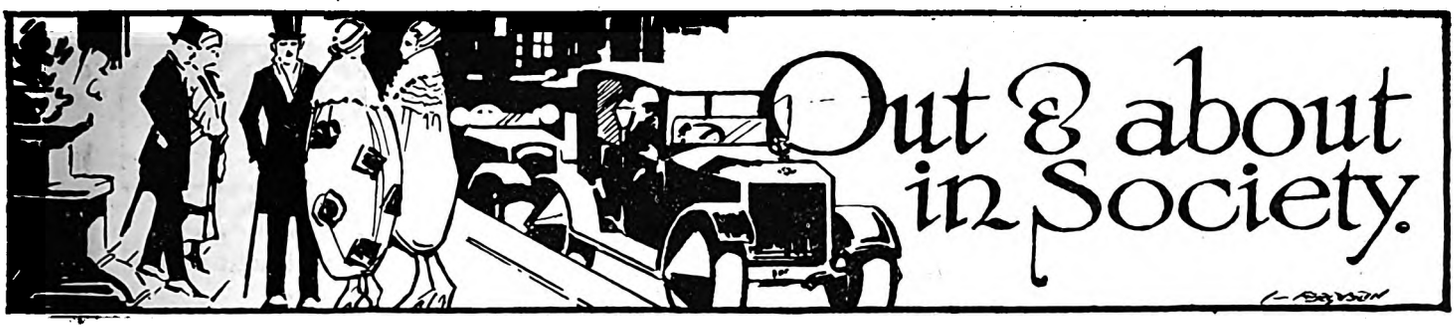

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addresser to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Hope Home Meeting.

A very busy week—but all the same rather a nice one, for all the functions I have attended have been exceedingly pleasant, the weather all it should be (even if we did have a few storms), and so many good folk around. It does make a difference! The Hope Home held their annual meeting in the drawing-room of the Carlton Hotel, where a very dainty and enjoyable tea was served by the management at flower-decked tables. Mr. Jas. Davidson presided in the absence of the Hon. Hugh Wyndham, and gave some very interesting details of the Home which showed what a splendid institution it is. The Bishop of Johannesburg was one of the speakers, and he is one of our clergy who can talk from experience, for he visits the poor daily and knows what a ray of sunshine can be brought into a child's life by a few days spent amid pleasant surroundings. The tragedy is always the going back. There were some beautiful gowns worn, and an afternoon-dress is always one that shows the character of the wearer even more than even-

MARIE-BLANCHE AND BLANCHE-MARIE, "THE LITTLE MICHUS."

Miss Anna Clive (left), who is playing *Marie-Blanche Michu*, and Miss Ivy Lewis (right), who is playing *Blanche-Marie Michu*, in the Johannesburg Amateurs' production of "The Little Michus," for the Theatrical Cot Fund, at the Palladium Theatre this Thursday, Friday and Saturday, March 6, 7 and 8.

ing *toilettes*. I liked Mrs. Paul Selby's white frock with its accordion-pleated skirt and cuffs to the longish sleeves. It was worn with a black hat having white laces and a posy of spring flowers inset in a velvet cockade. Mrs. H. A. Neame, who sat at the same table, was very *chic* in white with stud embroidery in cotton, a floral sash at one side, and a lovely tangerine-shaded hat simply swathed with the same shade. Mrs. Marsch and Mrs. H. A. Young came in black, and Mrs. Burt Andrews wore a fugi-silk in stripes of blue, rose and green, and a hat of straw lined with blue. Miss Albu was very charming in biscuit-shaded georgette with a brown hat having a paradise plume in it. Mrs. T. F. Allen came in *écru* silk with a black velvet hat with a feather at one side of the brim. Mrs. Berman, who is one of the prime movers in the Red Cross Ball to be held on April 26, had on a white costume with a blue hat featuring silver and blue folds of material. Miss Duffield, the new matron, was present; also Mr. Frank Raleigh (the hon. treasurer), Mrs. Ashburnham, Miss E. L. Cummins, Dr. Martin, Dr. Baumann, and many others.

A Leap Year Ball.

I attended the Leap Year Dance given in the Criterion Restaurant Rooms by the Typists' and Clerical Club. It was a great success. The rooms were hung with maroon and purple streamers, the colours of the club, and looked very gay indeed. There was a goodly number of girls and boys in fancy-dress, and my co-judges were Mrs. Eva Macdonald (of the Johannesburg Amateur Operatic and Dramatic Society, who are staging "The Little Michus" in aid of the Theatrical Cot Fund—a piece that promises to be a tremendous success and for which you should book at once; it is to be played on March 6, 7 and 8 at the Palladium) and Mr. Spencer. There is one thing I can never understand at fancy-dress balls—no, really two things. Dear men, why *will* you come dressed as women? It is, I suppose, the sincerest form of flattery, but—don't do it. Again, why imitate the native or the Indian? There are so many other good characters you can come as. Miss Southern, the chairlady of the Club, wore a very dainty *toilette* as the League of Nations—flowing Grecian robes which suited her very well. The Best-Dressed Lady was judged to be Miss B. Goldstein, in a lovely Turkish costume, and the Most Original was worn by Mrs. Marx, who came in type-

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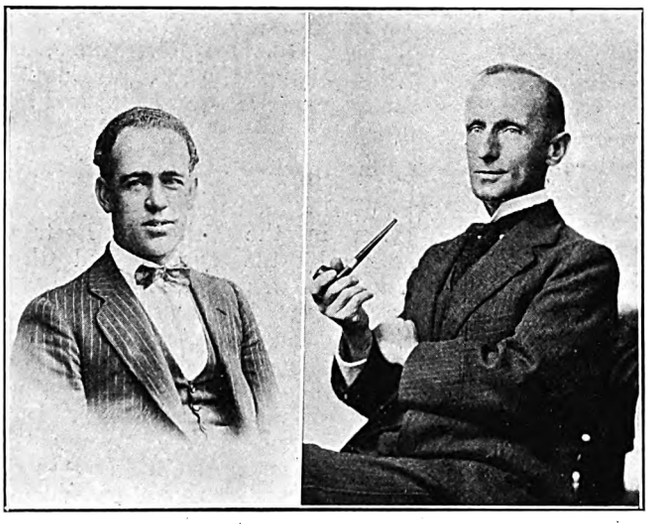
writer ribbons as "Our Club Colours," and had a coronet with the words on with a tiny battery inside, so that every now and again the letters flashed out. "Folly" (Mr. O. Philo) and a "Cowboy" (Mr. O'Donovan) were the men's awards. Of the committee I saw there Miss J. Kaye, Mrs. and Miss Munro, Mrs. Marx, Mr. B. Morel, Mr. Nichol and Mr. Baker. Mrs. Bankier, who wore a pretty pale grey gown, swathed over one shoulder with cobweb laces, presented the prizes. Mrs. Macdonald had on a smart gown of floral silks, and Miss Moir was a charming black-and-white *Pierrette*. Supper was served downstairs in the restaurant, and was a very cheery affair.

A Pietersburg Wedding.

I told you a week or two ago about Captain Chamberlain, who was engaged to Miss Vera Fotheringham. Well, they were married at Christ Church, Pietersburg, by Bishop Fuller, on Tuesday. Miss Fotheringham is the daughter of Mrs. Hugh Exton and the late Mr. A. S. Fotheringham, who was very well known in Johannesburg in the early days as a sportsman and an attorney. He was for some time in partnership with the late Mr. Clem Webb, whose son attended Captain Chamberlain as best-man. Captain Lindsay Llewellyn Chamberlain, M.C., is the elder son of Mr. and Mrs. H. G. Chamberlain, of Diep River, Cape. He is the grandson of the late Admiral Chamberlain, and on the



APPEARING IN "THE LITTLE MICHUS."

Mr. George J. Absalom (left), who is playing *General des Ifs*, and Mr. W. T. Winterbourne (right), who is playing *Pierre Michu*, in the Johannesburg Amateurs' production of "The Little Michus" at the Palladium Theatre this week.

maternal side the grandson of Captain Blake, R.N. It is a coincidence that both bride and bridegroom are descended from General Fotheringham, of Fife. A very popular young couple, the church and the reception were filled with their friends, who gave them a hearty send-off. The bride, who is a very elegant and distinguished-looking girl, wore a handsome gown of silver brocade with real Chantilly laces falling from the shoulder to below the hem of the skirt. The train of silver tissue was lined with pink georgette and had on it a lucky horseshoe of pink and silver flowers and orange-blossoms in one corner and a lovers'-knot in silver in the other. It was fastened to both shoulders and was "full court." The veil was caught round the *coiffure* with a

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coronet-shaped crown of orange-blossoms, and she carried a shower-bouquet of shell-pink carnations and ferns. One of the most popular and prettiest of the younger girls in Pretoria, Miss Pauline Marais, the only daughter of Mr. and Mrs. George Marais, acted as bridesmaid, and looked very charming in an early-Victorian gown of shell-pink georgette with silver and pink flowers and a poke-bonnet of pink with trimming of silver. Her bouquet was of rose carnations and ferns. Miss Ursula Craggs, a niece of the bride and a daughter of Mr. and Mrs. R. Craggs, of Pretoria, was the flower-girl, in organdy of shell-pink, white lace *pantalettes* peeping out from under the *bouffant* skirt of the early-Victorian gown. She wore a wreath of daisies on her hair and carried a basket of petals. The reception was held at the Agricultural Hall, Pietersburg, Mrs. Exton receiving her guests wearing a draped gown of black chiffon velvet and a black hat with a white ostrich plume. The honeymoon is being spent at Graaff-Reinet, and the young couple will sail later for Europe. Mrs. Chamberlain's going-away suit was a three-piece one of fawn gaberdine with Egyptian embroideries and a hat of *charmeuse* to tone.

Dresses in "The Knave of Diamonds."

Were you at the first night of "The Knave of Diamonds," and did you like it? I am sure you were intrigued by Miss Netta Westcott and her gorgeous gowns; they were really lovely! The part of *Lady Carfax* was taken

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in London by Miss Violet Vanbrugh. I wonder if you know that Miss Violet Vanbrugh and "our" Miss Irene Vanbrugh (for we shall never forget her in this country) can claim descent from a sister of Edward IV. Barnes is their real name, of course, and they can trace their descent through six families—Plantagenet, St. Leger, Manners, Courtenay, Andrew and Barnes. But, dear me, I was talking of that odd fellow "The Knave" and his lady love, was I not! How adorable *Lady Carfax* looked! How dignified and how very bored with life when her "Jester" told her fortune. Her gown was what the flapper would call a "perfect dream"—a shimmering dream of crystal beads, very simple, and very elegant, and slit at the side to show silver tissue. Over it she wore a wonderful coat of silver *broche* with deep cuffs and collar and a very wide hem of tail-less ermine. And the lining? Of rose silk. Did you notice hear ear-rings, the long ones that so few of us can wear with any distinction? They glittered and shone with a thousand points of light under the shaded lamp. Later she appeared in biscuit georgette—it was one of the smartest of her gowns I think—made in one piece, with elbow sleeves and the very latest idea in drapery on the skirt—three wide bands of biscuit taffetas, the top one beginning at the waist-line and continuing to the hips, where it was turned round with a slight fulness and brought back over the front of the frock to form the second band. And the third one formed a deep hem and went all the way round the back too. A string of pearls completed a *toilette* the costliness of which was in the very simplicity of its cut. In the inn her summer suit of jade-green silk was very attractive; just a Peter Pan collar edged with brown and two tiny pockets below the simply-banded waist; a brown Napoleon hat trimmed with ribbons, and a velvet coat with jade-green cuffs and collars. And I nearly forgot the cinnamon gown—a pleated skirt and corsage, the pleats held in place on it with tiny bands of brown velvet, and the waist being banded with a deep ruched belt of velvet slung cross-wise across and ended with bow ends. And a lovely cerise gown at the last—the skirt accordion-pleated and hanging in pointed ends to the floor, and the corsage embroidered in silks in cerise and the palest blue—a round neck and the cutest little puff sleeves and a band of shades to tone on her hair. Miss Mercia Swinburne as *Dot Waring* is also well gowned. I did not like her blue woollen suit with its white zig-zag lines so much (I think it is a "Fair Isle" garment), but perhaps that may be because it is new to our eyes here as yet. But the black georgette made in the Russian-blouse style, with bands of orange sprinkled with rose and green, was very charming. And as the Columbine at the fancy-dress ball, in pink full skirts, she looked very dainty. I have seen many plays and many actresses for many years, but I really think—and every woman who has seen the plays agrees with me—that the "Relph" plays are noted for the wonderful gowns worn—all of them the very latest in design and colour. On Friday evening there were such insistent calls for a speech that Mr. Relph had to come forward and thank the audience for their reception, and he said how gratifying it was to them all to know that "The Knave of Diamonds" was an even more popular play than "The Way of an Eagle."

MISS ALICE ORN,
Who is playing *Madame Michu* in the Amateur production of "The Little Michus" at the Palladium Theatre, Johannesburg.

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At the Carlton.

Then we all went over to the Carlton Hotel, where I have never seen the ball-room look so attractive. It was the Leap Year *souper dansant*, and large golden, rose, and blue balloons floating above the tables struck a joyous note of colour, and to me the ladies seemed to be even better dressed than usual their clothes were so gay and so attractive. Given a background of gleaming white walls and primrose curtains, the latest tunes from the band headed by Johnny Jacobs and Greaves, and a dainty supper, what more can one ask? Also a word of praise should be given to the flowers on the tables; they were double dahlias of the most wonderful shade, and were remarked on by every amateur gardener present. Captain and Mrs. Bedell Sivright were at a small table, Mrs. Sivright receiving congratulations on the birth of her baby son and wearing a *chic* gown of apricot silk *moire* made with a square décolletage and the new drooping side-fall on the skirt, and a posy of black velvet flowers at the waist. Mrs. Clogg also came in a very smart gown of primrose with georgette sleeves made

MRS. J. B. SUMNER,
Who is playing *Madame Julie* in the Amateur production of "The Little Michus" at the Palladium Theatre, Johannesburg.

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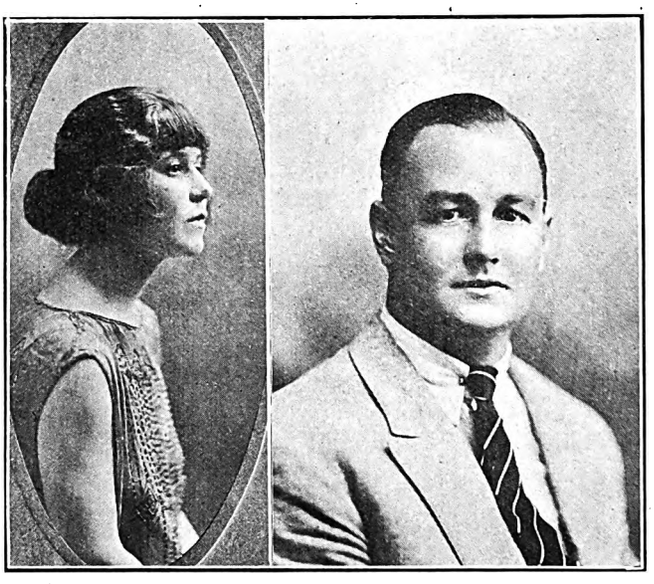
on elegant lines. Mrs. Coplans wore black laces over *charmeuse* with a sash-belt and strings of jet. Mr. Relph had with him the members of his company—Miss Westcott in a lovely pale-pink beaded gown and wonderful Spanish shawl, and Miss Swinburne in black with a collar of chinchilla. Mrs. Osborne Knight came in black embroidered in crystal beads, and Mrs. Hjort wore jade-green chiffon velvet. Mrs. George Weir wore lemon-shaded georgette beaded in roses—a very graceful gown—and Mrs. Wood-Ingram came in rose taffetas with gold laces. Mr. Vernon Sylvaine, Mr. Wood-Ingram, Mr. Weir, Mr. Leonard Upton (with some new and fearsome dancing steps), were also of the party, and with them were Mr. Nat Madison, Maurice Moscovitch's popular young son, whom everyone seemed very delighted to see back again in South Africa, and Miss Holdsworth, very dainty and charming in mauve taffetas made with tight corsage and *bouffant* skirt trimmed with narrow ribbons. The American Consul and Mrs. Macdonald were with Mr. and Mrs. Dall, Mrs. Dall in a lovely black gown; and among



A PIETERSBURG WEDDING.

Viss Vera Fotheringham, of Pietersburg, Northern Transvaal, and Captain L. L. Chamberlain, M.C., who were married at Pietersburg on Tuesday. They are leaving for Europe next week. Captain Chamberlain is connected with the Kendrew Irrigated Land Settlement Scheme in the Graaff-Reinet district.

others I saw Mr. W. R. Livingstone, Mr. Lance Dale Lace, Miss Betty Preece, Mr. Lynn Cowan, and, of course, "Red," looking so demure and pretty in white with tiny tabs of jade-green beads, made with straight lines, a narrow sash-belt and no sleeves; Bill Bailey and his wife in a *chic* pink gown with stud embroidery and silver tissue just peeping through, and many more pretty gowns. Mr. V. Faford, Mr. Benjamin, Mr. and Mrs. Phillips, Mr. Lightholm and Mr. Clogg were among the dancers, and there were so many others that I really must have forgotten half. At the Carlton at present are staying:—Mr. Littlejohn Philip, Lieut.-Col. J. Carruthers and Mr. K. Taueber (Cape Town); Mr. and Mrs. Sterne (Newcastle, England); Mr., Mrs. and Miss Sidebottom, Miss Bell and Mr. Sidebottom, junr. (Saffron Walden, England); Mrs. and Miss Forward (Bickley, Kent); Lord St. Leonard (Westminster); Major and Mrs. Grigg, Mr. and Mrs. Tweedale, Mr. H. Chaplin, Col. the Hon. M. Shannon Crawford, the Hon. Mrs. and Miss Chetwynd (London); Mr. A. H. Newbury (New York); Mr. and Mrs. Adams (East London); Dr. McFarlane (Maseru); Mr. W. H. Smith (Cape Town); Mr. Stafford Meyer, Mr. F. M. Curtine and Mr. T. McNicol (Durban).

A Chance Meeting.

At the *souper dansant*, by the way, Mr. Vernon Sylvaine, of the Relph company, and Dr. J. M. Coplans, of Johannesburg, were in the same party, and after looking at each other intently for some time discovered that they were old friends and had met twice before. The first time was in 1916 in the Ypres Salient, when Dr. Coplans was in charge of the field hospital to which Mr. Sylvaine was taken suffering from shell-shock. The second time was at the Craig Lockhart War Hospital in Edinburgh, in 1917, when they were both patients. Naturally they found a great deal to talk about.

The Horseshoe and The Mirror.

There was a crowded house at the Empire on Monday evening, and everyone was in the best of humours, and all the new "turns" went with a swing. Howard Rogers, as "Just Himself," continues to be a great favourite, and just before going down the Village Deep Mine he told me all about himself and the work he has been doing. He was very brave about it as he entered the skip—but I think he felt somebody ought to know! He was in the army, of course, and then did a great deal of concert work with Leslie Henson, and charity shows for Sir Oswald Stoll at Aldershot. He has travelled all over and played on nearly every hall. During the winter months he flitted to the Riviera and made Nice his headquarters, and so well-known was he there that he once received an urgent note to go at once to the South of France for one night's engagement, and there he played to an audience of four at the house of a millionaire, who, needless to say, treated him in the approved millionaire fashion. Mr. Rogers has put up something of a record, for he did four years of solid work in London for Sir Oswald

THREE OF THE BRIDESMAIDS IN "THE LITTLE MICHUS."

Left to right: Miss Nan Taylor, Miss R. Davis, and Miss Lynda Irving, three of the Bridesmaids in the Amateur production of "The Little Michus" at the Palladium Theatre, Johannesburg, this Thursday, Friday and Saturday.

Stoll—and one must remember all the time that his is "a one-man show." A native of Ipswich, he owns to being superstitious. "Your audiences here are lovely," he says. "I knew I'd please them. Why? Because I found a horseshoe the first evening when I was going down to open

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at the Empire. Against that, of course, I broke a mirror last week, so I'll have to consult an authority to see which to believe in."

An Afternoon's Dancing.

On March 26, at 3.30, there will be a *matinée dansant* and *musicale* at the Carlton Hotel, which promises to be a great success. Two rooms are to be used, and there will be a splendid programme to listen to while you sip your tea—songs by Mrs. Japhet, violin solos by Mrs. Whitehouse, and dancing displays by the pupils of Pearl Adler. At 5 o'clock there will be dancing for all who care to join in, the Carlton Hotel management having kindly lent their band. On the committee are Lady Oppenheimer, Lady Wallers, Mrs. Sydney Smith, Mrs. J. Taylor, Mrs. Japhet, Mrs. Jooste, Mrs. Harvey, Mrs. Suskind, Mrs. Henry Adler, Mrs. Grant Smith, Mrs. Lawn, Mrs. Peter Anderson and Mrs. Nelson, and I hear Lady Andersson is doing all she can to help, for the function will be in aid of the British Empire Exhibition Fund. And the price of tickets will be only five shillings.

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"MOST MARRIED ACTOR."

After four previous matrimonial adventures, Mr. de Wolf Hopper, the well-known comedian and vocalist, has now been divorced on statutory grounds by his fifth wife, Miss Ella Furry, the actress.

Their marriage, according to a New York message, took place in May, 1913.

Mr. Hopper's previous marriages were with Miss Ella Gardiner, Miss Ida Mosher, Miss Edna Wallace (actress), and Miss Nella Reardon Bergen (*prima donna*).

He married Miss Bergen in 1899, and only a month elapsed between divorce proceedings in 1913 and his marriage to Miss Furry.

In 1899 Mr. Hopper made his first appearance on the London stage, playing in *El Capitan* at the Lyric, and later the same year he was at the Comedy in "The Mystical Miss" ("The Charlatan").

On returning to the United States he took the title-*rôle* in many well-known plays, including "The Pied Piper," and some of the Gilbert and Sullivan operas. He is well known in the Green Room and Eccentric Clubs, London.

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By "ONLOOKER."

WITHOUT doubt the votaries of racing delight to witness a good horse in action, and although the St. Leger was voted a foregone conclusion for Red Ronald the increased attendance at Benoni on Saturday could be set down to the desire of many to see the Derby-winner fulfil his engagement for the red riband. Red Ronald had no special preparation for

The Long-Distance Classic.

He had had of late practically no fast work; merely long half-pace gallops. He is, however, a colt brimfulof vitality, and, never sick or sorry, keeps himself fit. On Saturday he stripped looking perhaps a little bigger than at Christmas-time, but hard and muscular. The Leger was no more than an exercise gallop for him. Going out from the start, he was always clear of his two opponents, and when Durazzo made his effort and closed up in the run home Simpson had merely to slacken his mount's head for Mr. Forbes's colt to draw away again.

* * *

Red Ronald is just as much out by himself among his three-year-old contemporaries as were his immediate predecessors—Colesberg, Dignitary and Antonio—in taking all three classic events. A big-money handicap must now be Red Ronald's mission.

* * *

The latest triple-crown winner is the only produce of his dam, Redbreast. Redbreast was by William Rufus, and the deeds of that sire's son, Pamphlet, caused South Africans to be partial to the blood. There must be a few William Rufus mares in the country, and the cross that has produced Red Ronald should be followed up.

* * *

It was quite a Forbes day at Benoni. The other inmates of Whittington Lorge did not come through with flying colours, like Red Ronald; still, they made their presence felt. Imported Golden Tip was

Very Much Expected

in the seven-furlongs race, but quite failed to concede the required 8 lbs. to Cardinal's Court. Brown Bess did better, dead-heating for first place in the top-class sprint; and then Crumpet was close up third to Light Car at six furlongs.

* * *

Light Car was regarded as one of the good things of the day, but she just pulled through, and the runner-up, Rugby, and Crumpet were going better than she was as they flashed past the post. Light Car had only 7 st. 5 lb. to put up, and is evidently not as good as was supposed.

* * *

King's Daisy was the favourite for the race which resulted in the dead heat between Brown Bess and Priory Girl and in which a division was agreed upon. Mr. Highman's mare gave a poor showing. It was Brown Bess that made the dead heat, and a stride past the post she was in front. It was a fine performance on the part of the Brown Ronald filly, who, but a couple of months back, was qualified to run as a pony. It was in the dead-heat event that Wonder was engaged, but

The Much-Discussed

English-bred colt was not presented to run. It would appear that Wonder, now in the country upwards of a year, has not thriven well. Anyway, at present he is very big in condition, and it will probably be some time before he makes a first appearance on a South African course. The fact that Wonder once tackled Papyrus and Town Guard in a race (in which he finished out of a place) may perhaps be made too much of. The races he did win before his ambitious effort were small affairs.

* * *

A somewhat elusive customer from Mr. Gard's stable, Prince Orb, took part, and was well supported, in Cardinal Court's race. He is a bad-legged one, and must be a difficult horse to get ready. The horse looked fit enough on Saturday, and proved third best, but Cardinal's Court accounted for him and Golden Tip in very ready style. The last-named quite failed over the last of the seven furlongs.

* * *

Battle Cry has won a race at last. At the opening of the market for the longest-distance handicap on Saturday the handsome upstanding grey filly was backed at a short price. Before flag-fall she dropped to forlorn odds. This,

AN INDIAN POETESS AND REFORMER.
The arrival at Park Station, Johannesburg, of Mrs. Sarojini Naidu, who is known among Indians as "the Mother of the Indian Nation."
"S.A. Pictorial" photo.

however, did not prevent Battle Cry from winning. She was, indeed, pulling over the opposition all the way, and finished up full of running.

* * *

Several of the more heavily weighted were out of the way of Antique in the two-year-old race. Mr. Browse did not have a runner; his youngsters are all growing and in consequence are on the easy list. Antique

Was Not Prominent

until within a couple of furlongs from home, but, when asked to go out, very speedily asserted himself, Rebecca, who was a winner at Germiston last month, being a poor second. Blue Dye came late on the scene to secure third place. Antique, a Polystome, is evidently a good colt.

* * *

As was looked for, Wild Cat won the Western Province Derby at Kenilworth on Saturday. The opposition was confined to three other Cape Town-trained nags. The odds laid on Mr. Seale's representative were never in doubt. Musketeer Dan acted as runner-up. Following up his success on the previous Saturday, Nigger Minstrel captured the chief handicap, and as before Prince Boz was second and Confederate (again favourite) third. Nigger Minstrel is evidently a better horse at sea-level than here

IMPERIAL HOTEL, 1st Avenue, Durban; most convenient to Racecourse, Golf Course, etc. T. C. Shearer, Proprietor (late East Rand).

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Wild Cat was purchased by Sir Abe Bailey prior to his running in the "Derby" for 800 gns. The race won would provide half of the purchase price, so the Catrail gelding must be considered a cheap buy.

* * *

On Cape Town courses up to quite recently horses from one stable were coupled on bookmakers' boards. As a consequence, when there were two or more runners in a race from one establishment, the odds against "the stable" were very cramped. The odds were, indeed, so cramped that the petition of backers to revert to the old system of every runner having its price was acceded to. It is not the fashion at Cape Town for an owner to make a declaration in favour of one of two runners; backers must differentiate for themselves. More often than not, what may be termed

The Most Important Stable

at the Cape has two runners for a race, and during the last few months the puzzle of which is the right one has not been unravelled until the race is over. Following the shortest-priced one from the stable has proved disastrous to Cape Town backers, seeing that the longer-priced stable mate has almost invariably proved the better. Now there is a call to bring into force again the system of coupling the horses of one trainer. But surely some good reason should be shown by an owner running two in a race for not making a declaration, especially when a practice is made of being doubly represented in a race?

* * *

The annual meetings of the Johannesburg Turf Club and the Johannesburg Pony and Galloway Club were held last week. No discussions arose out of the addresses from the chair. The clubs racing at Turffontein have not felt the pressure of bad times to the same extent as sister institutions, so the stake distributions have not had to be curtailed to any appreciable extent. Both clubs are in

A Very Sound Financial Position.

The chairman of the Pony and Galloway Club mentioned that a new agreement had been entered into with the Turf Club for the use of the course, but the terms of the agreement were not disclosed. Mr. Nathan pointed out that the Pony Club contributed to the State during the year a prodigious sum: close on £10,000. Without doubt the Government under the present high taxation is the predominant partner in racing concerns.

* * *

Epinard has been struck out of the Lincolnshire Handicap. The French wonder was backed to win the race in many quarters; yet it must be said it was only foolish people who supported him. Had the owner elected to win, Epinard, despite his welter impost, would probably have made a brave show. But

It Was Long Odds

against the colt seeing the post. There are so many races for Epinard to go for in which he can meet the opposition on much more advantageous terms than at Lincoln, that astute racing men put it out of their minds that Epinard would essay to win the first big handicap of the English season with 10 st. on his back. There will be very much easier tasks for him to tackle later on.

* * *

It is another French horse, Sir Gallahad III., that is now favourite for the Lincoln. The race comes up for decision on February 26. The first of the important English handicaps has always been considered dangerous to meddle with, for the sufficient reason that the form of the horses coming out of winter quarters is unknown.

* * *

The racing on the Rand this Saturday is at Auckland Park. Selections:—

12.40.—Juvenile Handicap, 6 furlongs.
Jasmine 1, Poplin 2, Blue Dye 3.
1.20.—Auckland Park Handicap, "C," 9 furlongs.
Caronroe 1, Erin go Bragh 2, Polyphonest 3.
2.—Brixton Handicap, "D," 6 furlongs.
Thoughtless Beauty 1, Lady Marco 2, Romp 3.
2.40.—Auckland Park Handicap, "A," 1¼ miles.
Happy Omen 1, Pullen's selected 2, Norwood 3.
3.20.—Brixton Handicap, "A," 6 furlongs.
Queenminster 1, Randall's selected 2, Delphinium 3.
4.5.—Auckland Park Handicap, 1 mile.
Senator II. 1, Lady Meddler 2, Scarlet Cap 3.
4.45.—Brixton Handicap, "C," 5 furlongs.
Star and Garter 1, Auditory 2, Incomparable 3.
5.30.—Brixton Handicap, "B," 5 furlongs.
Nightshade 1, Essay 2, Light Car 3.

WANTED: BACK NUMBERS.

Australian Will "Pay Handsomely" For an Issue of October, 1920.

In connection with an appeal for copies of back numbers of The South African Pictorial for the New York Public Library, we have to acknowledge with thanks the receipt from various readers of copies of the following issues:—

No. 55, August 19, 1916; No. 88, April 7, 1917; No. 89, April 14, 1917; No. 138, March 23, 1918; No. 202, June 14, 1919; No. 219, October 11, 1919; No. 266, September 4, 1920.

These have been posted to the New York Public Library, which is anxious to possess a complete file of the paper, and is short of the first ten volumes: No. 1, August 7, 1915; to No. 260, July 24, 1920.

The New York Library also requires a copy of No. 435, December 1, 1923. (This is the issue that contained the photographs of the prize-winners in our Beauty Competition. There was a great demand for it and it is now out of print.)

A. H. McKell, care of W. J. McKell, 90, Dowling Street, Redfern, Sydney, N.S.W., writes:—

If procurable, will you please send me, or advise me where I can obtain, a copy of "The South African Pictorial" of October 30, 1920. I want one copy and will pay handsomely for it.

Any reader who possesses a copy of the issue wanted, and who is willing to dispose of it, should communicate direct with the writer of the letter at the address given.

JAPANESE ACTOR GAMBLES HEAVILY.

A Riviera correspondent writes that the gambling season is now in full swing, and that although at Cannes there is not quite so much high play as last year, both at Nice and Monte Carlo the banks are running very high indeed.

One of the keenest gamblers at the "Big" table was the Japanese film star, Sessue Hayakawa, who was in the South of France for a week or so to complete a new film.

He seldom started his banks at less than 40 mille, which with even the present rate of exchange is pretty high play.

AUCKLAND PARK RACES.

SATURDAY, MARCH 8,

8 RACES 8

First Race at 12.40 p.m. Last Race at 5.30 p.m.

TOTALISATOR DOUBLE.

Splendid transport service right to Course gates.

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'Phone 1614, Johannesburg.

W. HUTCHISON,
Secretary.

NEW YORK STUDIOS SPECIALISE IN PASSPORT PHOTOS. OPPOSITE G.P.O.

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MAIL-WEEK IN LONDON.

(*Continued from page 10.*)

for the bony (worn in the nether garments and inflatable at will). The author over-indulges in repetitions of analogies and aphorisms, but manages some striking irony and satire of almost every affectation or craze of the moment—also some very funny scenes and situations. I enjoyed the suggestion of "Dunlop knees" for housemaids; also the anecdote of the headmaster whose idiosyncrasies included the regular singeing of his pupil's hair, with the consequence that "for weeks afterwards every boy trailed behind him a faint and nauseating whiff of burning as though he were fresh from hell." It's not another "Limbo" or "Chrome Yellow," but the next-best-thing. You ought not to miss it

A Literary Amalgamation.

That cleverly mordant monthly *Life and Letters* now incorporates Holbrook Jackson's charming little magazine *To-day*, which necessitates raising the price to 1s., starting this month. As yet I am undecided as to whether it is worth it or no.

The Opera.

Next week sees the end of the opera season at Covent Garden. So far nothing is settled as to whether the Viennese or the B.N.O. company are to bid for our patronage during the summer season. There is unfortunately no denying the fact that the B.N.O.C. have done nothing this season to enhance what had been a rapidly-growing reputation. Performances have been rough, unfinished, and even bad. Audiences have not been backward at finding out the weak points; consequently they have thought twice before paying the high prices now demanded. Even a hasty calling in of Doctors "Faust," "Carmen," "Cav. and Pag.," etc. (the "East Lynnes" of the operatic stage) has been of no avail. One of the thinnest "houses" of the season was that for last week's performance of "Faust." For "Tosca" on Thursday, however, there was quite a crowd.

J. L. Sacks Again.

That irrepressible *entrepreneur*, J. L. Sacks—known to many of you in South Africa—has broken out again; this time with a pretty production of Franz Léhar's new operetta "The Three Graces," at the Empire. It has music on a higher plane than "The Merry Widow," though lacking the profusion of haunting tunes that piece possessed. Winifred Barnes and Thorpe Bates bring a distinguished finish, not usually associated with musical comedy, to the principal parts, whilst Morris Harvey, Johnny Dooley (a clever young New Yorker) and Vera Freeman keeps things lively in the comedy and dancing lines. Out of the avalanche of new plays presented during the past fortnight, this is the only one I have seen so far.

Congreve (Unexpurgated ?)

To-night I hope to be present at the *première* of Nigel Playfair's revival of Congreve's "The Way of the World." *On dit* that it will be played without expurgations; if it should be so, there ought to be a lucrative bit of business awaiting one of those professors who guarantee to cure blushing in three lessons.

The Dust from His Feet.

Birmingham has treated Barry Jackson's Repertory Theatre in the same way as Manchester did Miss Horniman's; but Mr. Jackson is not altogether daunted and has decided to try his luck with London.

A Change at the Lane.

The change of *régime* at Drury Lane consequent upon the resignation of Arthur Collins is a much discussed topic in theatreland at present, but nobody doubts the ability of Basil Dean to take over the reins and find the right attractions for that house. The man who can produce such diverse plays as "Loyalties," "A Bill of Divorcement," "The Blue Lagoon," "Will Shakespeare" and "Hassan" has amply proved his versatility and sound taste.

PAUL PRY.

EMPIRE PALACE.

FOUR NEW ACTS AND FOUR ESTABLISHED FAVOURITES PROVIDE A FINE BILL.

THIS week's show at the Empire is up to the high standard set by previous bills, and, with all the old favourites and four new "turns," Empire patrons have nothing to grumble at.

Naturally Bailey and Cowan, with the popular "Red," come first in public favour, and occupy the stage night after night with enormous success. The "pep" of Cowan, combined with the cheerful playing of Bill Bailey and the wonderful gowns of Miss Davis, all go to make up a first-rate act with a pretty setting.

Anita Hayes, billed as a dainty comédienne and dancer, sings some good songs and as a first "turn" got more than the usual applause.

Ernest Pitcher, "The Big Mug," has a fund of good stories and plays the concertina well.

Jock McKay, "Born 1880," is a good comedian, and one is bound to forgive him some (if not all) of his very *risqué* allusions, for he worked hard and was recalled time after time. He is different from any Scotch comedians we have seen up to now, and is sure to make a hit.

Mark Leslie, with songs and dances, ended the programme, and was accompanied in his last number by Cowan and Bailey, who again received an enthusiastic welcome.

Of last week's acts, Howard Rogers in a new scena, "The Retirement of P.C. Hoppit," gives a number that is well written and admirably played. The appearance of their old friend "The Vicar" was waited for and eagerly applauded by the audience.

The Femina Quartette were one of the most popular turns, and shared this honour with Evison and Hestor in their sketch of "The Bath-chair."

The African Mirror (showing the presentation of medals by Colonel Kirkpatrick to the Police, the Clairwood Olympic Gymkhana, the riotous winds at the Cape, a picture of the new Administrator of the Transvaal, yachting at Durban, and the Governor-General at the Rosebank Show) and a *Pathé's Gazette* completed a great bill.

ELAINE.

THE SECRET OF A TUNE'S SUCCESS.

A wise man who has seen the coming and going of many musical comedies says: "We talk of originality, but I would like to wager that 75 per cent. of the successes in the majority of musical pieces are based on tunes that are reminiscent. That is why people, particularly London people, always say they like a musical play better the second time they hear it. That, too, is one of the explanations of the continued and unstoppable success of Gilbert and Sullivan. The enthusiasts know every note."

APPLAUDING THEMSELVES.

A company of actors lately visited a town, playing at the cinema a melodrama twice nightly. *The audience was used to the pictures.*

They went in half-way through the first performance, expecting a continuous show, and at the conclusion expected to retain their seats so as to see the first half of the play in the second performance.

Also, they had lost the habit of applauding, and the players themselves, behind the curtain, had to begin the clapping.

THIS WEEK'S SIMILE.

It was about as thrilling as a lesson in swimming would be to a middle-aged goldfish.—*H. C. Witwer.*

THOUSANDS OF PASSPORT PHOTOS ARE TAKEN BY NEW YORK STUDIOS. OPPOSITE G.P.O.

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WEEK COMMENCING MONDAY, MARCH 10:

MAX SANDRISI AND RITA COPELLI,
The Famous Cabaret Dancers from the Bal Tabarin, Paris.

FRED EVISON AND JOAN HESTOR,
And a Bath Chair.

MOLLY STOLL AND DOUGLAS STEWARD,
In Laughter, Song and Dance.

HOWARD ROGERS,
Just Himself.

Nightly at 8.15.

EMPIRE PALACE

African Theatres, Ltd.

Matinees on Wednesday and Saturday.

BAILEY AND COWAN,
with
ESTELLE DAVIS,
Present
The Second Edition of "The Little Production."

JOCK McKAY,
"Born 1880."

ERNEST PITCHER,
"The Big Mug."

ANITA HAYES,
Dainty Comedienne and Dancer.

Booking at the Carlton Hotel, Commissioner Street Entrance daily from 8.30 a.m. to 6 p.m.——Phone 5426

WEEK COMMENCING MONDAY, MARCH 10:
(Farewell Week.)

GEORGE RELPH
IN
"THE KNAVE OF DIAMONDS."
By ETHEL M. DELL.
Complete Production from the Globe Theatre, London.

.. HIS .. MAJESTY'S

African Theatres, Ltd.

Matinees on Wednesday & Saturday at 2.30.

GEORGE RELPH
IN
"THE KNAVE OF DIAMONDS."
By ETHEL M. DELL.
Complete Production from the Globe Theatre, London.

PLANS AT THE CARLTON HOTEL (Commissioner Street Entrance) Phone 5426

WEEK COMMENCING MONDAY, MARCH 10:

BRULL AND HEMSLEY,
In Comedy Character Impressions.

Monday, Tuesday and Wednesday,
March 10, 11 and 12:
"DON'T MARRY FOR MONEY,"
6-Part Apollo Drama, featuring
HOUSE PETERS.

ORPHEUM THEATRE

African Theatres, Ltd.

Matinees: Wednesday and Saturday.

MILLS AND INNES,
"A Ton of Comedy."

Thursday, Friday and Saturday,
March 13, 14 and 15:
"THE HEART RAIDER,"
6-Part Paramount Drama, featuring
AGNES AYRES.

"The Place Where Everyone Goes."

WEEK COMMENCING MONDAY, MARCH 10:

"RUPERT OF HENTZAU."
A Myron Selznick Production of the Novel by
SIR ANTHONY HOPE
(A Sequel to "The Prisoner of Zenda.") featuring
BERT LYTELL, ELAINE HAMERSTEIN, LEW CODY,
And an All-Star Cast.

.. NEW .. BIJOU

African Theatres, Ltd.

"RUPERT OF HENTZAU."
A Myron Selznick Production of the Novel by
SIR ANTHONY HOPE
(A Sequel to "The Prisoner of Zenda.") featuring
BERT LYTELL, ELAINE HAMERSTEIN, LEW CODY,
And an All-Star Cast.

Matinees: Wednesday and Saturday

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FREE FROM ALL TRUSTS AND COMBINES

Next Week's Calls.

WEEK COMMENCING MONDAY, MARCH 10.

Tivoli, Cape Town.—Till March 11: Turner and Berkeley. Continuing: Colleano, Anna and Louis, Fran-Klint, Carlton and Rosslyn, Bert Weston, Winnie Travail. Opening March 12: J. W. Rickaby.

Empire, Johannesburg.—Sandrisi and Copelli, Bailey and Cowan, Stoll and Steward, Anita Hayes, Ernest Pitcher, Jock Mackay, Evison and Hestor, Howard Rogers.

His Majesty's Johannesburg.—George Relph and Company in "The Knave of Diamonds."

Orpheum, Johannesburg.—Brull and Hemsley, Mills and Innes.

Grand, Pretoria.—Stanelli and Douglas, Bettino Cappelli.

Criterion, Benoni.—Vardel Trio, Louis Holt.

Criterion, Durban.—The McLean Twins, The Great Gerard The Femina Quartette.

Theatre Royal, Durban.—"Jack and the Beanstalk."

Vaudette, Bloemfontein.—March 10, 11 and 12: Hilda Nelson Trio.

Vaudette, Kimberley.—March 13, 14 and 15: Hilda Nelson Trio.

Palace, Bulawayo.—March 8, 9 and 10: Herschel Henlere.

NEW YORK STUDIOS FOR EVERY CLASS OF PHOTOGRAPH. C/O RISSIK & PRESIDENT STREETS.

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"CAV. AND PAG."

Punch has just discovered the great "Cav. and Pag." joke (in the abbreviated advertisement of a grand opera company), and on January 30, 1924, published some very neat verses about it.

But *Punch* in this instance is a long way behind the times, for the following original lyric was published in THE PICTORIAL on December 18, 1920:—

If companies go round the earth
Presenting *Cav.* and *Pag.*,
This sort of thing will soon give birth
To some new form of "gag";
And anti-Shakespeare-ites will yell
In brilliant epigram:
"If Bacon didn't write *Othell.*,
He *must* have written *Ham.*!"

£1,500 FOR GEORGE GRAVES.

The Rhodesian Railway have paid to Mr. George Graves, the comedian, £1,500 as compensation for an injury to his finger which he sustained at Victoria Falls in 1922.

The original claim was for £4,000.

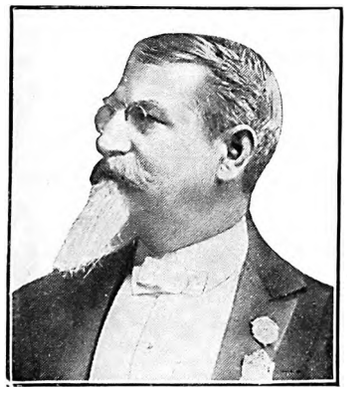
The accident occurred while Mr. Graves was making his theatrical tour of South Africa two years ago. He was thrown off a tramway-car-train, and a wheel of one of the coaches passed over his hand, severing the top of one finger.

THE PRINCE'S SKIPPER.

Since it is settled that the Prince of Wales when he sails for South Africa on May 2 will go by the Union-Castle liner *Arundel Castle*, it is also fairly certain that Captain John Hague will be the "skipper."

Were it not for the acts of magnificent seamanship that stand to Captain Hague's credit, many might regard him as a student rather than a sailor. He is indeed a deeply read man, and not a bit like the breezy sailorman of tradition. To those who know him he can be a delightful companion.

HE WAS BALD



His Hair Grew

The merchant, Mr. John Hart Brittain, who was almost completely bald for several years, learned the secret of a wonderfully efficacious hair-growing compound. In a very short time the large spot, hitherto bald, was completely covered with luxuriant growth, which Mr. Brittain has retained (as shown in the photo above). Think of it—he was bald for years.

The mixture, called Kotalko, is prepared according to the formula of the Cherokees, and contains potent ingredients from Three Kingdoms of Nature. Kotalko has proved itself a quick and reliable hair-grower. It stops hair from falling out, it eliminates scurf as well. Either sex may use it. Legions of persons report new growth.

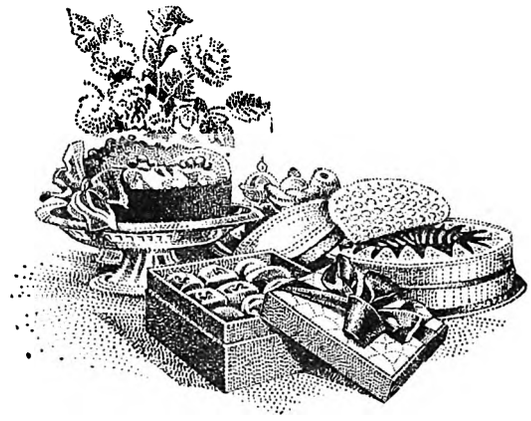
A BOX FOR YOU.

Any reader of this notice who would like a proof box of Kotalko may obtain one post-paid by sending sixpence in stamps or a 6d. postal order to John Hart Brittain, Ltd., 2 Percy Street (314.T.), London, W.1. After using the proof box, when you observe that your hair is beginning to grow—even if you have been bald for years—you may obtain a further supply from your chemist.

KOTALKO

Kotalko for hair growth may be obtained at most busy Chemists, or in wholesale quantities from Gardner & Co., Ltd., Port Elizabeth; Heynes, Mathew & Co., and Petersen, Ltd., Cape Town; Fleming's, Chemists, Ltd., and The Transvaal Drug Co., Ltd., Johannesburg; Sive Bros. and Karnovsky, Johannesburg and Durban; Turner & Co., Pietermaritzburg; Stranach & Williams and S.A. Drug Houses, Durban; or Lennon, Ltd., Cape Town, etc., etc.

BY APPOINTMENT TO H.R.H. THE PRINCE OF WALES



Sugar and Spice & all things nice

THE sugared delights of the baker, the tempting delicacies of the confectioner, the sweet luxuries of the table, all make an irresistible appeal to the palate, but they are also apt to work sad havoc with the teeth, unless—

Unless, habitually and thoroughly, all food debris is removed from the crevices and cavities at least twice a day.

Kolynos dental cream with its refreshing foam penetrating to the otherwise inaccessible regions of the mouth and teeth, is the most pleasant and efficient dentifrice procurable.

Whilst the teeth are sound the delights of the table can be enjoyed to the full, but once the enamel is breached, decay and the agony of toothache will quickly follow unless your Dentist's aid is immediately sought.

Kolynos contains no grit of any kind to wear away the protective enamel of the teeth. Further, it is most economical, half-an-inch being all that is necessary: used twice-a-day, one tube of Kolynos easily outlasts two of any inferior make.

KOLYNOS DENTAL CREAM

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HIS MAJESTY'S, MARCH 17: MAURICE MOSCOVITCH AS SHYLOCK IN "THE MERCHANT OF VENICE."

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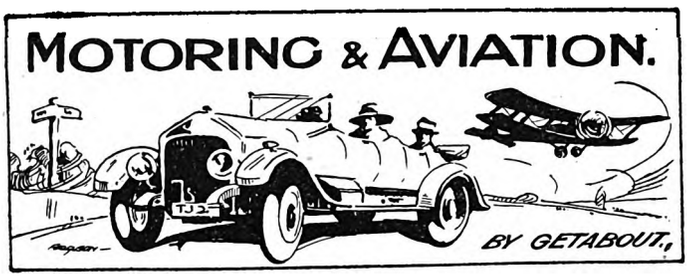


Treasure Hunt Postponed.

Although a number of motor-cycling enthusiasts turned up at the Goldfields Hotel, Johannesburg, last Sunday, to take part in the R.M.C.C. "treasure hunt," the event had to be postponed. The fine, drizzling rain was not conducive to hunting for prizes in the veld, and accordingly the treasure-seekers will have to rally again. Unfortunately, the next few Sundays will be taken up with sports meetings, and it may be late in April before any date can be arranged.

For the Vacuum Vase.

On Sunday, March 9, the 132-miles trial for the Vacuum Vase will be held over the Alberton course, and it is anticipated that there will be a record entry. Team

A MOUNTED TRAFFIC POLICEMAN.

A mounted policeman patrolling the shopping centre of Johannesburg as an aid to the men on point duty.

Photo by M. Edward.

trials are being held as well. The start of the race is at 10 a.m., and riders are asked to assemble at the junction of the Heidelberg and Vereeniging roads before 9.30.

Motor Thrills.

Another event—a solo motor one—will take place on Sunday, when Mr. H. P. Rose will do a little stunting at the wheel of his racing Hupp. The African Film Production, Ltd., are filming the exhibition, which should provide a number of thrills. Mr. Rose, with his passenger, Mr. Thome, will travel through some of the drifts on the Heidelberg Road at speeds of 50 m.p.h. and over. There should be "some" splash, and undoubtedly there will be a large number of sightseers. After the water splashes, Mr. Rose will do some quick turns and skids. Although these turns look dangerous, they are not so really, and the car will be under absolute control all the time.

The Motor Carnival.

It is a pity that the Motor Carnival that was arranged to take place last Saturday had to be postponed. It was announced that this step would have to be taken for "unavoidable reasons." It appears that the entries did not warrant the holding of the event, and it is hoped that it will be found possible to hold the Carnival at some future date. It was to be in aid of the British Empire Exhibition Funds.

Petrol Prices.

While the price of petrol is not causing anyone grave concern at the moment, it is realised that any further rise will have a bad effect upon the sale and use of motor-cars and trucks in South Africa. The petrol companies state that they have found it necessary to increase prices because of the exchange rates, and also on account of the rise in America. This may only be temporary, and it is still possible that Johannesburg motorists will be able to get gas at 2s. 6d. a gallon within the next few months. The production of alcohol fuel in bulk in this country would mean a very great thing to the industry and to many who do not motor at present.

A Record Show.

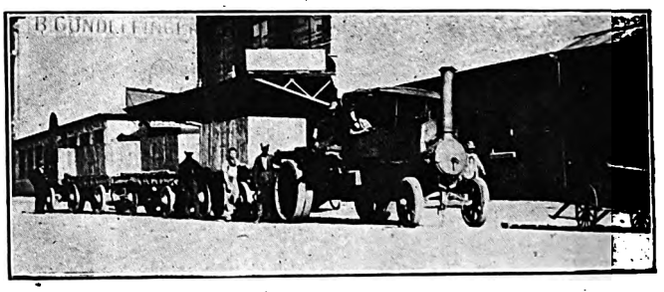
The big Motor Show will take place next month. All the forty-one bays in the building on Motor Street, at Milner Park, have been taken up. Twenty-six motor firms are represented, and it is anticipated that there will be about eighty car models exhibited and about twenty makes of motor-cycles. The exhibition will be well staged, and we may look forward to an artistic display. The public will have a wonderful opportunity of noting the progress made by the industry, and the improvements in the 1924 models.

South Africa's Ford Plant.

The Ford assembly plant at Port Elizabeth is now in full swing, and the output, as far as can be learned, is in the neighbourhood of 400 cars a month; and many more can be turned out if required. Ford dealers throughout the country are very enthusiastic about the new South African factory, and say that it lightens their work considerably. Cars are paid for before leaving the factory, and demands for any particular models are quickly met. The question of service is receiving the serious attention it deserves, and the Ford dealers are invited to send representatives to the "school" that is to be formed at Port Elizabeth. Some examples of Ford service methods will be given at the forthcoming Show on the Rand, when a machine for the complete overhaul of the engine will be shown "in action."

The New Road-Rail Service.

The S.A.R. road-rail service at Naboomspruit will be closely watched by all transport men. Some years ago Mr. Frank Dutton first experimented with what he called the "loco-tractor," and he attained such a great degree of efficiency that he put the idea forward as an example of how to solve the unpayable branch-line problem. The loca-tractor can be driven by steam or petrol. Its driving wheels run on a road track, and the front bogie on a two-foot gauge railway that need not be of a very heavy or well-laid type. The latest loco-tractor for the S.A.R. was partly



HOW CARS ARE TAKEN TO THE MOTOR CENTRE.

Steam- and motor-tractors with strings of trailers are a common sight in the Motor Centre of Johannesburg nowadays. They take the imported cars in cases from The Kazerne to the agents.

Photo by M. Edward.

built in Johannesburg. The engine and boiler were made by the Yorkshire Steam Waggon people in England. This loco-tractor can pull a heavy train of trucks at 20 m.p.h., and can negotiate very steep gradients.

In New York City it costs the owner of a middle-priced car £30 a year or more for just a moderate amount of public liability insurance. In 1922 the motor vehicle owners in the United States spent £41,000,000 for automobile insurance. The result of this high rate is that hundreds of thousands of car owners carry no insurance, and owing to this they are less inclined to drive in rain, snow, at night, or where the traffic is heavy.

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVIII. No. 450.] SATURDAY, MARCH 15TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MR. MAURICE MOSCOVITCH.

After taking South Africa by storm last year as Jean Paurel *in "The Great Lover," Mr. Moscovitch has now returned, as he promised he would, to give his even-more-famous interpretation of* Shylock *in "The Merchant of Venice," the first performance of which will take place at His Majesty's Theatre, Johannesburg, on Monday evening. This strong photograph of the celebrated actor was taken in Johannesburg by Mr. Jocelyn Leigh-Hunt.*

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JAZZING ROUND THE WORLD.

By JENKYN.

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AGRA (and other places), February 4.

MR. JAMES MONTAGUE BLACKWELL, the silver-toned cornettist, to whom allusion has before been made, has acquired a personal servant of the male sex who rejoices in the singular name of Sophia. He was engaged in Calcutta at a stipend of *rupees* thirty *per mensem*, with a food allowance of eight *annas per diem*, and when he discovered that he was expected to go on tour he was somewhat perturbed. Having no English, and being unable to read or write, he enlisted the services of a professional scribe, who took down his plaint and transcribed it into fluent and mellifluous English, as thus:

"Respected Lord,"

he began. ("Blackie" has been called lots of names in his time, but never before has he been given a title). Then he continued: "I pay my *salaam* to inform you that I am your poor bearer, I request that I am sorry to say for I can't talk with you. I am your poor servant you are willing to take with me in travelling and you are willing to pay me *annas* 8 for the fooding expense, but your honours in Calcutta we have taken meal daily *annas* 8 but in up country how can I take my meal in eight *annas*. . . . your honours I am poor man and get many family, if I expense from my wages then how can my family will be alive. Be kind to judge this favourably, you are my kind and sympathy lord. Kindly look me in such a face again." This is a good specimen of *Babu* "English as she is wrote."

* * *

This article is a partly written at Dehra Dun, in the foothills of the Himalayas. The lights of Mussoorie can be seen at night twinkling on the mountain-side. The climate is pleasantly crisp and cold, and the scenery is very British in character. Close by is one of the best big-game districts in India, where mighty hunters before the Lord go on *shikar*

In Pursuit of Tigers,

panthers, jaguars, and other wild fowl. In the local club they also go on "shikkur" in the most persevering fashion. We saw crowds of monkeys at a junction a little way down the line. I fancy some of the Dehra-Dunners see a complete zoo in the sanctity of their chambers. Here it was that we were charged eight *rupees* for three plates of ham sandwiches. Never, surely, was light refreshment *dearer done!*

* * *

The Taj Mahal at Agra is a far handsomer building than the Oddfellows' Hall at Jeppe. Legend hath it that the Shah who built it as an imperishable sarcophagus for himself and his favourite wife, put out the eyes of the Italian gent who designed it, so that he might never devise another more beautiful monument. This fails to tally with the other tale that

Another Taj in Black Marble

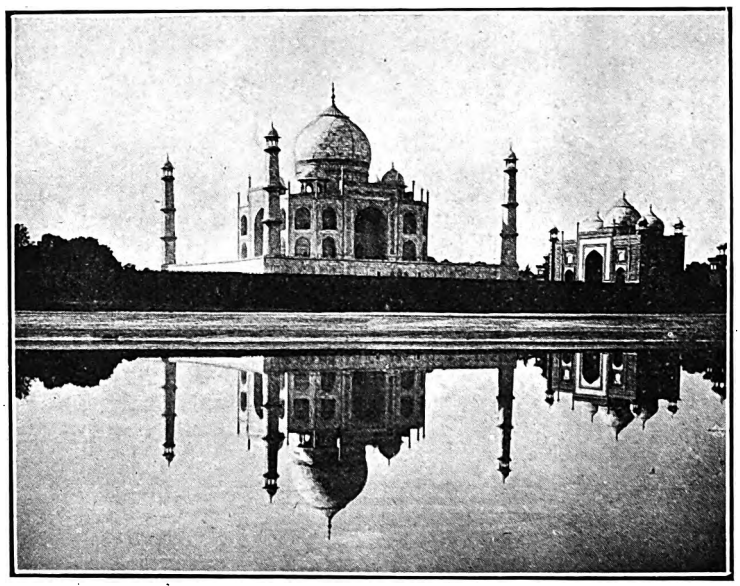
was to have been built on the other side of Jumna River, but was never erected owing to the fact that the Shah's son sliced his bazooker with his snickersnee and put an untimely end to his architectural hobby. If the other Taj had been built, the two would have acted as an admirable advertisement for Black and White.

* * *

All joking apart, the trip to India was well worth it, if only to see this most marvellous structure, this uniquely dazzling, beautiful testimony to the wonderful patience of the Oriental. Mere words fail to give the remotest idea of

Its Almost Painful Splendour

—the greatest prose-poet of all time could not do justice to its sheer magnificence. As our Mr. Blackwell remarked with that terse command of the vernacular which distinguishes him from ordinary mortals, it is "some blinkin' pozzy."



THE TAJ MAHAL.

* * *

We were not able to see the wondrous tomb by moonlight, as the moon had ungallantly decided not to come up till four a.m., and if we had remained in the bar of the Agra Club till that time we should probably have seen the Taj in triplicate. We drove through the beautiful park that surrounds it, and when we went through the gateway clouds were flitting over the sun and the Taj was flecked with grey shadows which slightly dimmed its beauty. Of a sudden the clouds vanished and the dazzling white marble monument glowed with pellucid light. What a vision of faëry! What

Limpid Loveliness!

Three hundred years have elasped since it was built, and it stands there unspoilt by smoke or fogs, as purely white as when it was first built. We went up one of the minarets and saw the Jumna flowing sluggishly at its foot, the ample greenery of the fields, and a fine view of Agra in the distance. Afterwards we went inside the tomb and saw the burial places of the Shah and his lady wife. Also we were introduced to the famous echo. Our manageress said, "Ooh! Ooh! Ooh!" Back came the echo, "*Baksheesh, memsahib!*" It was very wonderful.

* * *

The tombs themselves are inlaid with precious stones—agate, jade, chalcedony, lapis lazuli, sardonyx, and sapphires. Save for a small crack in one of them they have remained in all their pristine glory, undimmed by the passing of the

(Continued on page 27.)

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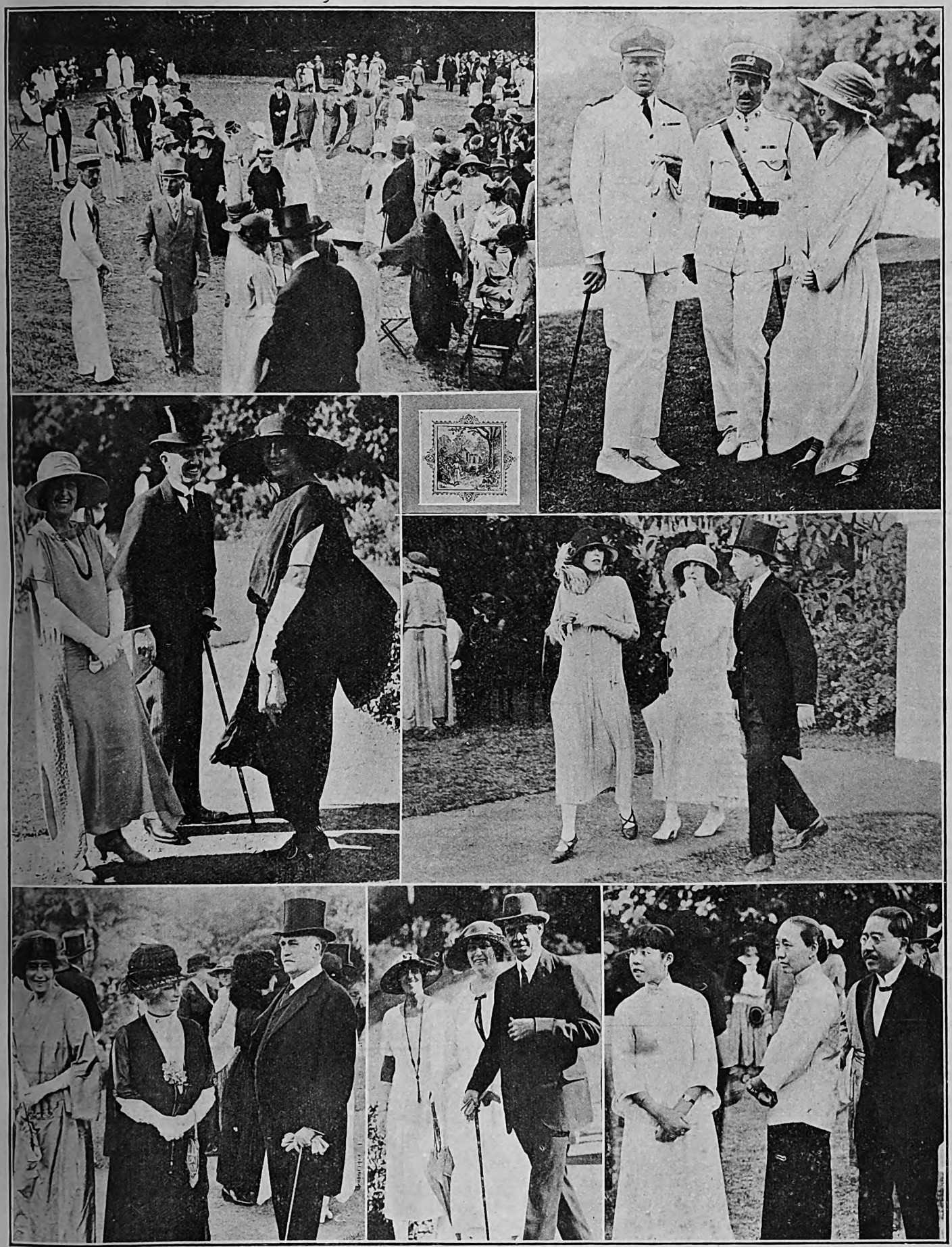
VICE-REGAL GARDEN PARTY AT THE CAPE.



THE GOVERNOR-GENERAL AND PRINCESS ALICE, COUNTESS OF ATHLONE, ENTERTAIN AT WESTBROOKE.

H.E. the Earl of Athlone is seen in the top left-hand photograph, wearing a grey frock-coat and grey hat. In the centre picture on the right are Lady May Cambridge and Viscount Trematon with Miss Dawson. The bottom picture on the left shows the Chinese Consul and his wife and daughter.

"S.A. Pictorial" photos.

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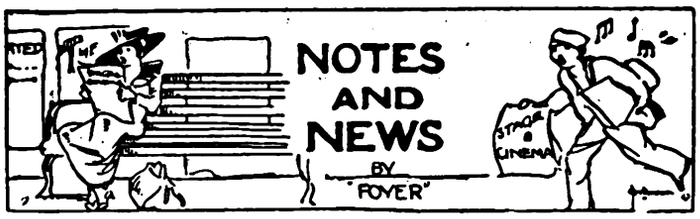

The Girls on Page Nine.

The McLean Twins (Alice and Lily), who are to appear at the Johannesburg Empire next week, are really twin sisters. They were born at Perth, Western Australia, on September 21, in the year ——, but that would be telling, wouldn't it? It wasn't much more than twenty years ago, anyway. They made their first appearance on the stage at the Gaiety Theatre, Glasgow, and have appeared at music-halls throughout the United Kingdom.

A Versatile Producer.

Mr. Stanley Drewitt, Mr. Maurice Moscovitch's producer, who, in addition to producing "The Merchant of Venice" at His Majesty's Theatre, Johannesburg, next Monday evening, will appear as *Antonio*, the Merchant, has the distinction of having produced Stanley Houghton's play, "The Younger Generation," in both London and New York. Moreover, in both productions he played the part of *James Henry Kennion*, the father. He produced, and played *Lord Wytham* in, "Lucky Jim," at St. James's Theatre, London. For four years he was with Miss Horniman at the Gaiety Theatre, Manchester, and produced a large number of plays in the Manchester Repertory. He also played a number of leading parts in Manchester, including *David Roberts* in "Strife," *Malvolio* in "Twelfth Night," and *Sartorious* in "Widower's Houses." At the Queen's Theatre, London, he produced, and played in, "The Fold," and at the Prince's Theatre he produced Mr. Compton Mackenzie's play, "Columbine" (a stage-version of the novel "Carnival"). Mr. Drewitt's parts have included: *Dr. Brodie* in Sir James Barrie's "Half-an-Hour," in America; *Camillo* in "A Winter's Tale," at the Savoy Theatre, London (Granville Barker); *Professor Beveridge* in "The Riddle," at the New Theatre, London (Dion Boucicault); *Montmorency Curzon* in "The Hidden Hand," at the Strand Theatre, London; *Chrysale* in "The Blue Stockings," at the Duke of York's Theatre, London; *James Enderwick* in "The Bantam V.C.," at St. Martin's Theatre, London; *Fagin* (345 performances) in *Oliver Twist*; *Macbeth*, *Cassius*, *Iago*, *Mercutio*, *Shylock*, *Leontes*, and *Prospero*, in America; and the *Rev. Michael Venn* in "The Reappearance of Betty," at the Apollo Theatre, London.

An Eerie Black-Out.

Mr. Drewitt relates that once while he was appearing as *Macbeth* in America the lights failed in the middle of his speech of wild distracted terror to the ghost of *Banquo*. Thinking that there might be a panic in the audience if he stopped, he stolidly continued the speech in the pitch blackness; and he was told afterwards that the effect in the audience was most eerie, and that even some of the "supers" on the stage got "the creeps."

SHYLOCK'S DAUGHTER: MISS JULIE KEAN.
Who is to play "the gentle *Jessica*" at His Majesty's Theatre, Johannesburg, next week, in Mr. Maurice Moscovitch's South African production of "The Merchant of Venice," in which Mr. Moscovitch himself will, of course, appear as *Shylock*.

No Pockets.

Mr. Nat Madison, Mr. Moscovitch's son, who is to play *Launcelot Gobbo* in "The Merchant of Venice," relates an amusing story of his first appearance on the stage: "It was with the late Weedon Grossmith in 'The Misleading Lady' at the Playhouse Theatre, London. I was naturally very nervous. It is well known that it is always a puzzle for the young actor to know what to do with his hands while acting. They always seem to be ten times their natural size. My father's last injunction to me, on the first night, was that if I felt awkward about my hands I should put them in my pockets. Imagine my consternation when, on recollecting his advice on the stage, I found that the tailor (I was wearing a new suit) had forgotten to complete the pockets! My hands became twenty times their normal size! Since then I have never worn a new suit on the stage without first examining all the pockets!"

Reported to Himself.

Mr. Cyril Nash, who, as previously stated on this page, is to play the light-hearted *Gratiano* in Maurice Moscovitch's production of "The Merchant of Venice" at His Majesty's Theatre, Johannesburg next week, told me how he was once reported to himself for not being in the army. It was during the latter part of the War, and he had been invalided home from France and placed in charge of recruiting in a south-western county. A well-known Concert Party arrived, and, on their opening night, Captain Nash, in the exercise of his duties, "went behind" to examine their papers. He found that two of the company had been left behind at the last town with Spanish "Flu" (this was during the epidemic of 1918), and that those who had arrived were wondering how they were going to provide a full evening's programme between them. The manager of the theatre, having seen Captain Nash's stage work when organising military concert parties in the district, suggested that he should join the party for the week and help them out. "I agreed," said Mr. Nash, in relating the story, "provided my name was kept out of the programme—for I was afraid of the

(*Continued on page 24.*)

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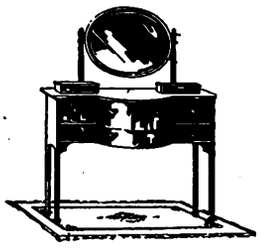

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HIS MAJESTY'S, MONDAY: MAURICE MOSCOVITCH AS SHYLOCK IN "THE MERCHANT OF VENICE."

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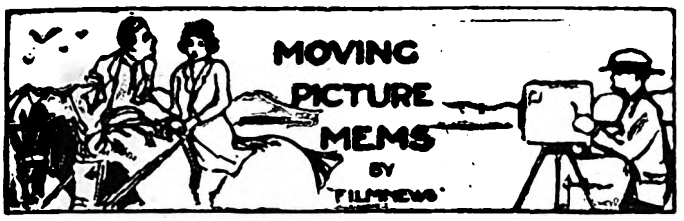
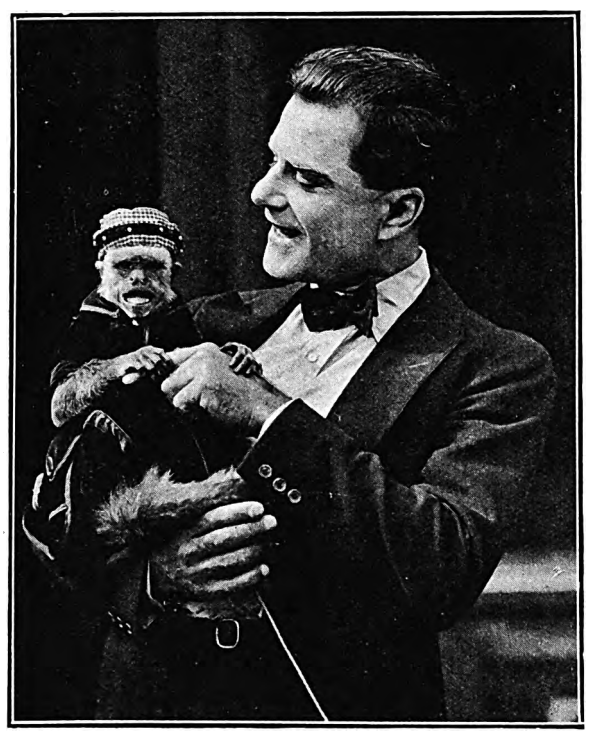


Actress Burned to Death.

Martha Mansfield has left the screen—forever. Just upon the eve of being made a star she was called aside—her death coming from burns received on location. It was while they were making "The Warrens of Virginia," and Miss Mansfield—very lovely in her hoop-skirted, Civil-war costume—had stepped forward for an interior scene. She paused for a moment to speak to a little extra girl, who was passing, and—in that moment—a careless smoker tossed a lighted match to the ground. One lacy ruffle touched the nearly-extinguished splinter of wood—and, in a second, Miss Mansfield was a living torch. Her director, her leading man, her *chauffeur*, rushed forward. They tried to smother the flames—and succeeded. But they were just a bit too late. She died a day later from the burns received and from shock. Miss Mansfield was just twenty-two years old, a former "Follies" girl, and one of the beauties of America. She made her first screen success as the leading lady for John Barrymore in his production of "Dr. Jekyll and Mr. Hyde."

In a Train-Smash.

Douglas Fairbanks, Junior, was in the recent wreck of the Twentieth Century limited express in the United States. He was uninjured, and was of real service to the doctors, helping them with bandages, running errands, and bringing mislaid and hysterical families together. "My first thought," he said, "when the crash came was of my dog" (a magnificent chow) "who was sleeping in an upper berth. When I found out that he was safe, the two of us went out to help." According to one of the attendant physicians: "I noticed one young man who worked like fury. He was everywhere. He even helped with the dressings. I didn't know, at the time, that he was young Fairbanks."



APPEARING IN "KICK IN!"

Mr. Bert Lytell and another member of the cast of "Kick In!" to be shown at the Johannesburg Orpheum on Monday. Miss Betty Compson and Miss May McAvoy are also in the picture.

Novelist's Wife's Suicide.

A recent cable to America from China announced the self-inflicted death of Mrs. Rupert Hughes—wife of the novelist and photoplay writer who is internationally known and admired. Mrs. Hughes was making a trip in China. A year ago she endured an operation for cancer, and since that time she had been in a very nervous condition. It was to furnish her with a change of scene and a new interest that Mr. Hughes allowed her to make the Chinese trip alone. He was planning to join her, early in the spring, in Paris. Mrs. Hughes was a brilliant, as well as a beautiful woman. The daughter of Marion Manola, the famous light opera star, she herself appeared for a time upon the stage. She is survived by two children—Mrs. Avis Saunders, and Rush Hughes, who has been seen upon the screen.

Producer's Death.

The film world of America is mourning the loss of Allan Holubar, the well-known director and actor. He leaves his wife, Dorothy Phillips, and a nine-year-old daughter. Allan and Dorothy Phillips Holubar were known as the happiest couple in the motion-picture industry. Allan directed Dorothy's pictures, they were seen together everywhere, and their home life was of the most contented and joyous. Mr. Holubar was born in San Francisco about thirty-five years ago. His *début* in pictures was as an actor for Universal. He was in the midst of directing a Metro feature when his death—following a major operation for gall stones—brought his career to an untimely end.

The Man from the Mob.

Good screen actors are—as the old Pioneer used to say about gold—where you find them. And one of the best discoverers of new blood is Rex Ingram. And thereby hangs a tale. Mr. Ingram deserves credit for having, more than any other person, developed Rudolph Valentino. When the director had completed "The Four Horsemen" with Valentino as *Julio*, that young man was made so far as being a star was concerned. In spite of what the director was doing for him, temperaments clashed and arguments arose between Mr. Ingram and Rudolph (says *Photoplay*). In the course of one of these arguments Mr. Ingram remarked one day: "You think I can't get along without you, don't you? Well, I'll show you. I can go out on the set, pick a man out of the mob of extras, and make him just as big a star as you are." Valentino smiled—but Ingram did it. He looked over his extras, selected one, taught him, trained him, developed him. And the young man to-day is a real star, both because of that training and of his own ability—Ramon Novarro.

Gloria's Eyes.

Gloria Swanson has been suffering from temporary blindness. "Klieg Eyes"—the scourge of the studio—had the audacity to attack the lovely orbs of one of the screen's fairest. Miss Swanson was confined to a dark room, with her eyes hidden under bandages, cooling cabbage leaves (one of the most effective treatments for Klieg eyes) and ice packs. She was stricken while filming "The Humming Bird," her latest starring picture. And production was held up, for some time, on this account.

Poets' Corner: Worry.

I spent an hour
In fear of the to-morrow;
I grieved and wept,
Anticipating sorrow.

I knew no rest,
But when the morrow came,
Like other days
It seemed to be the same.

I laughed and mocked my fears—
They seemed so small,
I wondered that they broke
My rest at all.

Yet in my heart
A little doubt held sway—
What trouble might I meet
Another day?

By Abigail Cresson.

HIS MAJESTY'S, MONDAY: MAURICE MOSCOVITCH AS SHYLOCK IN "THE MERCHANT OF VENICE."

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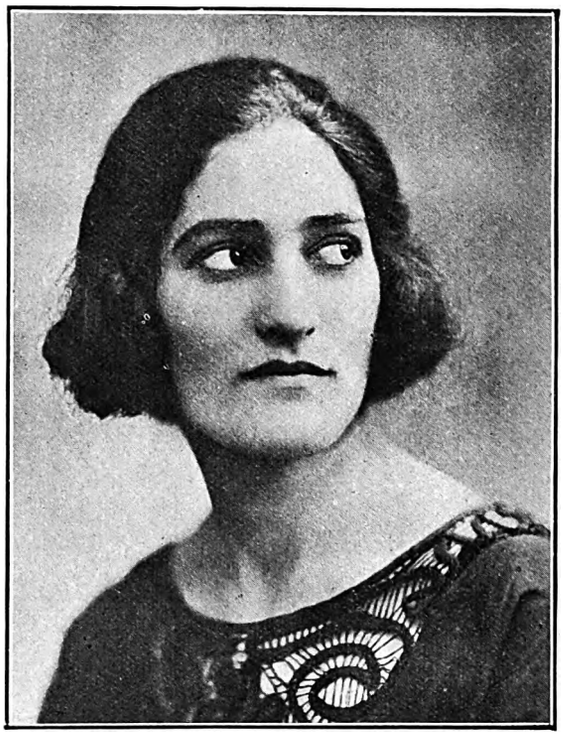
MUSIC AND MUSICIANS
BY "C.A.O.D."

Musical Appreciation.

The advantages of classes in Musical Appreciation are being tested in a thoroughly practical way at Miss Harrison's Conservatoire of Music, where a Lecture-Recital was given last week by Mr. Douglas Mossop and Mr. Sydney Rosenbloom. In a discourse which led finally to the question of musical appreciation, Mr. Mossop referred in some detail to several principles which underlie modern instruction in practical music, and each of his conclusions was based on thoroughly sound psychological facts, which seldom permitted of argument. For the purpose of such a disquisition, Mr. Mossop was fortunately situated, since he had chosen to point to the value of his subject in an environment where the subject of appreciation cannot possibly fail to lead to musical advancement. The Conservatoire is an institution which concerns itself primarily with practical instruction in the various branches of music, and it may be assumed that the methods advocated by the lecturer have been adopted as a part or contributing factor in the practical subjects. In circumstances such as these the musical appreciation class may be regarded with much favour, since it will make appeal to senses already stimulated by practical instruction and effort. Ultimately real and lasting musical appreciation must have its roots firmly foundationed in music-making, for I am of the opinion that instruction in appreciation without the consolidating effect of personal effort and research, technically, is liable to result in a kind of superficiality that might conceivably do more harm than good.



MRS. H. L. KARNOVSKY,
A soprano who will give a Vocal Recital in the Grand National Hotel on Thursday evening next, March 20. Mrs. Karnovsky comes from the studio of Mr. Burns-Walker.
Photo by Jocelyn Leigh-Hunt.

A Nice Problem.

Mr. Mossop very appropriately referred to the average student's attitude towards Bach on the one hand and Chopin on the other. Here is a nice problem for the musical educationalist and psychologist, yet it is by no means so complex as it might appear. But let the musical appreciationist attempt to solve the problem without the aid of practical study on the part of the student, and what would be the result—musically? Surely it can be nothing but a hazy, superficial knowledge that might be anything but true education. Bach presents, of course, an extreme case, but it has to be met by the lecturer in appreciation. In a school of practical music the efforts of the students themselves, efforts directed in the first place towards solving the technical side of Bach, have done much to clear the path of appreciation, and in such circumstances the lecturer will find a field offering the widest scope for imparting a knowledge of the deeper and more significant aspects of music.

The Right Environment.

At Miss Harrison's Conservatoire, Mr. Mossop has scope of just that kind; he has there the right kind of environment, the necessary technical knowledge, and the kind of specialised material without which musical appreciation, as such, merely relapses into a fad, as futile as it is wasteful. The point was well established by the lecturer himself when he enlisted the services of Mr. Sydney Rosenbloom, who played the first movement of Beethoven's *Op.* 53. The nature of a Conservatoire audience is such as to make explanatory remarks unnecessary. Those present, through their own efforts, had already developed the kind of knowledge necessary for the due appreciation of Mr. Rosenbloom's art. With the young student, when he is confronted by such dazzling attainment, musical appreciation is apt to give way to the irresistible impression of technical achievement, and it is only maturity of mind that will eventually create the right perspective of technical and musical values. This points the legitimate field of the lecturer in musical appreciation; but he must be given the precedent knowledge which technical study alone can give. Mr. Rosenbloom played also Liszt's "Will o' the Wisp" and his own *Polonaise*. The latter is a fine, rousing example of the form, in which the composer, though paying due homage to the influence of Liszt, reveals himself as a fearless exponent of the claims of original melody. The *Polonaise* is strikingly pianistic, and it will probably come to command a degree of popularity with concert players equal to that of any other modern work in the form. It will be gathered from the foregoing that the lecture was unusually interesting and informative, and I much appreciated the invitation which enabled me to attend.

Mrs. H. L. Karnovsky.

A Vocal Recital will be given in the Grand National Hotel, Johannesburg, on Thursday evening, March 20, by Mrs. H. L. Karnovsky, who will be assisted by Miss Millie van Geuns, pianist, and Mr. Burns-Walker, accompanist. The recital-givers' programme will include Weber's "And tho' a Cloud" (from *Der Freischutz*); Rossini's "Deep Shaded Forest" ("William Tell"); the "Mad Scene" from *Lucia di Lammermoor* (Donizetti); Schubert's *Lied der Mignon*, "Hedge Roses" and "Margaret at the Spinning Wheel"; Strauss' "To-morrow" and "Devotion"; Wagner's "Dreams" and Donizetti's *La Zingara*. Miss van Geuns will play Chopin's *Andante Spianato* and *Polonaise*, Debussy's *Jardins sous la pluie* and *Toccata; Valse Impromptu* (Liszt) and Schafer's "Variations on a Sequence."

Anton Maaskoff.

Anton Maaskoff, the celebrated violinist, will appear in Johannesburg shortly. His initial success in this country was made in Cape Town by his rendering of the Mendelssohn and Beethoven Concertos. His first appearance in Johannesburg will be at the Town Hall on Sunday, March 23, and he will be assisted by Raie da Costa, a clever pianist, and Miss Kate Barnes will be the vocalist of the party. Anton Maaskoff is the son of Maurice Moscovitch.

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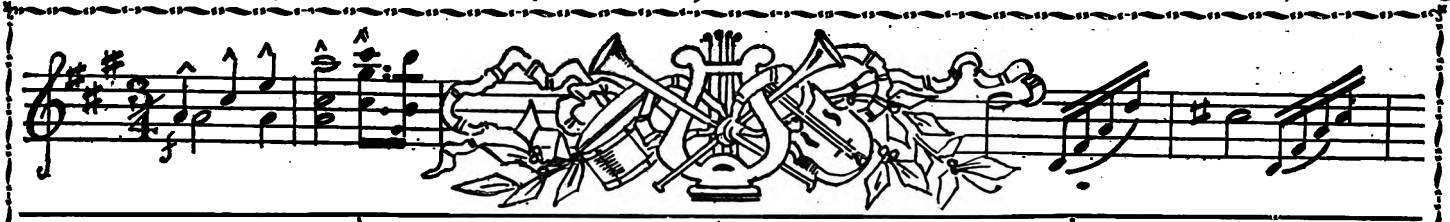

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GOOD MUSIC AND GOOD PICTURES AT THE JOHANNESBURG BIJOU

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

How Does Moscovitch Play Shylock? Memorable First-Night Next Week.

NEXT to *Hamlet*, *Shylock* is the most discussed character in Shakespeare; probably in all literature. But whereas *Hamlet* is interesting principally to scholars and *littérateurs*, who spend their lives arguing about him, *Shylock*, when brought into the limelight, is interesting to the man in the street. He is in the limelight in Johannesburg just now, owing to Maurice Moscovitch's production of "The Merchant of Venice," due at His Majesty's Theatre on Monday evening, and his merits and demerits are being eagerly canvassed in playgoing circles.

If one is able to estimate beforehand the manner in which Mr. Moscovitch plays *Shylock* one is inclined to predict that he plays him on preëminently natural lines. The great Shylocks of the past have made the Jew definitely one of three things—a villain, a hero, or a comedian. (Wasn't it Sir Henry Irving's idealised *Shylock* that caused Bernard Shaw to say of him that he was "the only gentleman in the play"?) One imagines—a fancy based on his *Jean Paurel* in "The Great Lover" last year—that Moscovitch's *Shylock* will be neither hero, villain nor comedian, but a mixture of all three. Possibly in that lies its greatness—for no man is definitely of one character all the time.

Shakespeare transfigured *Shylock*, as he transfigured nearly all his characters, with the deepest human truth. The crude, raw figure of the Jew, as we find him, for instance, in Marlowe's play, "The Jew of Malta," is humanised to an almost incredible extent by Shakespeare's subtle imagination. There was, of course, something to be said for Irving's "heroic" treatment of the character. *Shylock* had suffered greatly at the hands of the Christians, especially at the hands of *Antonio*. No doubt, his personal hatred of *Antonio* was intensified by a religious and patriotic hatred for a Christian adversary who had insulted his "sacred nation." And as *Shylock* stands before the court, unflinching before his enemies and insistent on his bond, one is forced to admire his self-reliance and tenacity of purpose.

But when every allowance has been made for the wrongs that he has endured, there still remains a *Shylock* who is the very embodiment of cunning, cruelty, avarice and lovelessness. The mistake most commentators make is that of thinking that *Shylock* was a monster because he was a Jew. Had he been a Christian he would have been just as bad; possibly worse. It is impossible to whitewash a man capable of saying that he would gladly see his daughter dead at his feet, so that his missing jewels were in her ear, his vanished ducats in her coffin; and the sly delight which "the good *Tubal*" takes in torturing *Shylock* when he tells him news of the eloping *Jessica* would seem to show that *Shylock* was not particularly popular, even among his own people.

Maurice Moscovitch is likely to emphasise the naturalness of *Shylock's* character. Shakespeare made him a natural figure, and Moscovitch is too good an actor to present him in any other way than as "the Jew that Shakespeare drew." Meanwhile we may be certain that Monday evening will witness at His Majesty's one of the most memorable and important first-nights in the history of the South African stage.

The full cast for the production is as follows:—*The Duke of Venice*, Mr. H. Mackenzie; *The Prince of Morocco*, Mr. A. Disney Herbert; *The Prince of Arragon*, Mr. H. Mackenzie-Rogan; *Antonio*, Mr. Stanley Drewitt; *Bassanio*, Mr. George Zucco; *Salanio*, Mr. Harold Furness; *Salarino*, Mr. C. Alexander; *Gratiano*, Mr. Cyril Nash; *Lorenzo*, Mr. Basil Bowen; *Shylock*, Mr. Maurice Moscovitch; *Tubal*, Mr. Norman Collins; *Launcelot Gobbo*, Mr. Nat Madison; *Old Gobbo*, Mr. H. Mackenzie-Rogan; *Balthazar*, Miss Judy Holdsworth; *Stephano*, Miss Zena Horwitz; *Portia*, Miss Jane Wood; *Nerissa*, Miss Natalie Moya; *Jessica*, Miss Julie Kean.

"THE KNAVE OF DIAMONDS."

The first season in Johannesburg of the George Relph Company ends at His Majesty's Theatre this Saturday evening, when the last performance of "The Knave of Diamonds" will be given.

The company will then go on tour to Cape Town, Port Elizabeth, East London, Bloemfontein, Maritzburg, Durban and Pretoria.

They will open at the Opera House, Cape Town, next Tuesday evening, in "The Way of an Eagle."

It has now been definitely decided that the company will return to Johannesburg in June to play the latest London success, "Havoc," by Harry Wall, which was produced at the Haymarket Theatre, London, as recently as January 16 this year, and for which it is still impossible to obtain seats except by booking far ahead.

"Havoc" will be played on tour before it comes to Johannesburg. It will be produced at Cape Town, and "The Way of an Eagle," "Havoc" and "The Knave of Diamonds" will be played for the rest of the tour. The production is having its dress-rehearsal in Johannesburg this week.

EMPIRE PALACE.

Two Clever Dancers Make Their First Appearance: A Strong Programme.

THE weeks roll on and the changing "bill" at the Empire seems to gain in strength and to become more and more enjoyable. This week there are two new turns and all the old favourites still going strong.

Of the new acts pride of place must certainly be given to Sandrisi and Copelli, wonderful dancers. Light as thistledown is the lady, a quaint figure in white flower-sprigged full gown and tight corsage, long red sleeves edged with big

(*Continued on page 24.*)

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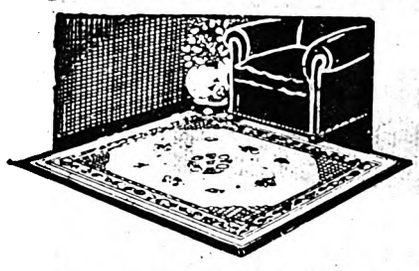

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"Osiris" Blue and Brown Axminster Carpets, all sizes, from 13ft. x 13ft. 6in., were £35, now **£26 5s.**, down to 7ft. x 4ft. 6in., were £5 5s. now **£3 18s. 9d.**

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Mats, 2ft. 6in. x 1ft. 3in., were 12/6, now **9/5.**

Wilton Pile Carpets, from 12ft. x 9ft were £16 10s., now **£12 7s. 6d.,** down to 7ft. 6in. x 6ft. 9in. were £6 15s., now **£5 1s. 3d.**

Printed Linoleum, 2 yards wide, new designs, usually from 8/6 per yard, now from **6/11.**

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A Cape Town Chronicle

BY 'BEACHCOMBER.'

Cape Town, Monday.

Ideal Garden Parties.

I don't know whether there is any more pleasant spot in South Africa for a garden party than the Cape Peninsula. The wonderful old oaks that throw dappled shadows on the green lawns, the tall, straight pines, the glorious flowers and the background of rugged mountains, provide a scene which Bacon would surely have included in the essay On Gardens if he had known of their existence. Even on the hottest days one can stroll in gardens of deep shade, while there is always that suspicion of a salt tang in the air to remind you that the sea is thrashing itself into surf not very far away. There are moments when a great satisfaction comes to the dweller at the Cape. Such scenery may not be the real Africa, but it is good to live among.

At Westbrooke.

The other afternoon the Governor-General and Princess Alice held their first garden party in South Africa. The scene was the country house, *Westbrooke*, which stands within a stone's throw of the Prime Minister's residence, *Groote Schuur*. The two houses present a singular contrast. *Groote Schuur*, with its twisted chimneys, its wide, shaded *stoeps*, and its gables, is the ideal Dutch homestead. *Westbrooke*, with its long, narrow windows, its entrance-hall and its terrace, is the typical, unpretentious English country-house. And this English aspect goes further, particularly in the gardens, with their soft velvety lawns, shady nooks, and flowered borders, which suggest an old-world English garden that might be anywhere between Windsor and Plymouth.

Receiving the Guests.

Over 2,000 guests were present at this royal garden party. Needless to say such a crowd needed a good deal of management, and the stream of cars that entered the grounds extended in close formation for over a mile. But once inside the spacious grounds of *Westbrooke*, the guests had plenty of freedom and indulged in those little courtesies and haphazard conversations inevitable at every garden party. The Earl of Athlone and Princess Alice received their guests in the entrance-hall, shaking hands with everyone, and the long stream of people continued from before four o'clock until after five o'clock. But, however onerous such duties may be, one sees nothing but the kindly smile, the readiness to converse, which seem characteristic of the Earl and the Princess. And one has only to listen to the whispered comments of ladies in the background to realise how successfully Princess Alice has charmed her way into the social life of the Cape.

Formally-Dressed Men.

Beneath the spreading oaks, tables were prepared for the guests and tea was provided. As one who has been to more garden parties than he cares to remember, I can honestly say that the arrangements were perfect. Altogether, it was an extremely well-dressed, elegant and distinguished crowd that one saw strolling about the terrace or on the lawn. Many of the gowns worn were really lovely, and the number of formally-dressed men in black morning-coats, tall hats and spats whom one saw was (for a Colonial function) astonishing. The Earl of Athlone was dressed in a grey frock-coat and a grey tall hat, and as he moved about among the guests, chatting freely, he looked the type of the big, soldierly English gentleman to perfection. Lady May Cambridge and young Lord Trematon, who went about with Miss Dawson, lady-in-waiting, attracted a good deal of attention by their happy, inconsequential manner.

Some Lovely Gowns.

But all the ladies, bless them, are dying to hear about the frocks. Belinda, who was with me on this occasion, writes as follows:—Princess Alice was very charming in a beautiful frock of cream georgette with deep flounces of lace of the same shade and a swathed girdle of brown and gold. Her brown hat was trimmed with bands of gold and had a full drooping ostrich plume to match under the left side of the brim. Lady May Cambridge wore a lovely dress of lace and apricot silk, and carried a sunshade to match, while her pretty tulle-trimmed hat was of a deeper shade. Miss Dawson, lady-in-waiting, was in pale grey georgette over pink, with a rose-coloured feather in her black hat. Miss Braginton wore a becoming frock of mastic *marocain* and a black hat.

And Other Guests.

Of course, all the Society of the Peninsula was there. Lady de Waal was particularly charming in soft dove-grey *crêpe-de-chine* and lace, Lady Kesteven in black lace over silk with handsome jet trimming, and Lady Rose-Innes in a beautifully embroidered biscuit *broche* with green-lined cape and a black hat with ospreys. Lady Maasdorp looked well in electric-blue *marocain* and a dark-blue hat with velvet flowers, while Lady Smartt, who brought her daughters, wore a lovely frock of navy *charmeuse* with lace sleeves and a deep lace flounce trimmed with little gold ornaments.

DEFENCE FORCE MANŒUVRES AT THE CAPE.

H.E. the Earl of Athlone (second from left) chatting to a subaltern of the Cape Town Highlanders.

"S.A. Pictorial" photo.

Lady Bentinck wore a graceful frock of *écru* lace and a black and blue hat. Lady Lukin's black *marocain* had a pretty cloak with a beaded design, and Lady Chaplin looked handsome in brown with a heavily embroidered cape. Mrs. Charles Chiappini looked well in powder-blue georgette, while her daughter, Miss Stella Chiappini, who manages to look exceedingly pretty on all occasions, wore white *crêpe* with a panel back and front embroidered in a Tutankh-Amen design in rose, with shoes to match and a close-fitting black tulle hat. Mrs. Verster (the Mayoress) was in electric-blue corded silk and a lime hat, Mrs. Michaelis wore a charming frock of bronze *charmeuse* and a picture hat of ospreys, and Mrs. Hirsch wore a frock of lawn green *marocain* with Egyptian trimmings. . . .But it is impossible to go on. The gowns were many and the general *ensemble* was wonderful. It was, indeed, a memorable social occasion for the Cape.

Volunteers in Camp.

Cape Town has had its military alarums and excursions this week. At Wynberg Camp over 1,500 men have been in training, and although the training is only for a period of ten days, the enthusiastic N.C.O.'s and officers seem to have crowded a full month's work into those days. There

(*Continued on page 25*).

VISIT JANE PLOTZ'S PORTRAIT GALLERY. ART STUDIOS, THRUPP'S BUILDINGS.

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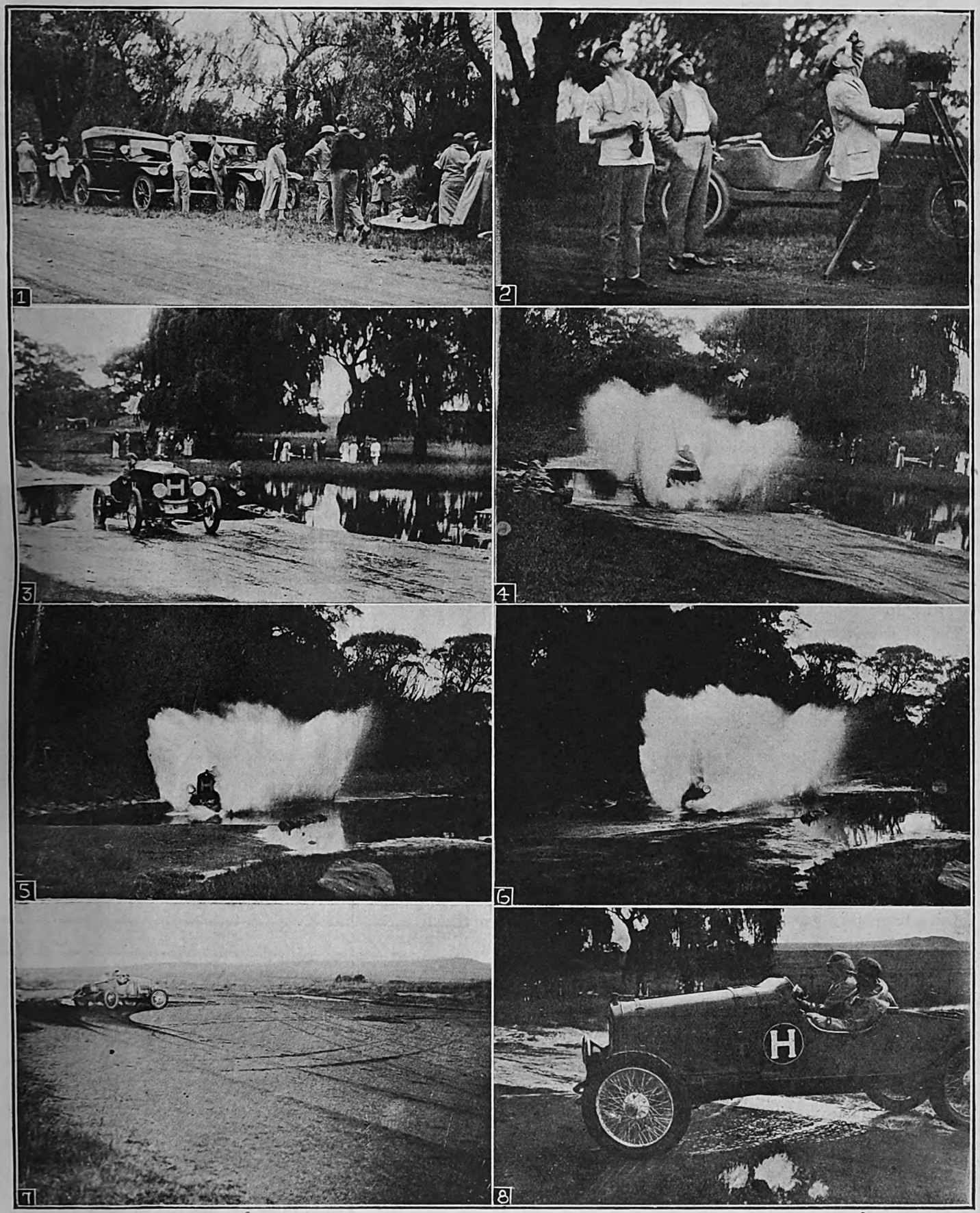
MOTOR-CAR STUNTING: SPLASHES AND SKIDS.



SPECTACULAR DEMONSTRATION BY MR. H. P. ROSE NEAR JOHANNESBURG LAST SUNDAY.

1. People made a day of it and picnicked at Zuikerbosch River Drift on the Heidelberg Road. 2. Mr. H. P. Rose (left) and *The African Mirror* cameraman looking for "a little ray of sunshine." 3. Mr. Rose at the wheel of his two-passenger Hupp racer takes the drift slowly. 4. A back view of the car hitting the water at about 55 m.p.h. The exposure for this picture was one-twelve-hundredth part of a second. 5. The radiator of the car is seen emerging from the solid sheet of water. The car is travelling at 60 m.p.h. 6. Like a shell exploding—yet the water in the drift was not more than a foot deep. 7. A figure-eight skid-turn at 40 m.p.h 8. A skid right in front of the camera.

Photos for "S.A. Pictorial" by M. Edward.

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JOHANNESBURG, Tuesday afternoon.

BUT for the demoralisation of the French franc—they only "care about tuppence" for them now—the market would probably be more active. As it is, it is somewhat colourless. In the short month of February, three companies, Modder East, New States and Witwatersrand, were able to notify output increases, while Randfontein Central, despite a shrinkage of 10,500 in tonnage, was successful in making the same profit, £65,000, as for January. Estates keep steady at about 22s., pending more definite news as to amalgamation proposals. The market talks of three Estate shares for every five Centrals, and hints at a deferment of dividends on the shares given to the latter company corresponding with the period it would take to pay off the present debt.

The high-class investment shares keep remarkably steady. For example: Modders 81s. 9d., States Mines 134s., Brakpans 66s. 9d. But lines in which there has been a good deal of gambling are scarcely able to resist the pressure of deliveries *ex* London by each successive mail. Thus Robinson Deeps are back to 23s. 3d., Robinson Deep "B" to 34s., Geldenhuis to 7s. 9d., West Springs to 25s. 9d., and Crowns to 59s. Simmer and Jacks were a penny or so better at 3s.

Gold has improved to 96s. 8d. per ounce, but without effect on market quotations. Mr. Hirst's weekly cable to *The Star* alludes to increasing British trade, which would tend to improve the London-New York exchange.

The Modderfontein East Company has now issued a circular elaborating the scheme of reconstruction announced a few weeks ago. It is pointed out that the company has been able to redeem £300,000 of its debenture debt, and will redeem the outstanding balance of £100,000 in the early future. More encouraging development results have been obtained since the ore-reserve was estimated at 1,610,700 tons at 6-7 dwt. in June last year, and, in spite of the announced policy of mining comparatively rich ore from the reserves, both their tonnage and value have been maintained.

In view of these circumstances and the improvement in general working conditions, it has been decided to erect a new plant capable of treating 50,000 tons monthly (as against the present 45,000) on the company's own ground, instead of sending ore to be crushed at the Apex plant, an expensive temporary expedient.

The Government is prepared to lease 300 claims adjacent to the present property, on the farm *Welgedacht*, but the circular does not give any inkling as to the basis of royalty payable.

The proposals necessitate a reconstruction scheme which is to be on the basis of two new shares for five, making the share capital £465,465. An equal amount of debentures is to be issued carrying 6½ per cent. interest, and convertible at least every six months for a period of four years into shares at par. These debentures will be offered to shareholders, on the basis of the holdings in the new share capital, and it is this right which helps to keep the price up to about 10s. 9d., bringing out the new shares at 23s. 6d. All the same, I can see no necessity for any premium at all.

FOR "BRIGHTER LONDON."

Miss Renée Sutton has been booked in England to play the principal soubrette part in "Brighter London" at the Johannesburg Empire on April 21. The leading lady, as already announced, is Miss Jean Andrews.

BONZO'S WONDERFUL FILM FACE.

Mr. G. E. Studdy's famous dog Bonzo is to be made the central figure of a series of animated cartoons. Both British and American producers have competed for the right to put Bonzo on the screen. It is particularly pleasant to learn that, in spite of spirited competition, Bonzo has been captured by a British producing company. Tests already made prove that Bonzo has a wonderful film face, capable of expressing the most riotous farce. Production of the Bonzo animated cartoons, which will be released one a fortnight from about May, will be begun at once.

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NEWS AND INTEREST FROM FAR AND NEAR.

A NEW ANGLE.

eday Street, Johannesburg (the the same site), has been made irty-years-old Colonial Mutual present Club has never before rom this angle.

Photo by T. Brittain.

THE HIPPO'S SIESTA, ZAMBESI RIVER, VICTORIA FALLS.

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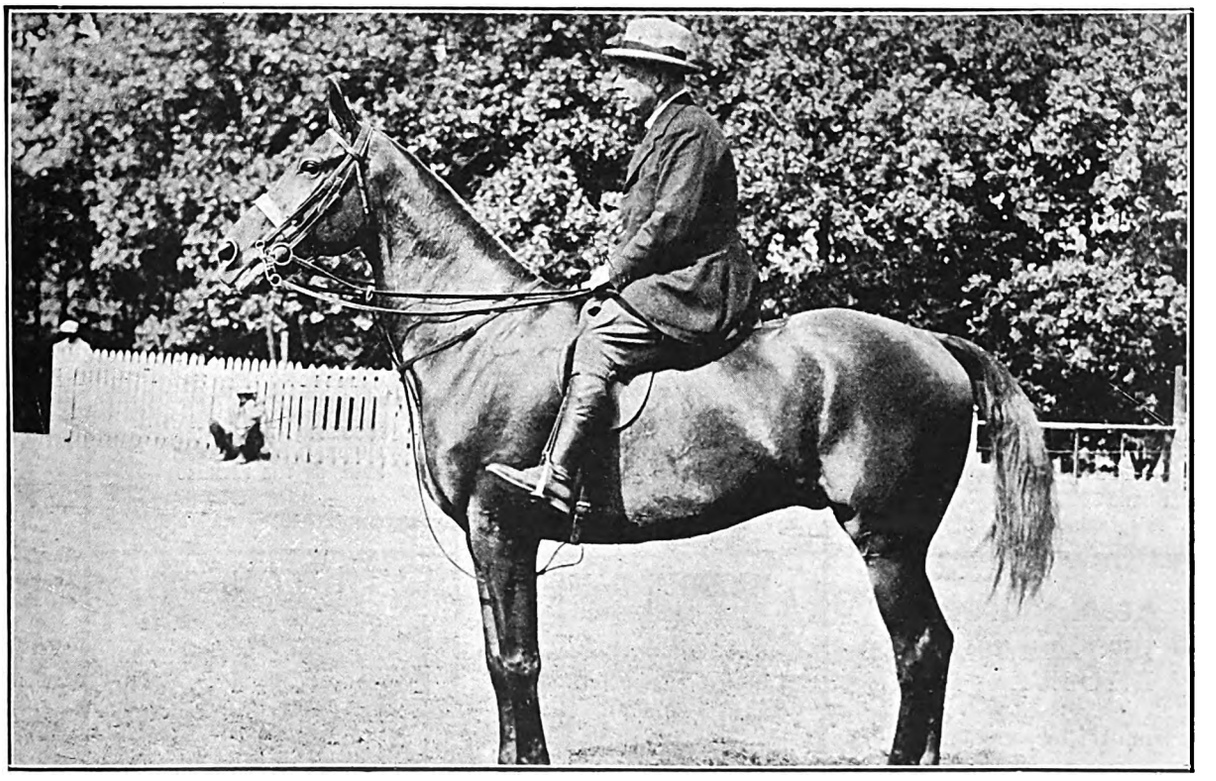
the Earl of Athlone, aylor and Mrs. "Billy" r) on their excellent

A. Pictorial" Photo.



AT THE ROSEBANK SHOW: MR. C. A. HADLEY ON KENNY.

"S.A. Pictorial" Photo.

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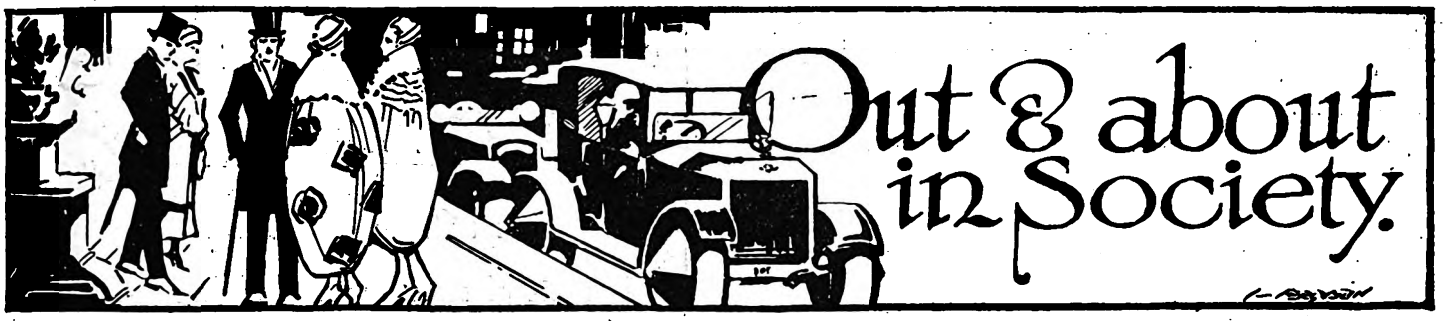

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

A Busy Week.

This week there has been so much doing that I shall have to plunge right into the middle of telling you all about it, or else all my space will be used up before I know where I am. One of the functions I enjoyed most was the tea at the Lounge, in aid of the Children's Undenominational Home, of which Mrs. Marsh is the very able president. The tea rooms, with their hanging baskets, masses of lovely flowers and pretty chintzes, were looking their best (have you, by the way, been in the new Grey Room they have just opened? It is very attractive) and there was such a crowd of ladies there, with one or two bashful-looking men (the only way we can intimidate you, Adam, seems to be by force of numbers). Mrs. Marsh wore a smart slate-grey corded-silk costume with black braids, and a hat of slate shade banded in colour. Lady Oppenheimer wore deep wine *crêpe-de-chine* with a small wine-coloured hat wreathed with feathers of the same shade, black and white flecked. Lady Andersson came in a lovely blue floral gown and a large hat with a posy of flowers in the front. Mrs. H. A. Neame wore a costume of stone-grey silk with cuffs and collar of twisted material and a hat of a lighter tone wreathed in feathers. Mrs. Paul Selby was very elegant in green trimmed with fawn laces and a lace hat with a tissue crown. Mrs. Clogg wore blue embroidered in beads and a pink-lined hat. Mrs. Nowlan, looking very fit after her trip to England and very pleased to see the sunshine again, had on a striped gown in purple and black and purple hat trimmed with forget-me-nots in blue and purple. Lady Dalrymple wore a *chic* grey costume and a golden straw hat painted with flowers.

MRS. A. J. ORENSTEIN,

Who is to play *Sonia* in an amateur production of "The Merry Widow" at the Standard Theatre, Johannesburg, for eight performances, commencing on April 4. The production is being organised by a special company in aid of the Theatrical and Musicians' Cot at the Transvaal Memorial Hospital for Children. Mrs. Orenstein is the wife of Dr. A. J. Orenstein, of the Rand Mines. Formerly she was Miss Kitty Bradbury.

Off to England.

Just before her departure, Lady Dalrymple was busy to the last helping everyone. I was at the station when she and Sir William left for England, and the station was packed with their friends. Headed by the Mayor and Mayoress, all the best-known people in town were there. Mr. and Mrs. Edgar Hyman were also on the platform to say good-bye to their eldest daughter, who is going to England under the chaperonage of Mr. and Mrs. Peter Kaplan. They left a few days previously and had one of the biggest send-offs I have ever seen. All the world and his wife were there. Mr. W. R. Livingstone was another passenger by the boat-train. A distinguished American, he has only good to say of our country, and left many friends behind him after his two months' visit to Johannesburg.

The Children's Home.

But I am really supposed to be at the Lounge; how one does digress—a woman's privilege! I would like to be able to tell you of all the ladies present, but it was just impossible to wander round and see them all. There was charming music to listen to. And then, in a very feeling speech, Mrs. Marsh thanked everyone for their kind assistance and spoke of the way the girls always returned to the

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Home for advice and to see the Matron. And one felt that the Matron was a real good friend to her charges and did not wonder they never forgot her.

At the Carlton.

The Carlton *souper dansant* seems to get brighter and jollier every week, and even the most *blasé* dancer gets lots of fun there. Last week the theatres were even fuller than usual on Friday night, and afterwards in the Palm Court at the Carlton Hotel there was not a vacant seat, and the restaurant was also filled with a gaily-dressed crowd. Mr. and Mrs. Gemmill were with a large party, among whom I noticed Dr. Crinsoz de Cottens, Mr. and Mrs. Deeble and Mr. and Mrs. Kark were with friends, and among the new arrivals at the Carlton are Mr. and Mrs. Knox Baxter, of Cape Town, who are here on holiday bent. Mrs. Baxter was wearing an elegant strawberry-coloured georgette gown with silk embroideries. In the ball-room each table had a merry party. Lady Oppenheimer, who came with Sir Ernest, was very *chic* indeed in a lovely black gown with sequin and *diamant*. There were several bachelor tables, and at one I noticed Mr. Percy Sherwell, just returned from a holiday at the coast, Mr. Meikeljohn and Mr. Rockey. Baron de Tuyll, Mr. John Bailey, Mr. Rhodes and Mr. Clapham were others present. Mrs. Sidebottom wore a very smart old-gold gown with embroideries of old-gold and crystal *plaques*, and her daughter was very charming in white made with a wide belt featuring a large rosette. Mr. and Mrs. Connew and Baron Nordenberg were other dancers.

A GROUP AT "GLENSHIEL."

A photograph taken at "Glenshiel," Parktown, Johannesburg, last week on the day before Sir William and Lady Dalrymple left for England. *Left to right:* Col. Crawford, Miss Chetwynd, Lady Dalrymple, Col. Sir William Dalrymple, and the Hon. Mrs. Chetwynd.

Photo by W. Ingham.

Mrs. Gordon Douglas had on a very pretty black gown with crystal-bead embroidery, and Miss Hutchinson wore a lovely shade of blue with white beads, reminiscent of Dresden china. Mrs. Bedell Sivright was elegant in black with the drapery caught with large jet buckles. Miss de Leeuw was very dainty in pale pink with a full skirt having circular bands round it and a tight-fitting corsage. Mrs. Susskind wore blue georgette with a cape-effect edged with laces, the skirt having lace insets. Miss Bell came in rose with front wide panel fringed with crystal. At a merry table sat Lynn Cowan and Bill Bailey, and Bill was doing a new "Hieland Shuffle," which, as you would expect from the imperturbable Bill, necessitated the least amount of exertion possible. On the table were some very wonderful red dahlias with long stems which "Red" was very proud of. You see, when the audience called for her that night, suddenly every member of our staid Empire orchestra stood up and handed her a flower. It looked like a garden border against the footlights and was a delightful innovation. And Bill Bailey told me in the very greatest confidence—that is why I am telling you—that on Thursday night of this week they are handing him up gold-plated banjos from the orchestra. I believe they have to be gold-plated, else he can't play on them! Why? Ask Bill Bailey. But here these men are, getting in the way when I wanted to tell you of Miss Davis's gown. It was, as usual, very smart and cut on the simple lines that are so costly and can never be imitated—just black georgette with wonderful white bead embroidery and on her hair a turban-band of gold—not the Lenglen band, but a real wound-round turban that was the latest word in smartness. Mrs. Bill Bailey also wore a lovely *toilette* of rose-pink with a wide bow of rose in two shades in the front, and on her dark hair lotus flowers—a pretty conceit. Miss Holdsworth, who wears some of the most dainty gowns we have seen here for many moons, came in a quaint green made with a *bouffant* skirt with tiny laces on it, and a fichu edged with laces and fastened with an old-world posy in the front of the tight-fitting corsage, and

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on her hair a black wide band with posies at the side. One missed Miss Jane Wood, who will play *Portia* to Moscovitch's *Shylock*, and who is also a "smart frocker"—a stately, distinguished-looking woman with a very attractive voice, dark hair and wonderful eyes. And Judy Holdsworth? Fair, very fair—the "angel child" type—with a good streak of fun and *joie de vivre* in her. Nat Madison was there too. He cannot be counted a stranger, for everyone was so pleased to see him back, and he seemed to have scores of friends at the different tables. Mark Leslie was also dancing, and Miss Joan Hestor, of "Bath-chair" fame, was delightfully gowned in shot-green taffeta with roses round the waist. Mr. Elliott, Mr. Allen, Dr. Melcher and Mr. S. S. Taylor were others who seemed to be having an enjoyable time, and altogether it was a nice party.

A Book Evening.

On Friday evening I also journeyed to Parkview, where the Tennis Club were having a Book Evening at Dall's Tea Gardens, and it was a very successful function. It was my first experience of judging books, and a delightful change from fancy-dress dances, and I had in Mr. Stewart and Mr. Pilkington two very able colleagues, so that I trust we gave

"THE ARCADIANS" IN ARCADIA.

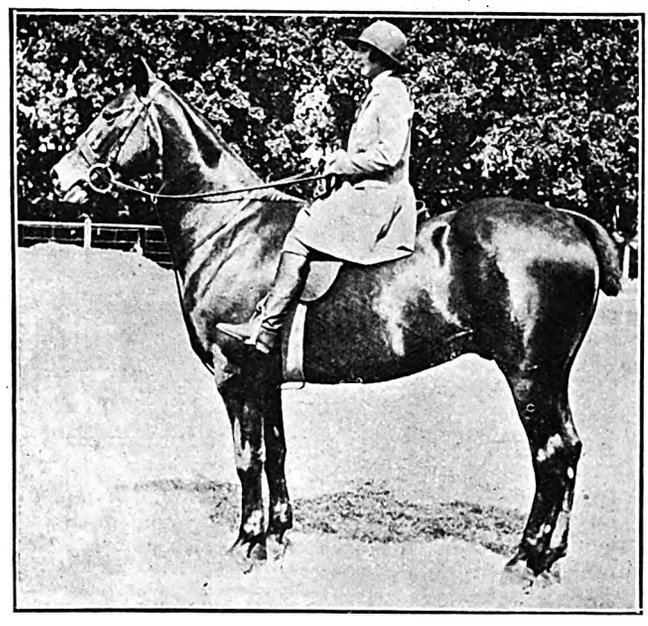
Some members of the Pretoria Amateurs' cast in their recent production at the capital of "The Arcadians," photographed in appropriate surroundings in Arcadia, Pretoria. Miss Ruth Williams as *Eileen*, with chorus of men, in "The Girl with the Brogue."

Photo by G. Laurito.

satisfaction. There were very many original ideas exploited, and we decided on "Green Ginger" (Miss Lulu Younger) and "Outward Bound" (Mr. R. A. Cooper), until we found that they did not know who the authors of the books were, and so, with ruthless hand, we disqualified them both. So "Within the Maze," by Mrs. Henry Wood—just a string of maize worn round the neck of Mrs. de Beer—gained the "first ladies," and "The Way of All Flesh"—a skeleton on the lapel of Mr. Chivers—gained the men's award. And Mrs. Lloyd guessed most of the books and got a prize, and Mrs. Partington came next, with Mrs. Arthur Yulden third. Mesdames de Beer, Lloyd, Chivers, Palmer, Miss Kyle and Messrs. de Beer, Fred Wishart and Nettleton were the committee, and I understand that they intend to get up something each month, so that the members of the Tennis Club will get to know each other better. Mr. Monty Kneen sang during the evening, Miss O'Hara and her brother played, and Miss Hegland also sang. Then the prizes were presented by Mrs. Foster, who had donated them, and who wore a black gown with bead embroidery. There were some pretty gowns worn. I saw Mrs. Kneen in a *chic* pale blue *toilette*. Mrs. Arthur Yulden was very smart in black georgette with apron frills of black taffetas. Mrs. Adendorff came in green *charmeuse* with Egyptian embroideries. Mrs. Stanley Evans wore a lovely blue gown, and Mrs. de Beer grey *marocain* with silk stitching. Mrs. Stewart had on a muslin gown of Tutankh-Amen colouring. Mrs. O'Hara wore black silk, and Mrs. Partington a light grey gown with lattice insets of silk. The wide verandah of the tea house made a very delightful place to entertain on, and I am sure everyone enjoyed the evening.

"The Little Michus."

I went to the first performance of "The Little Michus" at the Palladium, and, after watching the play and the two sisters, *Blanche-Marie* and *Marie-Blanche*, felt "how happy could I be with either," as a man sitting behind me remarked. It was a really enjoyable show, from the moment the School Girls, in their purple and grey gowns with fichus and small pleated aprons, came on at playtime in the play-



AT THE ROSEBANK SHOW, CAPE TOWN.

Mrs. "Billy" Wilson, of Johannesburg, formerly Miss Sylvia Hadley, on Mr. C. A. Hadley's Pilot.

"S.A. Pictorial" photo.

ground of *Mlle. Herpin's* School, till the *finale* in the *Michu* establishment, with its bright colours and gay music. The period is that of the Empire, and the ladies all looked well in their costumes and the men in knee-breeches and ruffles; the period of intrigue and elegance. Pride of place must be given to the little *Michus—Blanche-Marie* (Miss Ivy

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Lewis) of the fair hair and shy manner, and *Marie-Blanche* (Miss Anna Clive), vivacious and daring, with her dancing eyes and black ringlets. They sang and acted with the *verve* of the old professional and gained rounds of applause. And they looked very dainty and sweet in their bridal gowns of white, and were just the right height—"no higher than a man's heart." Their mother, *Madame Michu* (Miss Alice Orn) and their father (Mr. W. T. Winterbourne) were both well in the picture, and one saw with what zest *Papa Michu* enjoyed his part; in fact, as the Americans say, "he got a lot of kick out of it." *General des Ifs* (Mr. George J. Absalom) was an imposing figure and gave a splendid performance, and Mr. Henry Tyhurst as *Gaston Rigaud* and Mr. R. Wettergreen as *Aristide Vert* were in wonderful voice and were deservedly encored. Mr. T. Carrick as *Bagnolet* gave the comic relief and was extraordinarily funny and aroused loud applause. He is a very fine dancer. Then there was the "school-marm" and her pupils, and lots of smaller characters, all of whom helped to make up a perfect whole. Miss Poppy Frames did a speciality dance and had arranged all dances, and Mr. "Laurie" Glenton was the musical director on whose shoulders fell a lot of hard work. And there was one man behind the scenes who was responsible for the whole production—Mr. Barlow Coulthard, who deserves all possible praise. He is busy at present with "The Merry Widow," which you must not forget to go and see. It is, like "The Little Michus," in aid of the Theatrical Cot Fund, so don't forget.

MR. T. WETTERGREEN,
Who was repeatedly encored for his fine singing in the part of *Aristide Vert* in the Johannesburg Amateurs' production of "The Little Michus" at the Palladium Theatre last week.

The Junior S.A.P.

The Junior South African Party are nothing if not energetic. They have started their own monthly magazine. There is no editor's name in it, so that one does not know to whom to give the credit. They had another very well-attended dance in the United Party Club, which was very enjoyable. A novelty stall sold all the carnival fancies that help to make any dance go well, and there were numbers of pretty girls in paper caps and dainty gowns. To me the wonder of all these dances are the people who cheerfully organise, take lots of trouble, and get, each time, the least of recognition, yet go cheerfully on again. I suppose in life some must be the "givers," but the proportion of those who take is very much too great. However—this by the way. Among the workers for the dance one must really put the two Miss Cohens, who do such a lot for the South African Party, and Mr. Hudson, the joint hon. secretary, the men who sat patiently at the doors and collected the tickets, and many more. Dr. E. B. Woolf, the chairman of the Executive and of the Von Brandis Branch, was entertaining a party, and Mrs. G. W. Nelson, in black silk with jet trimming and georgette sleeves, was one of the seniors who came to cheer the others on. Mr. T. F. Allen, father of the movement, was present, and I saw Mr. and Mrs. R. C. Atkinson, Advocate and Mrs. Thompson, and many others. Miss Cohen wore a smart pale lemon georgette frock with green and gold bead embroidery—was it a coincidence, I wonder, that they are the Party colours?—and her sister came in pink satin inset with mauve and a lace *berthe*, giving an old-world appearance to it. Mr. and Mrs. Heilbron were among the dancers. Miss D. Mellor came in pink silks, and Miss D. Mackay, a pretty flapper, in blue taffetas. Then I saw Miss Vivian in pink with mauve flowers, and Miss Shepphard in pink with bands of grey and a grey corsage. Miss Woolf wore black made with a *bouffant* skirt and circular stripes of blue and pink ribbons. Miss Cruywagen looked very charming in pale blue stamped *chenille* on georgette with a tissue belt, and Miss Marjorie Kidner came in blue taffetas. Peach blossom overhead and large Chinese lanterns, coloured limelight and good music—what more could you wish for?

Jewish Orphanage Ball.

I am sure no apology is necessary from me if I leave out any of the frocks at the first annual ball given at the Jewish Orphanage at "Arcadia" on Saturday night. It was too crowded for anything, and the couples dancing

Three of the wives of Rameses" having their hair "Henna'd."

THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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seemed to be turning round and round in the smallest possible space. All the reception rooms were used on the first floor, and a stall for novelties was placed in the large hall, where all sorts of toys and caps were half hidden in a bower of greenery. Edgar. Adeler's band, with Johnny Jacobs and Jack Grieves doing their best to be heard all over the building, played, and there were numbers of small flower-decked tables on the verandahs. The dance committee consisted of Mrs. Bradlow, who is the vice-chair of the Orphanage, Mesdames Hillman, Raphaely, B. P. Marks, Max Lipschitz, I. Marks, G. Nathanson, Salkinder, Light, Beemer, M. Lipschitz, Rose, Israel, S. L. Sive, Miss Goldberg and Miss Jean Barrkman (to whom the thanks of the Press women are surely due for her wonderful assistance). Mr. Gettz, who does very valuable work for the Orphanage, was the hon. secretary. Mr. I. M. Isaacson, the Chief Rabbi and Mrs. Landau, Dr. Alexander Goldstein, Mr. and Mrs. Bernard Alexander, Mr. and Mrs. S. Raphaely, Mr. and Mrs. Schneier, Mr. A. M. Abrahams, and Mr. and Mrs. Janower were among those present; also the Mayor and

LONG SERVICE AND GOOD CONDUCT.

Members of the S.A. Police and C.I.D., No. 14 District (Port Elizabeth), recently decorated for long service and good conduct. The medals were presented by Lieut.-Col. H. J. Kirkpatrick, D.S.O., commanding the Eastern Division (Grahamstown).

"S.A. Pictorial" photo.

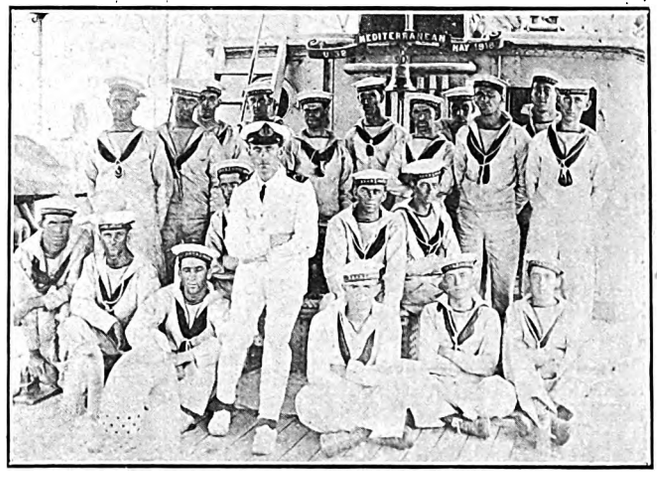
Mayoress. Mrs. M. J. Harris (the Mayoress) wore a very handsome black gown with laces traced with gold thread. As I said before, I will try to tell you of some of the gowns and ask your indulgence if I omit any. Mrs. Bradlow wore a lovely cerise gown, and Mrs. Bernard Alexander was very elegant in *marocain* in black with *diamant plaques* in design on the shoulder. The skirt was full and envelope-shaped. Mrs. I. Marks wore a black and gold gown, and Mrs. M. Franks black mirror-velvet. Her sister, Miss Neufleiss, had on a rose and gold brocade gown with black *charmeuse* skirt, large rosettes being featured at the waist. Mrs. Abraham Sive had on midnight-blue chiffon velvet, and Mrs. S. L. Sive a wonderful gold-tissue gown. Mrs. Mitchell, matron of the Orphanage, was very smart in black *charmeuse* under jet. Mrs. G. Nathanson came in jade-green and silver brocades, and Mrs. Salkinder wore a black *moire* gown. Mrs. Lipschitz wore black satin with georgette sleeves. Miss Barrkman was very smart in black *moire* silk made on simple lines. Mrs. Raphaely also wore black with oriental trimming. During the evening a very fine *mannequin* dress-parade was held, the gowns coming from "Poirette," who also gave each lady assisting a string of Ciro pearls. Messrs. Cary were responsible for the shoes, and the fans had been specially made by the Feather Novelty Co. Mrs. Sam de Leeuw, Miss Ethel Kantor, Mrs. Britstone and Miss Eva Goldstein were the *mannequins*, and wore the *toilettes* with great distinction.

Rotary Club Luncheon.

I was privileged to be at the weekly luncheon of the Rotary Club, on Monday, when Lord and Lady Devenport and Sir Lionel Phillips were the guests. Lady Devonport wore a very smart black gown with white silk lapels and *chemisette* of fine laces. Her black hat was trimmed with a paradise plume and had a silver lace brim. Chatting to her, she told me, as indeed Lord Devonport said in his speech, how pleased they were to have been able to visit South Africa with its wonderful climate, and Lady Devonport emphasised the marvellous hospitality they had received from everyone, beginning with the Earl and Countess of Athlone. The Big Wheel of Rotary, in its gold and black magnificence, stood in front of the president, Mr. Rusterholz, and the spirit of good fellowship, which, as I think I told you once, is the chief factor of Rotarism, prevailed. "Service above self" is their motto. At the principal table were the president (Mr. R. W. Rusterholz), Lord Devonport, Sir Lionel Phillips, Lady Devonport, Sir Llewellyn Andersson, Mr. W. Gemmill, Mr. E. G. Izod, Mr. W. A. Martin, Mr. J. E. Heeley and Mr. James Whitehouse, while among those present I noticed Councillors Fernhead and Nelson, Mr. T. A. R. Purchas, Mr. Rheinhault Jones, Mr. Zieg Davidson, Mr. Percy Store, and many others. Lord Devonport is, as you will know, Chairman of the Port of London, and was Food Controller during the War. A distinguished-looking white-haired man, he spoke well, and, passing the honours on to Sir Lionel Phillips, listened to his speech with the closest interest. And it was a magnificent speech, even from the women's point of view easily understandable, for Sir Lionel has the great gift of never talking above his audience's heads. A very cheery luncheon in cheery company.

A Wonderful 'Cello.

One thing I want to tell you of, and that is the 'cello that Bill Bailey carries so unconcernedly about with him. It is a marvellous instrument—inside and out! On the cover are the signatures of all the most famous people you can think of, and tiny thumb-nail sketches of them, too—men of affairs, Government officials, theatrical artists of



R.N.V.R., SOUTH AFRICA: H.M.S. WALLFLOWER.

South African boys training for the Navy on board one of the sea-going ships sent to South African waters by the Admiralty after the War. The photograph was taken in Algoa Bay.

"S.A. Pictorial" photo.

renown, Hollywood stars; it is one of the most interesting things I have ever seen. Bud Fisher drew *Mutt* and *Jeff*, Geraldine Farrar signs, Charlie Chaplin was the first man to add his name. You could spend hours looking at it.

Stop Press!

Just as we were going to press Bill Bailey 'phoned to say that the gold-plated banjos will be handed up on Friday night. He wanted you all to see them, and he heard that you only get the paper on Thursday!

CARRIE.

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRE (PROP., JAS. T. DURWARD). Late Umtali.

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THE PRINCE'S VISIT.

Big Meeting at Turffontein on June 28.

COMING RACES IN ENGLAND.

By "ONLOOKER."

THERE was no racing on the Rand last Saturday. Bad weather prevented the meeting set down for Auckland Park from taking place. An abandonment of the fixture was decided upon quite early in the day, and was influenced by the fact that in the vicinity of Auckland Park more rain fell than elsewhere in the Johannesburg district, and the racecourse had in places become water-logged. It is as well that no attempt was made to carry on, for it rained almost incessantly throughout the day, and the conditions for racing, so far from improving, became worse. During the last three years the Auckland Park Club has been singularly unlucky in respect of weather conditions for its meetings. When a wet Saturday came along it was pretty sure to be an Auckland Park date. When the Club raced every week

The Loss of a Day

did not signify much, more especially as in those days there was no Wednesday racing, and a Wednesday could be utilised for a missed Saturday. The position is very different now. The law only permits a club to race on fifteen days in a year, and since that law came into force no club has had allocated to it the maximum number of days; this being due, of course, to the fact that there are not the number of Saturdays available to provide fifteen days to each of the five Saturday clubs. To have to abandon a meeting is consequently a serious matter for any of the Rand racing institutions. This year, owing to a couple of Saturdays being holidays, there are two less fixutures, and the loss of the two days had to be borne by the Auckland Park Club. The Park folk have indeed struck misfortune.

* * *

According to present arrangements—and it is hardly likely there will be any alteration in the tour dates—"the people's Prince" will visit Johannesburg on the concluding days of June: to be precise, he will be in the Golden City on June 27, 28 and 29. The race meeting scheduled for Saturday, June 28, is at Auckland Park. Negotiations are in progress for a change in the venue of the racing on that day to Turffontein. And if a race meeting is to be one of the functions

The Prince is to be Invited

to attend, the headquarters course is the only adequate one for the occasion. It might be said, indeed, that the Turffontein ground is the only one in all the land that could accommodate such a crowd as is likely to be present to do honour to the Heir Apparent. It is understood that the Johannesburg Turf Club is prepared to put up a big stake programme. This is as it should be, for it is desirable that the Prince should see the very best horses in the country in competition.

* * *

June 28 is only seven days ahead of the date fixed for the Durban July Handicap, but the meeting at Turffontein should not imperil the success of the Durban fixture. It would inconvenience no one were

The Durban July Handicap

to be put back a week, and be run for on July 12. Most of the Johannesburg-owned winners of the race have not been trucked from here until six or seven days prior to the event, and there is nothing in the way of runners at Turffontein on June 28 being ready at hand to compete at Durban on July 12.

* * *

A winner on each of the two previous Saturdays, Nigger Minstrel, despite being burdened with 9st. 13lb., was made favourite for the mile-and-a-half handicap at Kenilworth last week-end. The race went to Trenchman, 6st. 8lb., Prince Boz, 9st., being second. The latter was runner-up to Nigger Minstrel on both of the previous Saturdays, and is certainly

Running With Ill-Luck.

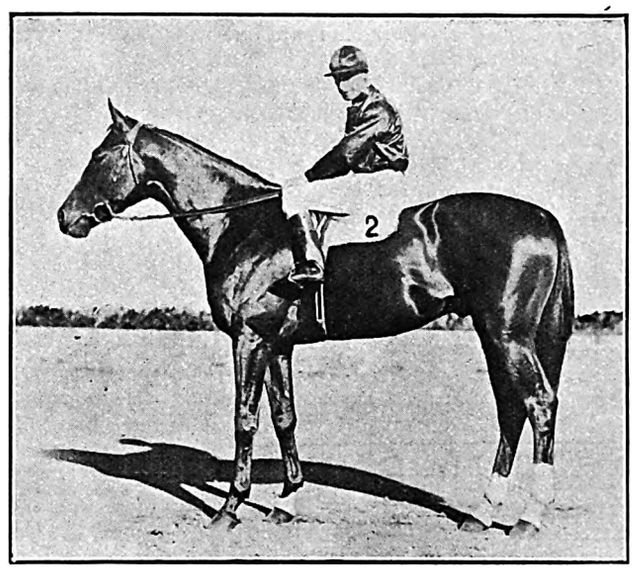
All the same, he is by no means the horse he was cracked up to be. It is not long since the trainer of Prince Boz declared him to be the most valuable horse in South Africa. So far he has proved no better than a second-rater on the racecourse.

* * *

Mr. Browse did not have a cut for the last two-year-old race at Kenilworth, which fell to Narrow Gauge, whose dam, Railette, is a sister to Cutlet. Among the other winners at Cape Town on Saturday was Son-of-a-Gun, who scored for the first time in first-class company.

* * *

The French horse Sir Gallahad III. continues to rule as favourite for the Lincolnshire Handicap. As remarked



THE TRIPLE-CROWN WINNER: RED RONALD.

The champion three-year-old, Mr. A. Forbes's Red Ronald (J. Simpson up), by Brown Ronald-Redbreast, winner of the three classic races, the South African Derby, the Benoni Guineas and the Benoni St. Leger. Red Ronald has also won the South African Nursery Plate, the Merchants' Handicap, the H. B. Christian Memorial Handicap, and the Champion Stakes.

Photo by Abe Goldstein.

last week, the Lincolnshire is a race that backers would be well advised to leave severely alone. The more recent history of

The Lincolnshire

prompts such advice. A 50-to-1 chance, White Bud, won last year, 20-to-1 was the starting price of Granely, who scored in 1922, while the winner in 1920 and 1921 both started at 33-to-1. It is quite on the cards that some practically unheard-of candidate will crop up on March 26.

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The Germiston Sporting Club has a capital programme for this Saturday's meeting, and there is promise of big fields. Selections:—

12.50.—Stewards' Handicap, 6 furlongs.
Blue Dye 1, Jasmine 2, Poplin 3.
1.35.—Park Hill Handicap, "B," 1¼ miles.
Queen's Wake 1, Grey Pietri 2, Babette 3.
2.10.—Rose Deep Handicap, "C," 6 furlongs.
Noble Polly 1, King's Pride 2, Noble Knight 3.
2.50.—Park Hill Handicap, "A," 1 mile, 5 furlongs.
Norwood 1, Brown Study 2, Durazzo 3.
3.30.—Pony and Galloway Handicap, 7 furlongs.
Auditory 1, Sandshoe 2, Eurotas 3.
4.5.—Rose Deep Handicap, "B," 7 furlongs.
Senator II. 1, Rugby 2, Light Car 3.
4.40.—Rose Reep Handicap "D," 5 furlongs.
Sunphone 1, Battle Cry 2, The Pick 3.
5.15.—Rose Deep Handicap, "A," 6 furlongs.
Athel 1, Errigal 2, Delphinium 3.

OCTOBER 30, 1920.

SEARCH FOR A BACK-NUMBER OF "THE PICTORIAL": WANTED IN AUSTRALIA.

THE SOUTH AFRICAN PICTORIAL has instituted a search for a copy of one of its back numbers—October 30, 1920.

This issue is now out of print, but Mr. A. H. McKell, of Sydney, Australia, is particularly anxious to possess a copy to complete his file, and writes that he is "willing to pay handsomely" for one.

Any reader, therefore, who possesses a copy of the issue and is willing to dispose of it should communicate direct with:—

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The lady at Milner Park is thanked for sending in a copy of No. 435 (December 1, 1923), which has been posted to the New York Public Library.

The Smoking Concert held at the Hotel Alexander, Germiston, in aid of the Germiston War Memorial Fund, was a great success, and the thanks of all those who attended are due to Fell's Orchestra, the Great Willconia, the Horwitz Brothers, and the other artists who contributed to the programme.

GERMISTON RACES.

SATURDAY, MARCH 15,

8 RACES 8

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IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

cuffs of fur, and powdered hair. Her toe-dancing is exceedingly clever, and her points and *pirouettes* show real talent and splendid training in the world's most famous schools. It is seldom one enjoys acrobatic dancing; the throws and bends, the various poises, are generally too sudden; but Mlle. Rita Copelli is the epitome of grace, and her every movement is a delight. Her colleague is a partner to be proud of and dances with considerable grace of execution.

Molly Stoll and Douglas Steward, in "Laughter, Song and Dance," give a bright turn with plenty of catchy music, and scored a big hit.

Of the old "turns," Bailey and Cowan gave a complete change of programme that I liked even better than their material of the previous week. Good songs and wonderful playing from Bill Bailey, the ever-live Cowan, who winds himself up with one or two rapid turns across the stage or passes of the hands, and the new gowns of "Red,"—and still the audience were not satisfied till they came back and sang all the old favourites; and they were encored time after time. It was a great reception.

Evison and Hestor, with their Bath-chair, had lots of new patter as clever as the old. They are an act one never tires of. Howard Rogers scored a signal success with his "reading of the Scriptures" and his adventures in "the place called Turffontein." His is an act well worth a second visit. Jock McKay, "Born 1880," is a Scotch comedian out of the ordinary and was recalled many times. Anita Hayes and Ernest Pitcher, with *The African Mirror* and *Pathé's Gazette*, complete a fine "bill."

ELAINE.

NOTES AND NEWS.

(*Continued from page 4*).

A.P.M. I went through with it disguised and dressed in their costumes. The next day I met a farmer whose son I had lately enlisted, and he said, 'Captain Nash, I was at the Concert Party last night, and there was a young fellow with them who ought to be in khaki.' 'That's all right,' I said; 'I'm having him at the end of the week.' I played for the rest of the week without discovery, and the 'young fellow' remained in the Army."

What is expected to be the biggest native war dance ever held in Johannesburg will take place on the evening of Saturday, March 22, at the Wanderers' Ground. Several thousand natives will participate, and the proceeds will go to swell the British Empire Exhibition funds. There is a limited number of reserved seats at 5s., which may be booked at Messrs. Mackay Bros. Admission to the ground is 2s.; children half-price. Miss Charlotte Albu has been the prime mover in arranging this unusual entertainment, and, providing, of course, the weather is favourable, the affair should be a huge success.

"Fair-play" (Robinson Deep).—We have no space to publish your letter, but it has been passed on to the management and may have the desired effect.

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A CAPE TOWN CHRONICLE.

(*Continued from Page 10.*)

have been marches and counter-marches, manœuvres—in which the Navy participated, as well as two aeroplanes that flew down from Pretoria—and all the excitement of a big sham fight. I happened to be in the camp when the Earl of Athlone made a sudden appearance with Colonel Mentz, Minister of Defence. These distinguished visitors were received by General Tanner, who immediately conducted them through the camp where the troops were undergoing a hard day's drilling on the various parade grounds. The Earl had several informal conversations with the officers and some of the men, and was undoubtedly interested in the hard training which was making these civilians into hard-bitten soldiers. Particularly fine were the Cape Town Highlanders, who marched about with a fine, military swing in their kilts. A few of these men saw service in the Great War, and they are invaluable for training the young and inexperienced.

The National Orchestra Scheme.

At last the secret of these dark negotiations in Cape Town have been dragged into the light of day. While the Orchestra was celebrating its tenth anniversary in a veritable orgy of music lasting over a week, it seemed to outside observers a singular coincidence that Mr. Lyell-Tayler, conductor of the Durban Orchestra, and also the Mayor of Durban, should be in Cape Town at the same time. Whether it was a coincidence or whether it was deliberately arranged, advantage was taken of the situation to hold a round-table conference in the City Hall to discuss the possibility of the Cape Town Orchestra amalgamating with Durban. I understand, in fact, that a salary list was drawn up and financial estimates put forward likely to make the National Orchestra. And it is also certain that Mr. Lyell-Tayler and the Mayor of Durban left Cape Town convinced that a National Orchestra would solve a good many financial problems common to both cities. However, strenuous opposition was aroused in Durban, and the Council voted against the scheme.

Other Schemes Afoot.

It must not be imagined that this rejection by Durban of amalgamation means the disbandment of the Cape Town Orchestra. It is known that a good deal of irritation has been caused within the Orchestra itself by the constant criticism and cheese-paring policy of the Council. Each time the subsidy comes up for discussion, a good deal of frank criticism is flung gratuitously at the Orchestra. And the Orchestra, as a body, has no opportunity of replying. I believe, however, that there will be some startling changes in the near future, and that Johannesburg is likely to hear something that will surprise it. More one cannot say. Everybody discusses the Orchestra with bated breath nowadays. A healthy, open discussion of its problems would do a great deal of good.

BEACHCOMBER.

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WEEK COMMENCING MONDAY, MARCH 17.

Tivoli, Cape Town.—Till March 18: Fran-Klint, Carlton and and Rosslyn, Bert Weston, Winnie Travail. Continuing: J. W. Rickaby, Anna and Louis, Colleano. Opening March 19: Evison and Hestor, Stanelli and Douglas, Vardel Trio, Leslie Strange.

Opera House, Cape Town.—Opening March 18: George Relph and Company in "The Way of an Eagle."

Empire, Johannesburg.—The Great Gerard, The McLean Twins, Bailey and Cowan, Sandrisi and Copelli, Stoll and Steward, Ernest Pitcher, Jock McKay, Anita Hayes.

His Majesty's, Johannesburg.—Maurice Moscovitch and Company in "The Merchant of Venice."

Orpheum, Johannesburg. — Bettino Cappelli, Howard Rogers. Sunday, March 23: Herschel Henlere.

Grand, Pretoria.—Mills and Innes.

Criterion, Benoni.—Dawn and Derriss, Mark Leslie.

Criterion, Durban.—Zena Zampa, Femina Quartette, Kroll and James.

Theatre Royal, Durban.—Till March 20: "Jack and the Beanstalk."

Scott's, Maritzburg.—March 21 and 22: "Jack and the Beanstalk."

Palace, Bulawayo.—March 18 and 19: Herschel Henlere.

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JAZZING ROUND THE WORLD.

(*Continued from page 2.*)

years. The Taj Mahal is a sight that is unforgettable, and that can be

Seen Again and Again

with the certainty of discovering fresh beauties. A gentleman in Delhi said that at sun-up it is perhaps at its very best, and I can quite believe it. As, however, I know that my bed at the hotel is more than usually comfortable, I am prepared to take his statement as read, without actual ocular proof.

* * *

Agra is one of the beauty-spots of India and is replete with historic associations. We were advised to visit the Fort, but we felt, after seeing the Taj Mahal, that the Fort would be an anti-climax. We had seen the Fort in Johannesburg—from the outside.

* * *

There is much talk in the papers of a newly-formed syndicate who intend to bring out The Co-Optimists, Martin Harvey, Anna Pavlova, Matheson Lang, and a few other leading lights. Apparently they are taking a census of their juvenile fowls long before the period of incubation has been fully accomplished. It is, however, settled that Sir Harry Lauder will visit this country in the autumn.

* * *

Racing is "not in my line," but I have perforce to hear a lot about it because everyone in India is more or less mad on "the great game." I know a man, presumably sane, who works out the probable results by *astrology*. What possible difference the position of the moon in regard to Sirius can have on Steve Donoghue's mount I can't see for the life of me. The great jockey, by the way, has been brought to India at a retainer of £2,500.

A block of flats is being erected in Park Street, Calcutta, which is going to be a big feature in the city in the immediate future. The building is a very high one—and I am told the rents are the same. My son and our excellent manageress lived in Calcutta in rather good-class boarding-houses in Lowden Street and Camac Street respectively. These are the sort of avenues that one will find in Surbiton or Richmond or Blackheath—tree-shaded streets with houses that

Would be Called Mansions

in some countries. Yet, when I called on them each morning, I had to pick my way along the pavement to avoid treading on coolies, lying a-sprawl in heavy slumber with the sun pouring on heads unprotected except by a dirty cotton wrap. Verily, East is East and West is West. In Chowringhee one day I saw a *fakir*, naked except for a filthy loin-cloth, sitting on spikes let into a board. I observed that the spikes were not very sharp, but I didn't envy him his job-of-work all the same.

* * *

Reverting to Steve Donoghue, he is accompanied out here by Tommy Reece, the Oldham billiards crack, who is acting as his manager and general *Fidus Achates*. Tommy, it will be remembered, once made a break of nearly half-a-million—to show the futility of the anchor-stroke. While we were in Calcutta, Reece made a match with Moti Lall Shaw,

The Champion of India,

and made rather a mess of him. I was surprised, as Shaw is no slouch of a player. He is an elderly Hindu (of what caste I know not), and when he gets the balls into position for his favourite shot—in off the red in the top right-hand pocket—he seems to be able to score as many as he likes. I imagine that when he met the lad fra' Owdham he felt a bit nervous and probably wasn't seen at his best. Outside the absolute top-notchers, I have seen very few cueists to beat our dark-complected friend.

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HIS MAJESTY'S, MONDAY: MAURICE MOSCOVITCH AS SHYLOCK IN "THE MERCHANT OF VENICE."

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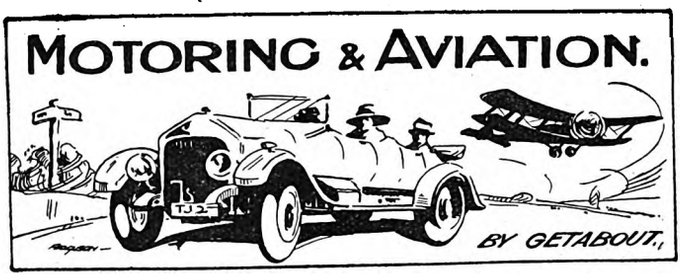
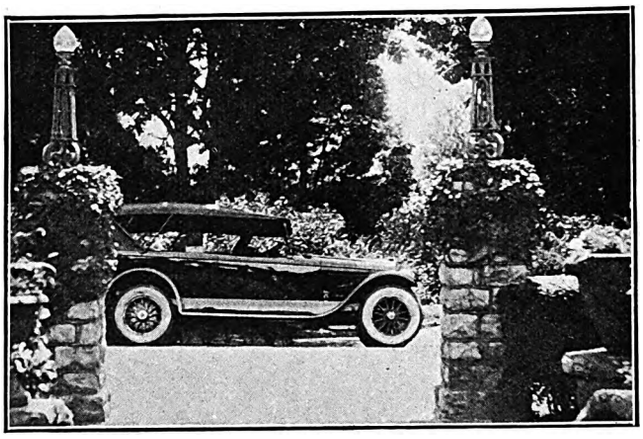


Splashes and Skids for the Films.

Although Saturday's heavy rain soaked the roads thoroughly and left them in a very sticky condition, Mr. H. P. Rose gave the promised driving display at the Zuikerbosch River Drift, between Johannesburg and Heidelberg, last Sunday. Many motorists travelled out to see the splashes and skids that were being filmed by the African Film Productions, Ltd. Mr. Rose and his passenger were attired in heavy rain-proof coats, but in spite of this got soaking wet. Hitting the water at about 55 miles an hour, the displacement was tremendous, and the effect could only be likened to the explosion of a shell. The two-passenger Hupp racer was going very well indeed, and the engine roared like that of an aeroplane as the car sped along to the drift, gaining speed in the half-mile run. At times Rose took the water comparatively slowly—at about 35 m.p.h.—and even then the water rose up in a solid mass. It was at this lower speed that the occupants of the car got so wet,



AT THE T.A.C.

A pretty spot at the Transvaal Automobile Club, Killarney, Johannesburg. The car is a Lincoln, built by a factory owned by Henry Ford. This is the third Lincoln to come to South Africa.

Photo by M. Edward.

for when travelling faster they got through before the water had time to fall back on them. After the splash display, a move was made to an open piece of level ground, where some examples of speed turns were given. The ground was too wet and "tacky" to permit of very sudden skids being undertaken, and there was no dust to be raised. When Rose skids the Hupp on a dry road he seems to vanish in a cloud of dust, from which he emerges travelling in the opposite direction. But some very fine turns were made, the ground being churned up by the skidding. Some of the onlookers seemed a little nervous, but Rose's masterly handling of the little red car soon won the confidence of all. He is undoubtedly one of the finest drivers in South Africa, and he deserves better success on long-distance record-breaking runs than he has had.

Motor-Cycling.

The Rand Motor-Cycling Club decided, at the last moment, to cancel the 132-miles trial for the Vacuum Vase which was to have taken place over the Alberton circuit last Sunday. The rain on Saturday, they feared, would make the track impossible for good speed work. As it happened it might have been possible to hold the race, which will now take place this Sunday, weather permitting. There were about 25 entries, and if all those entered compete, good sport may be looked for. The 100-miles trial over the Jackson's Drift circuit for the Hoffmann Cup takes place on Sunday, March 23. This event is for machines of 600 c.c. and under. The Pretoria Motor-Cycling Club is holding a hill-climb at Klapper Kop this Sunday.

The Big Show.

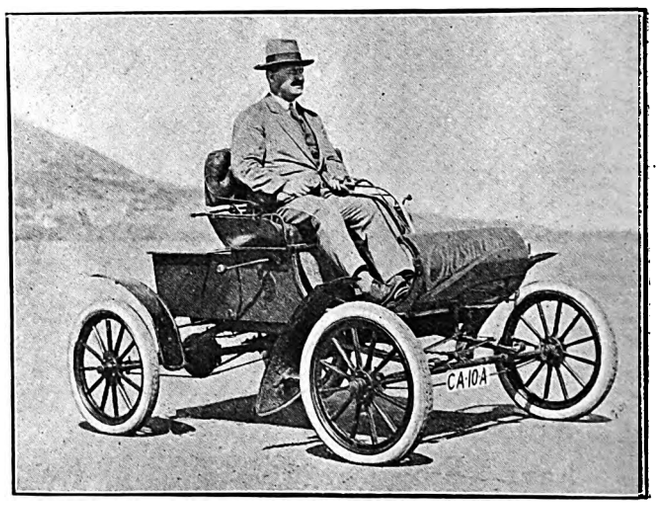
People are beginning to talk about the big show that is to take place next month. Undoubtedly it is going to be the largest exhibition of its kind ever held in South Africa. In spite of the six extra bays that have been added to the building on Motor Street, Milner Park, the South African Motor Traders' Association has been unable to accommodate all the firms requiring space.

Motor Racing at Turffontein.

The Motor Carnival having been cancelled, endeavours are being made to organise a motor-cycle race meeting on the Turffontein Racecourse, to take place on March 29, in aid of the British Empire Exhibition funds. The R.M.C.C. will, it is understood, be in control of the track, and the race will be run under regulations framed by that body.

Our Roads in Rain.

Beneath the stress of recent weather conditions our roads could not be exactly described as "things of beauty and a joy for ever." We don't often get such a long spell of rain, but when we do we once more think of the good old railways; in fact, I know several commercial travellers who had to change or abandon their touring arrangements, while not a few booked at Park Station to insure getting to their destination. I'm afraid the "We want good roads" campaign will proceed merrily this generation and the next, and that all our pains will be for posterity's benefit; yet we won't despair of our efforts bearing fruit in the end. It is strange how large a section of the public show no interest whether roads are attended to or not. It is left to a few—and very few—public-spirited individuals to do anything in the matter at all, the others think they have done their best by grumbling if the mud goes over the top of their boots. At times I admit that apathy is aroused. For instance, the other day in Parktown I saw a man with hands in his pockets picking his way amidst the water pools that had collected, when a car dashed round the corner and sent a veritable fountain of mud over him. Now probably this individual had never bothered his head about good, bad, or indifferent roads, but it was funny to see



A RELIC OF TWENTY YEARS AGO.

This single-cylinder Oldsmobile, 1904 model, was shown at the Rosebank Show, Cape Town. It was "discovered" at Paarl, taken by rail to Cape Town, and did the run from Cape Town to Rosebank on "top."

"S.A. Pictorial" photo.

how instantly he was converted from a passive ratepayer to a very active one. He seemed at once to take a direct interest in highway conditions, for he cursed the car, the occupants, and the municipality in unmistakable language, and then appealed to me to know whether I did not think it a d——— shame that the roads were left in that condition. Of course, I commiserated with him.

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVIII. No. 451.] SATURDAY, MARCH 22ND, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

LADY DALRYMPLE.

Lady Dalrymple is one of Johannesburg's leading hostesses and is a very ardent worker in the cause of charity. She and her husband, Col. Sir William Dalrymple, left by the Edinburgh Castle *for a holiday in England, and take with them the best wishes of their many friends.*

Portrait by Jocelyn Leigh-Hunt.

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At Sea.

Stranger Than Fiction.

A plot worthy to rank with the highest of Yankee bellowdramas was recently thought out and hatched by a lovesick mariner in an Australasian country that shall be nameless. That it proved somewhat addled, owing to unforseen circumstances, does not detract from the general *naïveté* of the romantic affair. The captain of a certain ship was badly smitten with a damsel, but the lady showed no willingness to become Mrs. Captain. Even the sailor's greatest asset—the fact that he is hardly ever at home—could not induce her to change her mind, and she had a certain amount of support in this attitude from an aged mother who shared the home. The mariner could hardly be termed an "also ran" in the Love Stakes, as he was allowed to spend his leave when in the vicinity as a "paying guest" in the loved one's house, and the sample of congenial family intimacy thus afforded apparently drove him to something approaching distraction. And so he finally called another conspirator from the water-side and explained his scheme. The plot was as follows: Whilst the daughter was doing her morning shopping in the town the gentleman recently enlisted was (for a financial consideration) to enter the house, and the heroine's mother was to be seized, bound and gagged by the intruder, who would then state his intention of seizing any portable booty and audibly voice the opinion that the demise of the old mother would render the matter of any future indentification free from any worry on his part. At this cue our sailor-hero would thereupon enter the room and, after a terrific encounter with the supposed criminal, would hurl him out among the raspberry bushes and pursue him effectually off the premises, and then returning to the trussed lady would unbind and comfort her until the return of the daughter. The hero figured out that the gratitude of the mother for saving her life, and the admiration and gratitude of the daughter, would remove all opposition to his suit, and that he would be welcomed into the family and established as their natural protector for all-time. In the actual working out of the plot everything went as expected until the old lady had been securely tied up, when she unfortunately died of heart failure consequent upon the shock. It now seems fairly safe to assume that Hirum K. Fillumitt, or some other "snappy" magnate, will film the idea and cable our sailor unfortunate an offer to play lead in the production.

Back to the Land.

The present slack state of shipping has been the cause of not a few large steamers going off the beaten track to places that have caused a small stampede to the chart-dealers by skippers anxious to determine whether their noble craft can enter the various back-waters or not. Many items of geographical importance have been discovered, such as that, when making the port of Bullcoweel, the sewerage chimney must be kept in line with the flagstaff on top of the local picture palace, and that it is not advisable to attempt to enter the harbour after 10 p.m., as "The Starving Husband" (in two parts) finishes about that time, so that thereafter the P.P. is in darkness. In circumstances such as these the reader will agree that it would be very awkward to find that "Fanny's Final Flutter" had fallen out of the guard's van during its transfer from Beercanna, and that there was positively no "lighthouse" at all; so all-wise captains trail their luggers along during the afternoon sessions. Quite recently I went up to a port not quite as bad as one of those indicated, although it was sufficiently rural to be a decided change from the modern commercial outlet. This shipping Cinderella was Gladstone, Queensland (we do get about a bit, don't we?), and we went up there from Sydney to take on a large quantity of frozen mutton-chops that had happy homes waiting for them in England. The natural attributes of the port are as wonderful as its neglected opportunities. We came to rest at the meat works, which are situated just inside the curve where the river widens into the large expanse of land-locked water known as Gladstone Harbour. The ship was hung off from the shore at the end of a narrow pier, nearly a mile long, down which a light railway ran the trucks of cold meat from the shore larder to the floating pantry. The "engine" of the train proved to be a cleverly adapted Ford car fitted with wheels that enabled it to run on the steel rails. Loading proved a tedious process, in spite of the efforts of Lizzie and her family of trucks, as the wharf would only permit loading one hatch at a time and a considerable amount of shifting ship was necessary for the trim of the ship.

"A Bear in the Hand is—"

After some ten days of the simple life, an oasis was caused by the stalking and capture of two "Teddy," or native, bears by the ship's dispenser (medical, not alcoholic), who brought the Big Game back in a flour bag, and, on opening up the sack, found that one of his captures had oozed through the bottom of the bag and returned to the wilds of his gum-tree home, taking with him part of his late prison and a quantity of fur and the best part of the right ear of his unlucky companion, who had got wedged firmly wrong side up in the sacking department. The fact that an irate stevedore, with a large shillelah and a protruding jaw, arrived with a copious flow of language and claimed our denizen from the bush as a member of his household who resided normally in a tree at the bottom of his garden—out of deference to the family's olfactory sense—in no way dimmed the dispenser's deed of glory. The "damages" were duly assessed at: Attempted kidnapping of one bear, returned undamaged, but suffering from shock and with commercial value deteriorated by flour-marks—fine of three bottles of beer; accomplished kidnapping of one bear, returned in a damaged condition, minus a large portion of ear, flour-marked, showing signs of an intensive moulting out of season, and having suffered solitary confinement during the night in a place unfit for bear habitation (a fire bucket surmounted by a wheel-grating)—fine of one bottle of whisky and a "plug" of "hard" tobacco. The fact that someone reached in and stole the petitioner's shillelah during the trial in the Chief Officer's cabin was squared by a picture-postcard of the ship, without prejudice to the main issue. Hunting proclivities, however, were officially limited to ant-sniping by the lower orders after this bear episode.

The Explorers.

There being no apparent means of getting to the city of Gladstone except by walking about six miles along a dusty and pub-less road, we decided to take a lifeboat and sail up to see if the inhabitants wore clothes and could speak English. We lowered the boat after breakfast, but by the time the "fatigue" party had finished polishing up things in general it was nearly lunch-time and half-a-gale was

(*Continued on page 25*).

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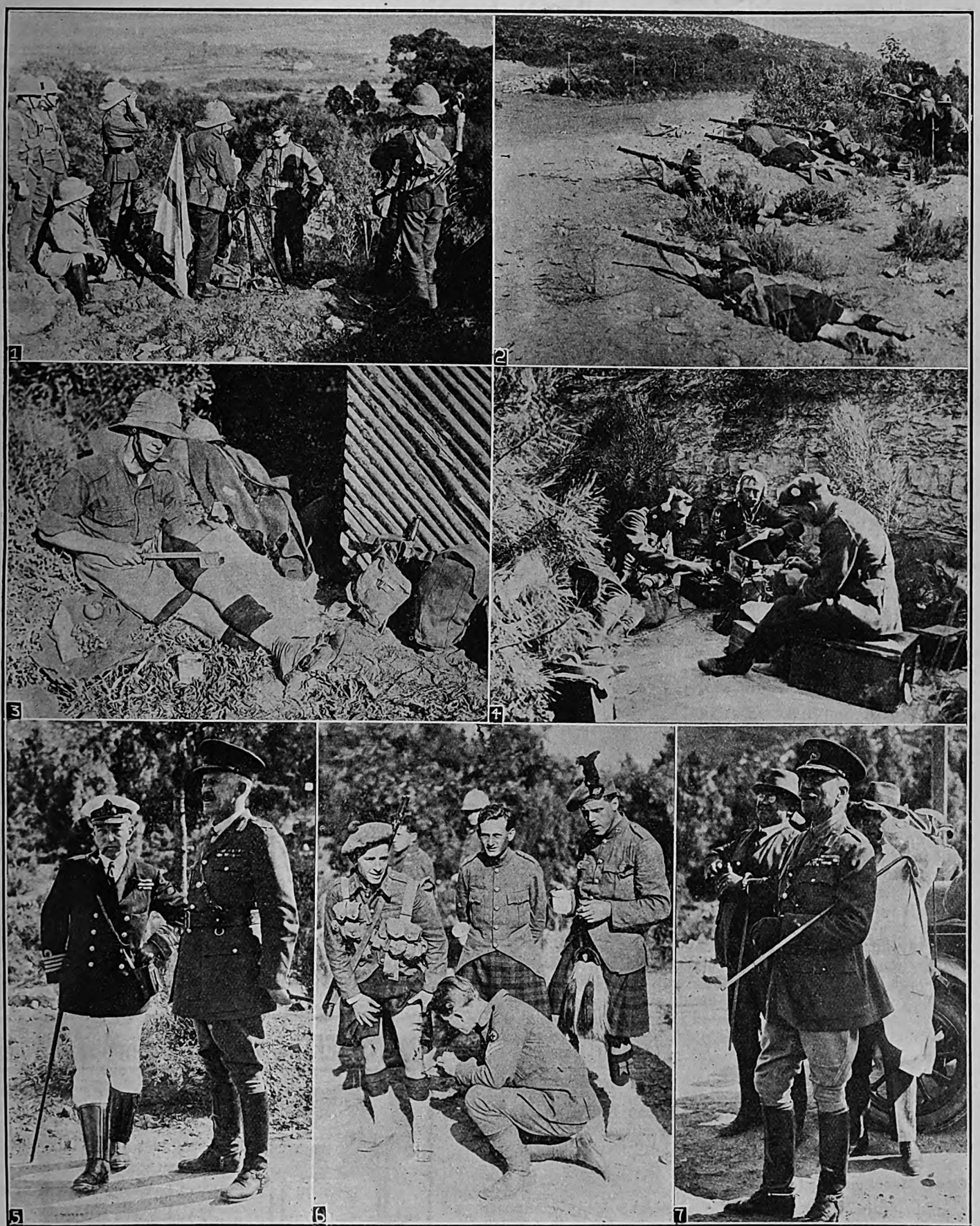
CAPE TOWN SAVED FROM THE ENEMY!



"THE BATTLE OF CONSTANTIA NEK" IN THE DEFENCE FORCE MANŒUVRES AT THE CAPE.

The actual "invasion," which took place on the previous day and was completely successful, is shown on page 11. The photographs on this page show: 1. A signal outpost of the attacking force. 2. The Cape Town Highlanders successfully defending Constantia Nek against the invaders. 3. Happy after an all-night patrol on the mountain-top: A mug of coffee, a bunch of grapes, an apple, a tin of bully-beef and a bayonet to open it. 4. Field wireless at the headquarters of the Cape Town Highlanders. 5. General Brink and Captain Gordon Campbell, V.C., R.N. 6. A Highlander receiving first-aid at a Field dressing-station. 7. H.E. the Governor-General, the Earl of Athlone (nearest camera), Major van Zijl, one of the umpires (in white coat), and Col. Mentz, Union Minister of Defence.

"S.A. Pictorial" photos.

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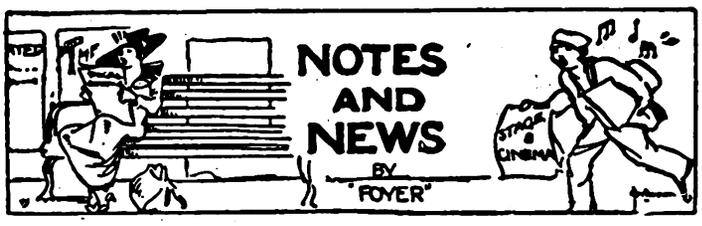

Teaching "The Blues."

Max Sandrisi and Rita Copelli are dancing "The Blues" at the Johannesburg Empire, and Max Sandrisi is willing to teach the steps free of charge to anybody who wants to learn them. All you have to do is to write your name and address on the coupon-form they will give you with your programme when you go to the Empire, and hand it in to the management.

Acting in London.

Several actors well-known in South Africa are playing prominent parts in the West End of London just now. Mr. Frank Cellier is in "The Camel's Back," Somerset Maugham's new play, at the Playhouse; Mr. Horace Hodges is in "Lord o' Creation" at the Savoy; Mr. Owen Roughwood and Mr. Stafford Dickens are in "The Green Goddess" at the St. James's (and Mr. George Relph was also in the cast, in the leading "juvenile" part, before he came to South Africa); Mr. Ivan Samson is in "The Dare-Devil" at the Strand; and Mr. Cronin Wilson is in "The Eternal Spring" at the Royalty.

Murdered at Monte Carlo.

Miss May Vivian, who was shot dead at Monte Carlo last week, toured South Africa at the end of 1921 and the beginning of 1922, as the partner of Henri de Bray, the French dancer from the Gaiety Theatre, London, who was the inventor and original dancer of "the Tickle Toe" in "Going Up." The Reuter cable announcing the tragedy came from Nice and read as follows: "A pretty young English dancer, Miss May Vivian, who toured South Africa in 1921, was returning to her hotel near Monte Carlo when an Italian named Sirello, aged 20, mounted the footboard of her car and fired a revolver at her. She was mortally wounded. Her assailant, who is a professional dancer, was arrested. It is stated he was a rejected lover." Miss Vivian's photograph was published on the front-page of The S.A. Pictorial of November 12, 1921.

MR. MAT MADISON,
Son of Mr. Maurice Moscovitch, who is playing *Launcelot Gobbo* to his father's *Shylock* in "The Merchant of Venice" at His Majesty's Theatre, Johannesburg.

Dollie and Billie.

The news comes from England that Dollie and Billie have found a new "song-hit." It is called: "'Maggie!' 'Yes, Ma!' 'Come right upstairs!'"

Lionel Monckton Dead.

Mr. Lionel Monckton, the musical-comedy composer and music critic, died in mail-week at his home in Gordon Square, London, as the result of influenza. He was sixty-one. His music was a prominent feature of such memorable productions at Daly's, the old Gaiety, and other theatres as "Cinder-Ellen Up Too Late," "A Country Girl," "The Geisha," "A Greek Slave," and "San Toy." Some of his numbers will be remembered perhaps longer than the works in which they figured. "A Little Bit of String," "Soldiers in the Park," "Rhoda and Her Pagoda," "The Boy Guessed Right," "Follow the Man from Cook's" have travelled far beyond the theatres in which they were born. Mr. Monckton married Miss Gertie Millar. He was the son of the late Sir John Monckton, town clerk of the City of London. His mother, the late Lady Monckton, from being an amateur actress of some distinction, suddenly jumped into the front rank of professional actresses by her fine performance in "Jim the Penman" at the Haymarket in the 'eighties.

Uproar in Paris.

Cat-calls, hissing, whistling, and shouting disturbed the first performance at the Comédie Française, Paris, in mail-week of a new play, "The Tomb Under the Arc de Triomphe," by M. Paul Raynal, one of the playwrights of the younger school. This violent manifestation of the public's dislike for the play was caused by the unpleasant statements the author put in the mouth of his hero and the unpleasant circumstances of the play itself. The hero is a young soldier back from the front on a brief leave to see his father and his *fiancée*. He proclaims very loudly that as a soldier, fighting in the front line, he has the right to all kinds of privileges and is going to insist on having them. The second act shows a discussion in a bedroom, and the vehemence shown by the soldier caused the audience to become restless. The final act, however, where the father reproaches the son with having dishonoured his *fiancée*, and when once more the young soldier argues that as a combatant he has every right, caused a scene such as has not been seen at the Comédie Française since Sardou's "Thermidor" was played there 33 years ago.

The Latest Zancig Test.

The Zancigs have come through the Magicians' Club test. The London experts who gave them a special ordeal admitted themselves baffled. Madame was blindfolded and had a black bag over her head. Mr. Zancig was not allowed to utter one word. But Madame gave word-perfect a message that had been protected by three envelopes, and sealed with wax before Mr. Zancig saw what it was. The Danish-American couple still retain the secret of "how they do it."

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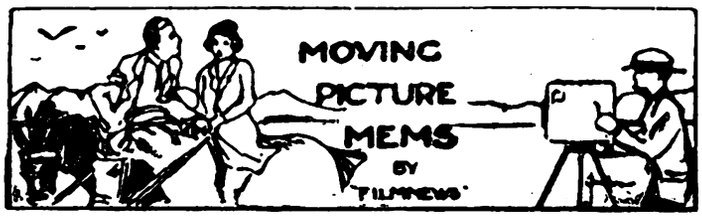

The Girl on Page Nine.

Eileen Percy was born in Ireland and educated there and at a convent in Brooklyn, N.Y. She became an artist's model at eleven, a musical-comedy actress at fourteen, and a motion-picture star at eighteen. As a child she posed for Fisher, Stanlaws, Flagg, and other well-known artists. Her first stage appearance was with "The Blue Bird," in which she played every principal *rôle* at one time or another during its run. After entering motion-pictures she was leading lady with Douglas Fairbanks in six productions. Miss Percy is a perfect blonde, with grey eyes. She is five feet in height, and weighs 126 pounds. "The Flirt," in which Miss Percy is featured, and which is to be shown at the Johannesburg Bijou next week, is from Booth Tarkington's novel, and is a typical Booth Tarkington story, full of dramatic situations, irresistible humour and just enough pathos now and then to arouse the softer emotions. Miss Percy appears as *Cora Madison*, an incorrigible flirt who mows the swains down right and left, and awakes to her own shallowness only after she has involved her family in grief and almost in tragedy.

MISS GLORIA SWANSON,

(With her shingled hair), who is to appear on the screen at the Johannesburg Orpheum on Monday in the Paramount drama, "My American Wife."

In South America.

At the Johannesburg Orpheum on Monday Gloria Swanson and Antonio Moreno will appear on the screen in the six-part Paramount drama "My American Wife"—the former as *Natalie Chester* and the latter as *Manuel la Tassa*. The story takes place in a South American capital, and tells of a breezy American girl winning love and happiness amid hot Spanish passions and intrigue.

Jazz.

On Thursday the Orpheum will change to "Three O'clock in the Morning," a picture featuring Constance Binney (the young American actress who went to England to play *Sydney Fairfield* in the film version of "A Bill of Divorcement"). It is described as a "jazz picture of a jazz girl in a jazz age!" It is also said to be "filled with the glitter, charm and colour of New York's Great White Way."

At the Carlton.

There was a railway strike in America and a cheque for a large sum of money simply had to be delivered in New York from the Pacific coast by a certain date. As there were no trains running *Hal Locke* (Wally Van) undertook to drive his motor-car across the Continent and take the cheque with him. Of course it was to somebody's interest to try to stop him, and, of course, he overcame all obstacles and got through in the nick of time. This, roughly, is the theme of "The Drivin' Fool," to be shown at the Carlton Theatre, Johannesburg, next Monday, Tuesday and Wednesday. The mid-week change on Thursday will introduce Viola Dana in "Rouged Lips," an appealing story of a little chorus-girl's efforts to maintain appearances and please her wealthy suitor on a totally inadequate salary.

Over-Production.

Hollywood is going through the worst slump in the history of the motion-picture—caused by over-production. Production has practically stopped. Thousands of people have been thrown suddenly out of work. Famous Players-Lasky have announced a shut-down of ten weeks. Metro has one company working, and Goldwyn has one. First National is the only company in full production strength.

Mary's Favourites.

Mary Pickford's favourite cinema players are: Douglas Fairbanks, Charlie Chaplin, Lillian Gish, Charles Ray, Mabel Normand, Rudolph Valentino, Norma Talmadge Jeanne Eagles, Sam de Grasse, and Pauline Lord.

A Secret Revealed.

We now know why the actors and actresses who take constant drenchings in the pursuit of realism do not also take their death o' cold. Lloyd Hamilton and Ruth Hiatt, his leading lady, have given away the secret. In a recent production they were forced to spend days under a downpour of the wettest kind of studio rain. And, to protect themselves from the moisture, they adopted a very ingenious sort of armour. First of all they greased their entire bodies with vaseline and then put on dry woollen underwear (doesn't it sound terrible?). And then, over the woollen underwear, they wrapped layers of rubber tissue. And over the tissue they donned the clothing to be worn in the damp scene. And, take it from Lloyd and Ruth, they emerged from wetness feeling just as if they'd been toasting marshmallows in front of an open fireplace!

Coming Back.

After a retirement that has lasted two years, Pauline Frederick has returned to picture work, and with her, Maurice Costello, one of the earliest of the stars. They both appear in "Let No Man Put Asunder," which has a divorce theme based on the novel of Basil King. Lou Tellegen is also in the cast. The picture, which is already completed, has been made by the Vitagraph Company, who are also responsible for "The Midnight Alarm," in which Percy Marmont, who formerly acted in Johannesburg, and who plays *Mark Sabre* in the film-version of "If Winter Comes," plays the lead.

Poets' Corner: Simple Things.

Folks laugh at things that please my heart,
The simple things of every day:
The creaking of the farmer's cart,
The shuffling feet along the way,
The little candle's winking light
Upon the cottage window-sill,
The robin's raptures of delight,
The winding path, the wooded hill.
Folks mock, for no one understands;
The plates above the chimney place,
The touch of hard, work-weary hands,
The wrinkles in each homely face,
The prattled wisdom of a child,
The whispering of leaves astir,
All this is beauty undefiled,
And I bow down a worshipper.

By Edgar Daniel Kramer.

HIS MAJESTY'S: MAURICE MOSCOVITCH AS SHYLOCK IN "THE MERCHANT OF VENICE."

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Art Education.

Professor W. H. Bell, of the Cape Town University, recently delivered an interesting address on the subject of education in art. Referring first to the incorporation of the South African College of Music with the University of Cape Town, Professor Bell said that so far as he knew the step had no warrant in tradition. No English, Scottish or Irish university had anything approaching a School of Music. The innovation had met with two types of criticism: that from those who regarded art generally as something mawkish and effeminate and removed from the business of life, and that summed up by a well-known musical critic in the dictum: "To possess a university degree in music is an indiscretion; to flaunt it is to court disaster."

Intellect Without Emotion.

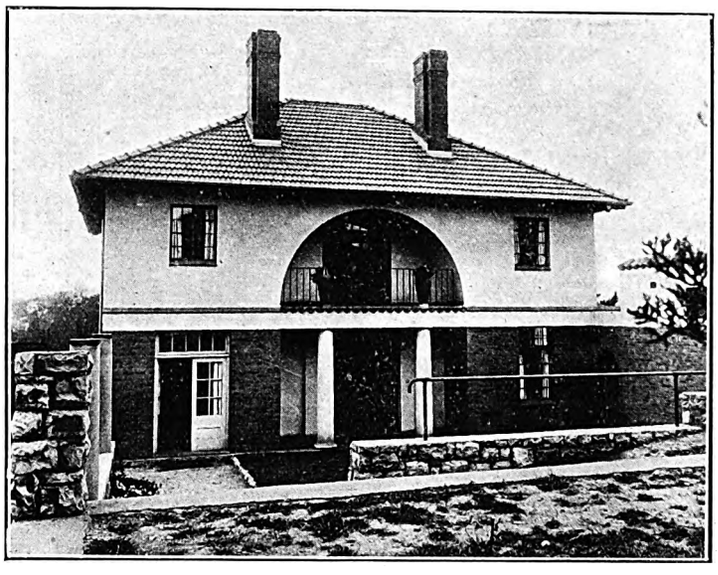
Replying to these two types of criticism, Professor Bell quoted Schiller: "Education in taste and beauty has for its effect to train up in the utmost attainable harmony the whole sum of the powers both of sense and spirit." It was just this education in taste and beauty that was the main function of art-training. It was the business of education to train not only the physical and intellectual faculties, but the emotional faculties, and the emotional faculties one would expect to see given first place. The nineteenth century went "intellect mad." We were victims of a system which trained mere intellect and left the emotional life sterile and atrophied. Intellect without emotion bred pedantry and blatant vulgarity. Our vulgar ball-room and music-hall music, our sensational daily press and magazine literature, the wall-papers and appalling chromolithographs which adorned our walls, were not the result of stupidity. They were horrors foisted upon us by the "intellectuals" who controlled the industry.

Vulgarity and Boredom.

The twentieth century was in revolt against this state of things. Nowhere were the signs of revolt more certain than among artists. Their aim should be to bring art into closer touch with life; to increase the sense of beauty and the appreciation of art values. The average man did not know what on earth to do with his leisure, if he was given any. "Walk through the streets on a Bank Holiday, or watch the average man on his Saturday afternoon and Sunday morning. One cannot help seeing that, in spite of all his efforts, he is the victim of an unconquerable boredom." Art, if nothing else, was certainly the most engrossing plaything in the world. It provided a fund of rich resources for a man's leisure. It endowed him with good taste and happiness. It made him a better citizen. By their work at the University, those who were concerned with art did not expect to produce Michael Angelos or Richard Wagners, but the way would be paved even for that if students could be brought to find as much pleasure in the beautiful things of art as they now found in outdoor sports. If they merely learned to discriminate between the relative merits of different works of art they would have learned a lesson which a proper scheme of education would not let them forget—the lesson of good taste, which would be the surest safeguard they could set up against those prevalent diseases of our times—vulgarity and boredom.

An Artistic Utopia.

To the ordinary practical mind Professor Bell's artistic millennium is just about as unpractical as it is undesirable, and the man in the street would need a deal of persuasion when asked to substitute the interest and attractions of art for the physical exhilaration of outdoor sport. It is easy for the academically-minded musician to agree and applaud Professor Bell's ideals, but in a world with the present-day multifarious interests and activities it seems just as well that art in its various manifestations should not alone be practised as a possible antidote to boredom. Any system of education which aims at making artistic discrimination an integral part of study for all and sundry seems likely to defeat its own ends, for it does not take cognisance of the principal factor in all endeavour—the human factor. There is, therefore, much to be said for the system which allows a certain freedom of choice, and in art, particularly, the inborn disposition and feeling for the finer things in spiritual life will always make itself manifest. It might be possible to evolve a system of education which could ensure to all a true appreciation and discrimination in art matters, but there are many educationists who would probably be ready to express a certain doubt. The incorporation of a School of Music with the University of Cape Town had, as Professor Bell stated, no warrant in tradition. This is a comparatively minor point, so long as the step can be made to justify itself in the attainment of the objects and ideals which the Cape Town professor evidently has in view.



A NEW HOME OF MUSIC.

The annexe recently constructed at Miss Harrison's Conservatoire of Music, Hillbrow, Johannesburg.

Photo by T. Brittain.

Musical Society.

Last Tuesday evening's Concert of the Johannesburg Musical Society served to reveal several instances of considerable achievement on the part of young students.

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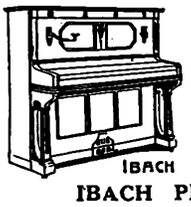

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

Maurice Moscovitch as Shylock: A Brilliant First Night.

HIS Majesty's Theatre was packed to the doors on Monday evening with an audience eager to see Mr. Maurice Moscovitch give his first South African performance of *Shylock* in "The Merchant of Venice." So much had been said and heard, written and read, beforehand, about Moscovitch's *Shylock*—"the Jew that Shakespeare drew"—"the greatest *Shylock* the world has ever seen"—that everybody expected something very wonderful; *and nobody was disappointed.* In fact, if anything, Moscovitch's *Shylock* exceeded all expectations. It left one with the very definite conviction that here at last was the only possible way to play the part. The large audience—which included many well-known and influential Jewish people—was moved over and over again to display the greatest enthusiasm and admiration for what can only be described as an inspired interpretation—to which the special national and religious insight of the actor contributed—of a character concerning which controversy has raged for 328 years. After the last act Mr. Moscovitch—still in *Shylock's* robe but without his make-up—had to appear and make a short speech, in which he thanked the audience for the warmth of their appreciation.

Irving (to go back no further than one's own experience) made an idol of *Shylock*; Forbes-Robertson made an ideal of him; and Tree turned him into a sort of Biblical patriarch. One is forced to the feeling that Shakespeare would have preferred Moscovitch's *Shylock* above those three, and above all others. There can be hardly any doubt that Shakespeare conceived *Shylock* as Mr. Moscovitch presents him. If one *must* find an excuse for Shakespeare—or for *Shylock*—or for Moscovitch—(although I cannot see that any is necessary)—it is that the more detestable *Shylock* is made to appear the more forceful is the lesson of tolerance that is conveyed to everybody.. And Moscovitch does at times make *Shylock* horribly and bestially detestable. Stark realism is the keynote of his rendering. There is no vague "impressionism" about it. He leaves nothing to the imagination. In addition to his accent, his gestures, his play of facial expression, and his young and vigorous make-up—which are all new to the part—Mr. Moscovitch introduces many touches of "business" that were never done until he did them. In the Trial Scene, in addition to whetting the knife in the traditional manner, he, very slowly and deliberately, removes his cloak—his "Jewish gaberdine"—folds it carefully, and gives it to *Tubal* to hold. He takes off his rings, and gives them to *Tubal* to hold. He rolls back his sleeves from his wrists. He gibbers obscenely, like a beast, as he advances towards *Antonio* to seize him by the neck and thrust him to his knees, raising the knife in his other hand. In the previous scene with *Tubal* he capers like a child when he hears of *Antonio's* losses. At the end, when judgment is pronounced on him, he introduces the exclamation *Shemang Yisrael!* (which is not, of course, to be found in the text), and struggles from the court like a wounded animal. Yet, although he is often repellent, and sometimes ghoulish, he never fails to be impressive. And he is alert and vigorous and defiant up to the very second of his ultimate defeat.

It is a triumph of realism and superb technical skill.

Apart altogether from *Shylock* and Moscovitch, "The Merchant of Venice" is always worth seeing. After more than three hundred years it remains an almost perfectly-constructed play. The manner in which the theme is developed, and the skilful combination and inter-dependence of the three stories of the play, might well be the envy of any modern dramatist. And I most emphatically do not agree that the last act is an anti-climax. As Mr. Moscovitch himself pointed out in an interview the other day, "The Merchant of Venice" is a comedy, and the Garden Scene, with its beautiful lines during its opening by

(*Continued on page 12.*)

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Leicester Square, February 21.

Strike Fever.

It is quite evident that the country has yet to shake off a virulent attack of strike fever. This week, with the dockers and a section of the bus-drivers at loggerheads with their employers, is particularly trying. Fortunately the Government maintains its reputation for taking swift action—in sharp contrast to some of its predecessors, who spent a deal of valuable time in debating, arguing, or standing on dignity and precedent. An incipient outbreak of profiteering on the part of certain dealers in food was quickly cornered; so far prices and supplies are fairly normal. Monday's arrival of Cape fruit is still reposing in the boat at Southampton. This morning a settlement between the masters and men was announced as having been reached at 2.30 a.m. (the wee sma' hours are the only fashionable ones for fixing up these things nowadays), but there are rumours round town of dissension still rampant in both camps, so that for the moment it would be idle to rely on anything definite. Like the dreaded foot-and-mouth disease germ which has so ravaged the kingdom this winter, the strike bug penetrates to the queerest places, as you will no doubt have noticed when reading the news from Luxor of how Mr. Howard Carter and the Egyptian authorities have reached a deadlock over the Tutankh-Amen tomb. A friend on the Rhineland High Commission writes me that the population out there are likewise at the end of their tether—with the Separatists, who have been terrorising them for months past. He adds that nobody need be surprised if there should be more affairs as ghastly as the burning and butchery of Pirmasens.

The Flop of the Franc.

Even the milder days we were promised are sulking in some other corner of the globe; all we get doled out is a succession of cold blasts *cum* snow and sleet from Russia—surely this cannot be the reply to that nice, friendly little Note recently sent to Moscow? The business world, particularly that part of it having Continental connections, is much perturbed by the sudden flop of the franc. Happening at so unfortunate a juncture, it has caused far greater alarm than at any of its previous fluctuations, but there seems to be reason for hoping that the rot can soon be stopped.

St. Valentine Redivivus.

St. Valentine has enjoyed an unexpected recrudescence of popularity this Year-with-the-Leap-in-it. A discreet mention of the amatory festival by one of our record-circulation papers a few days before the 14th caused considerable liveliness in stationery and other circles where they print and pub., and, lo and bold! (as the Standard I. infant remarked) the public fell for it, demanding the sugary-sentimental squares of pasteboard, paper-lace and gilt arrows in quite respectable quantities. At one of the leading hotels a Valentine verse was concealed, in acrostic fashion, in the phrasing of the menu. Eating one's valentine is surely novelty enough for the most fastidious of affianced pairs.

The King Visits Wembley.

Wembley Exhibition went one better than anybody else, for their Valentine took the form of an informal visit from the King, who was anxious to ascertain personally how things are progressing. His Majesty spent an energetic day surveying practically the whole of the vast area—and all on foot, despite the mud and litter caused by the strenuous activities of the contractors. The Exhibition is getting its full measure of publicity now. Every day lately notabilities of various kinds have been out there, commenting, criticising and wondering at the size and scope of the undertaking—and, of course, nothing makes better "copy" for the Press than well-known "names."

Prince of Wales and Wireless.

The Prince of Wales is working hard in various ways for the success of the Exhibition. Only the other day he promised to broadcast a speech on the subject on March 18, which it is hoped will be "picked up" in the Dominions as well as here. At present, as a consequence of that broken collar-bone, H.R.H. is occupied with the thankless task of "catching up with time," in an effort to carry out engagements postponed a fortnight ago. I am told that a wireless receiving-set installed in the Prince's bedroom at York House did wonders in the way of relieving the monotony of his enforced rest.

Listening-In Aesthetes.

"Wireless" has started at last to cater for the musically inclined whose tastes go a little higher than *Barcarolles*, *Intermezzi* and *Préludes* in C-sharp minor. Some very enjoyable evenings of Russian, modern British and Continental, chamber and first-rate vocal music have been given since Christmas, as well as performances of dramas, comedies and playlets. Last week we had a couple of hours of "Hamlet," followed by the third act of "Parsifal" (from Covent Garden); verily a night of joy for the æsthetes. To-morrow sees the inception of an experimental series of orchestral concerts at the Central Hall, Westminster, to which the public will be admitted at "popular" rates, the music being broadcasted from the Hall for the benefit of those prevented from personal attendance. The programmes are on a high level.

Booked Out Nine Months Ahead.

Galli-Curci's first couple of concerts in London have been advertised nine months in advance—a thing previously unheard of in the musical world—and within a few hours of each announcement the whole capacity of the Albert Hall was sold out. Twenty thousand enthusiasts, kindled by the magic of a voice they have become acquainted with on the gramophone! Could the once-scorned instrument furnish more convincing evidence of its widespread utility and popularity?

New Gramophone Records.

The extremely high standard of recorded music issued during the past half-year has undoubtedly been responsible for a lot more converts to mechanically-reproduced music. Could anything be finer than the Columbia recordings of Vaughan-Williams' "London Symphony" and Delius's "Dance Rhapsody" (both on two double-sided discs)? The latter composer is coming into his own—at least gramophonically—for besides the "Hassan" music of last month, the H.M.V. Company, I learn, are about to publish two double-sided records of his "Brigg Fair." Even more magnificent than the Symphony and Rhapsody mentioned, from the point of view of recording alone, is the H.M.V. record of Albert Coates with his Orchestra and a Russian choir, in the whole of the *ballet*-music from Borodin's "Prince Igor"; this is as thrilling as an actual concert-hall or theatre performance. Other fine H.M.V.'s are a Quartette of Brahms (without "cuts"), Chaliapin's new recording of the Death Scene from "Boris"—much clearer than the old one, a charming selection from Puccini's "Manon Lescaut," and numerous dance-numbers with oddly interesting orchestration ("When You and I were Dancing" and "Moon Love" are especially quaint).

From Foreign Catalogues.

Chatting with the manager of the H.M.V. shop in Regent Street last week, I elicited the interesting information that in future we shall be able to obtain there, by special ordering, any record bearing the Dog trade-mark published in other parts of the world. This will be very useful, as their Continental and American catalogues contain much material unobtainable here. I have already ordered

(*Continued on page 27.*)

VISIT JANE PLOTZ'S PORTRAIT GALLERY. ART STUDIOS, THRUPP'S BUILDINGS.

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JOHANNESBURG, Tuesday afternoon.

THE market is about as dull as the week-end weather. Arrangements for the rehabilitation of the franc—it is now worth at least two-pence-three-farthings!—steadied things in London a trifle, but there was little, if any, increase in the volume of business. How much Johannesburg depends on orders from the other side is very evident on Mondays, especially when there is any delay in the cables. This morning there was no business in either State Mines, 134s. buyers, nor in Modders, 82s.—82s. 6d. Brakpans have been in a little demand up to 69s., with sales this morning at 68s. 9d. Crowns and Cities keep over the 60s. mark with transactions in the former at 60s. 6d., and with buyers of the latter at 62s.

Randfonteins are quiescent at 22s., and the market expects an announcement regarding the merger of the Estates and the Central towards the end of the month. A basis of three for five is generally spoken of, coupled with some arrangement for the deferment of dividend on the shares exchanged.

Robinson Deep "A" and "B" are "level pegging" at 34s. 6d., while New States have at last come to business at 32s. 9d. The bridge leading to the mill at Knights gave way on Saturday, and will so hinder production that there will be no profit for March. The shares changed hands at 17s. 3d.

Transvaal Lands are a trifle harder at 19s. 6d. Van Ryn Deeps have steadied down at 70s. 3d.—70s. 9d. Demand for West Springs has slackened during the last day or so, but there were sales after 'Change at 26s. 9d. Platinums have "dried up"; not so the mine, as the winzes are at the moment under water. This rainy weather is awkward for prospectors; it is bad enough at some of the old mines where pumping facilities are not altogether adequate.

Four annual reports have made their appearance during the past few days—Geduld, Modder Deep, Kleinfontein and Apex. Of the two former the chief point of interest, the ore-reserve statement, had been forestalled by publication of the figures a few weeks ago. Kleinfontein made only £16,385 working profit. But one wonders where the concern would be were it not for the gold premium, which represented £30,750. Why, the company made more from leasing the Apex plant to the Modder East, the receipts from this source being £18,400. But this will run off when the Modder East's own plant is ready. The company was thus enabled to distribute sixpence a share dividend and to retain an unappropriated balance of £166,000. Owing to the better price for gold, more substantial profits are now being made. Though there are still over a million tons in the ore-reserve, the value is only 5¼ dwt.

IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

Lorenzo and *Jessica* (you skipped the two lines about "stockish, hard and full of rage," *Lorenzo*), and the following four-cornered quarrel and reconciliation, is the perfect finish that rounds it off. Mr. Stanley Drewitt is to be commended both for a charming production and for his dignified acting in the part of *Antonio;* but surely "the pent-house under which *Lorenzo* desired us to make stand" was not *Shylock's* porch but the red-and-white awning on the other side of the stage? Scenery and costumes are alike excellent, and the lighting is a notable feature of the production. The incidental music is well selected and well played.

In view of the fact that the *Shylock* of Moscovitch is the strong special attraction of the production, and that Johannesburg (according to past experience) may confidently be relied upon not to "patronise" Shakespeare without some such featured inducement, the supporting cast was remarkably competent and satisfactory, with an outstanding *Launcelot Gobbo* by Mr. Nat Madison (who should, however, be warned against keeping his fiend and his conscience on either side of the theatre in the second row of the stalls). Excellent work is done by Miss Jane Wood as *Poria*, Mr. George Zucco as *Bassanio*, Mr. Stanley Drewitt as *Antonio*, Miss Natalie Moya as *Nerissa*, Mr. Cyril Nash as *Gratiano*, Miss Julie Kean as *Jessica*, Mr. Basil Bowen as *Lorenzo*, and Mr. H. Mackenzie-Rogan in three widely-contrasted parts: *Old Gobbo*, the Duke of Venice, and the *Prince of Arragon*. The other parts were also all well taken, with the exception of the *Prince of Morocco*.

I am expecting to hear that the production continues for several weeks to draw "houses" as big and enthusiastic as that which attended the first night.

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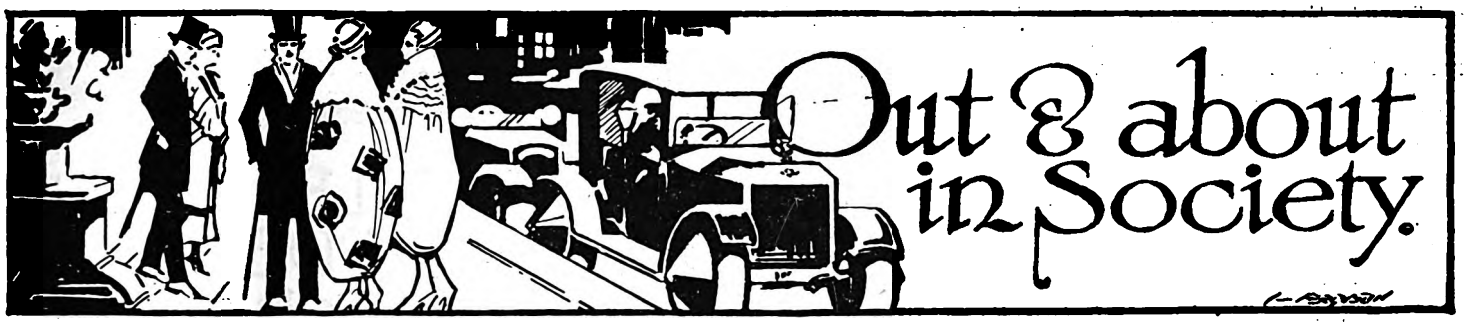

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

"Crowded Out."

Last week there was not nearly enough space for everything I wanted to tell you about, and this week very little has been happening at all; such is the way of Johannesburg—either a feast or a famine! It is a thing I have never been able to fathom—why, if there are any dances or functions, they should all be on the same evening! It may be the spirit of the Rand—that competition only spurs us on to greater efforts. I was going to tell you all about the Empire on the evening of Friday, March 7, and, behold, there was no space. So I shall tell you of it now. There was a crowded house and so many well-known people. The Mayor (Councillor M. J. Harris) was entertaining—apparently Town Councillors and members of the Press, and among those present I noticed the Town Clerk (Mr. D. B. Pattison), Councillors Hay, Nelson, Scott, Kelly, Wilkinson, Steer, Mr. John Connell, Mr. Lynas, Mr. and Mrs. W. Knox Baxter, Mr. L. J. McDonnell, Mr. and Mrs. McCall, Mr. and Mrs. G. Liddle, Sir Charles Smitherman, Mr. W. Davis, Mr. J. Langley Levy and many others. It is about "Red's" new gowns I want to tell you. First, there was the refreshingly sunny backcloth; a red-tiled building, "The Songe Shoppe and the Modiste Shop," with Thomas, the family cat, licking scarlet jaws in one corner (I believe I told you that wherever the Jazz Three play there is always a Thomas on the stage) and window-boxes of flowers. Enter the Jazz Doctors, Bailey and Cowan, in silk hats of a glossiness seldom seen, morning-coats and striped trousers, and oh, Boy! did you see the white spats? And "Red" as the demurest of nurses, in a dainty white frock, accordion-pleated skirt with tight-fitting sleeveless corsage, featuring a pleated cape to the waist, hanging from the shoulders, a big bow of stiff silk ribbon with long ends at the side, and on her head a cap of white—just a wisp of material to throw into relief her glorious hair. Then, as the Indian Squaw she wore white leather embroidered in beads, with tiny tails of ermine fringing the skirt, a belt of Indian-worked red and black beads, and the whole costume sewn with black thread at the edges—a really wonderful piece of workmanship. A feather in her hair completed "Red" of the wigwam—the love of the Red Man. And Bill Bailey appeared in a blanket and bowler-hat, and Lynn Cowan talked the Red Man's talk, especially the part which "means in the Indian language 'Have you paid your Income Tax?'" Later "Red" came on in the loveliest shade of moonlight blue, a hip-skirt edged with twinkling, shining dewdrops of *diamant*, which also patterned the front—a girdle of them and two flap effects at the back and front of the tight corsage; and a fan of glorious lemon feathers. Later she was seen in taffetas of green shot with pearly grey, a side bustle-bow and a wrap-over skirt, at the waist-line a *chou* of green ostrich feather. Half the "house" seemed to be friends of the famous three and they were recalled time after time.

GENERAL TANNER,
Who was in command of the Defence Force Manœuvres at the Cape.
"S.A. Pictorial" photo.

A Pretoria Wedding.

Speaking of clothes, you always see lovely clothes at a wedding—it gives us the chance to spread ourselves, so to speak. And not only the women, for often the men-folk turn up in strange and wonderful fancies in the necktie and sock line. A very interesting wedding was solemnised last Sunday at the Pretoria Synagogue, when Miss Celia Fridjhon, daughter of Mr. and Mrs. Meyer Fridjhon, of Pretoria, was married to Mr. Philip H. Pliss, of Port Elizabeth, son of Mrs. R. and the late Mr. Pliss, of Cape Town. The Rev. Mr. Woolf travelled specially over from Johannesburg to perform the ceremony, and Mr. Lewis Wolff, of Pretoria, was the best-man. The *unterführers* were the parents of the bride and Mr. and Mrs. Jack Beiles, sister and brother-in-law of the bride, and Mrs. Pliss, the bridegroom's mother, and Messrs. Leo Finkelstein, M. Mendelsohn, M. Abrams, and Louis Fridjhon held the canopy-poles. The bride wore a very elegant gown of ivory satin *beauté* made with the new long-waisted corsage and handsomely embroidered in silver-crystal beads and silks. At one side a drape of trellis-work was arranged and finished off with a posy of orange-blossoms. The veil was of Brussels lace and was draped to form the train. It was

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confined to the *coiffure* with a coronet of pearls and crystal beads. The bride was attended by Miss Sophie Fridjhon, her sister, as maid-of-honour, wearing a *chic* gown of salmon pink beautifully embroidered in sequins and trimmed with silver laces. A black hat was worn with it. Little Rita Beiles was the flower-girl and looked very sweet in a dainty pink frilly frock edged with gold lace. The reception was held at 599, Pretorius Street, Arcadia, the residence of the bride's parents, Mrs. Fridjhon receiving her guests in a handsome black *charmeuse* gown with an over-dress of black jet. Her hat was of black and had a white osprey. Mrs. Pliss was smart in a gown of fawn *marocain*, the draperies being caught at one side with a *diamant* buckle. Her hat was black. Miss Julia Fridjhon, another sister of the bride, wore a smart frock of black *charmeuse* trimmed with hand-made velvet roses in shades of red, and a close-fitting hat wreathed in posies and having a satin wing at one side. The honeymoon is being spent at Durban and a trip round the coast. Mrs. Philip Pliss went away in a costume of olive-green velour trimmed with beaver fur, and a smart black taffeta hat. The presents were very numerous and costly, and included a beautiful silver tea-service from the staff of the Defence Headquarters.

At the Carlton.

Talking still further of clothes, I saw some very wonderful gowns at the Carlton *souper dansant* last Friday, but even before the gowns one wants to speak of the wonderful floral decorations. Each table had masses of the

MARRIED AT PRETORIA ON SUNDAY.

Miss Celia Fridjhon, of Pretoria, and Mr. Philip H. Pliss, of Port Elizabeth, who were married last Sunday at Pretoria.

most beautifully-shaded dahlias—cactus, double and every variety—and now and again sweet-smelling rose-buds. To sit at a table with pretty flowers about you, and in the intervals of your dainty supper to dance with the "one and only" in her very best frock that makes you feel that although she is your wife or *fiancée*, and you are certainly not the man to be prejudiced, still—she is undoubtedly the best-dressed woman in the room—well, what more can a man want! It was nice to see Mr. and Mrs. Percy Sherwell back again after their trip to the coast. Mrs. Sherwell wore a very handsome black *charmeuse* gown, the skirt made envelope-fashion to allow tiny black net frills to show, and finished at one side with the new bustle-bow. Mrs. Basil Rockey was very charmingly gowned in soft gold tissue, a close-fitting corsage and full skirt on which were placed at intervals velvet flowers in palest blue velvet and rose velvet. Mrs. William Dalrymple looked very *chic* in palest pink *charmeuse* with ninon, *chenille*-flowered, over it. Miss Margaret Bateman came in a pretty *toilette* of blue with deep yoke and hem of Richelieu laces in silver. Mr. and Mrs. Knox Baxter, of Cape Town, were entertaining a large party and evidently were not superstitious, for they numbered thirteen. Mrs. Knox Baxter wore a lovely silver and blue shot taffeta with silver laces and at the waist-line flowers

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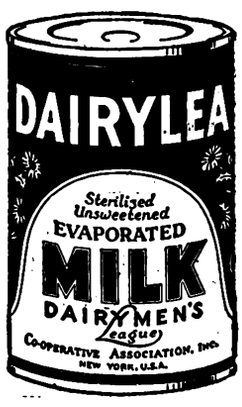
of taffeta with gold calyx. With them were Mr. and Mrs. W. Gemmill, and Mrs. Gemmill was very smart in peacock-blue floral silks and carried a wonderful peach-coloured feather fan. Then there were Mr. and Mrs. Nelson Graham, and she was undoubtedly one of the best-gowned women in the ball-room; she wore soft tissue patterned in roses and green leaves, made on very simple, elegant lines, and with the only ornament a trail of flowers in the same shades, and shoes to match. Her sister, Miss Arliss, who is one of the best dancers of the younger set, was very *chic* in apple-green ruched at the waist and with a fall of material at one side. Miss Peggy Donald, who is engaged to Dr. Basil Melle, of the Children's Hospital, came in black and looked very dainty, and Miss Jerome wore green, a very smart gown with velvet flowers at one side and on the shoulder. Captain Meredith, Captain Nelson Graham, Dr. Basil Melle, Mr. Todd and Mr. Arliss completed the party. Then I saw Mrs. Gillan, looking very distinguished in a *chic* gown of



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peacock-blue, beautifully draped, and Mrs. Harcourt in gold tissues with draped rose net over it. Mr. and Mrs. Gishford were with a party, also Baron Nordenfeld. Miss Fifi Otto looked very charming in black patterned in tiny gold leaves and fringed with beads. Mr. A. W. Menkins was entertaining a large party, and Mrs. Menkins wore a charming white gown made on Grecian-toga lines with embroideries of jade-green and rose. Mrs. McKune had on a smart black gown with laces *en suite*, and Mrs. Fernandes came in pale grey *crêpe-de-chine* with silver lace sleeves and silver laces on the skirt—a very handsome gown. Miss M. Kidner wore blue taffetas with a posy of rose flowers at the waist. Mr. Lynn Cowan was present with "Red," who was as usual exquisitely gowned in an amber gown of georgette all embroidered in beads and worn with one of her celebrated silver turbans and a string of marvellous amber beads. Mr. Bill Bailey was dancing some new and fearsome steps, and Mrs. Bailey was very elegant in primrose with a *chic* cape of the same shade made with a twisted collar and embroidered in rose and green beads. Miss Pellew wore an old-gold gown over pale blue, with ribbons forming a shoulder-knot. Mrs. Harold Phillips wore a very elegant white frock and a lovely Spanish shawl. Miss Gwen Evans had on primrose figured net and pale blue ribbons. Mrs. Bedell Sivright had on a handsome peach *moire* silk gown made with a square décolletage and black velvet flowers at the waist. Mrs. Dorrington looked very handsome in jade-green embroidered in silver beads. Mrs. Evison, of Evison-and-Hestor-bath-chair fame, wore a pretty rose gown with an over-dress of sequins and pearls. Mr. Webley, Mr. Benjamin, Mr. Green, Mr. Evison, Mr. Mark Leslie and Mr. Wallen were some of the men present, and everyone enjoyed themselves, judging by their reluctance to go. I hear that in Show-week there will be several *soupers dansants* at the Carlton, and that it is advisable to book early.

MISS FAY SALLON,

To whom a complimentary concert is to be given this Saturday in the Jewish Guild War Memorial Hall, Johannesburg. Miss Sallon is a pupil of Professor Margottini.

Sale of Russian Work.

I am the proud possessor of a dragon—a dragon with fearsome rings of azure and gold and thick pale blue scales, a tail that wags perpetually, and a mouth ever open seeking whom it may devour. Also a green windmill with wings of yellow and blue that really go round and round, but of course the dragon is the "star turn" and is called *Mimi*. Why? Really I don't know, except that it is the one name of all others that you'd never guess she had, and that's a lovely idea, don't you think so? Where did I get her? It was no knight errant that brought her as trophy of his undying love. It was a slender girl in pale blue who took her off a table at the Carlton Hotel and said in a very business-like voice, "Two-and-six, please." From this you will guess at once that I attended the opening of the sale of Russian handicrafts on Tuesday under the auspices of the British Relief Committee in Poland. The large drawing-room of the hotel had been turned into a veritable treasure-house, and, welcomed at the door by Mrs. Pomfret, M.B.E., to whose Society (the National Service Fund and the National Council of Women Workers) 10 per cent. of the takings will go, I wandered round. There were wonderfully-embroidered garments in colours that we never see in our countries, table-cloths, mats, and baskets in bright hues, paper-knives in quaint colours, the aforesaid dragons and windmills, and quaint little story-book people. Professor Hofmeyr, the Administrator of the Transvaal, introduced by Mrs. Scandrett, declared the sale open, and among prominent folk present were the Mayor and Mayoress (Councillor and Mrs. M. J. Harris), Lady Albu and her daughters, Lady Oppenheimer, Mrs. James Whitehouse, Mrs. Ashburnham, Lady Andersson (who was busy helping), Mrs. Henry Adler, Mrs. Laura Ruxton, Mrs. Neville, and a host of other ladies selling and doing a splendid business. The officiating "good fairy" is, of course, Miss Vulliamy, C.B.E., a bright-looking woman with fair bobbed hair and the most sympathetic of smiles. The work she has done for the Russian refugees in Poland is marvellous and reads, indeed, like the fairy-books. It was in the

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Photo by Jocelyn Leigh-Hunt.

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camps that the work has been done—done by the wives and daughters of the aristocracy, evolving beautiful things in their misery. They fought against the Bolsheviks with the Poles and now dare not return. The British Relief Committee, with Miss G. C. Vulliamy as honorary secretary, came along, and, as Miss Davis, who is her secretary, said, "It was work learnt through hunger." A shop has been established in London and there are committees in the various centres, and shortly Miss Vulliamy will return to Warsaw, the headquarters of the Committee. And everyone has been very generous and given all they could, and, with the beautiful drawing-room of the Carlton Hotel in which to display the wares, there can be no doubt of ultimate success.

MR. GEORGE RELPH,

In the Jester costume he wears in one scene in "The Knave of Diamonds." The George Relph Company has now gone on tour with the two Ethel M. Dell plays ("The Way of an Eagle" is the other), and is to produce the latest London success, "Havoc," at Cape Town.

Recent Arrivals.

At the Carlton among the latest arrivals are:—Mr. and Mrs. T. Howard (Congo); Mr. F. Bowsher, Mr. F. Dearle, Mr. H. W. Allkin, Mr. Johnson Tighe (Cape Town); Mr. D. Seaton (Salisbury); Mr. G. Smith (Serowe); Mr. A. Horace (Lourenço Marques); Mr. Seref, Mr. and Misses Agar, Mr. F. H. Hawkes and Mr. B. Hollingworth (London).

"The Merchant of Venice."

What can I tell you of "The Merchant of Venice?" It left me speechless with emotion. One wanted to go away in peace and quietude. After the grandeur of the Trial Scene the final act in the garden at Belmont came (to me) as an anti-climax; pretty fooling on the boards where tragedy had stood and played its part; light laughter and love-making where the grim figure of *Shylock* had stood. And *Shylock*, the performance of a genius; not a performance—say rather pure *living Shylock* the Jew, the usurer to whom the nobles came for money, on whom they spat, whom they threatened and heard the retort, "What judgment shall I fear, doing no wrong?" The Jew shrinking away from the harsh treatment; the contempt of the Christians; shrinking as his ancestors had done down the years that passed; the cringe of a servile race—memories of the play crowd one on top of the other. *Shylock* returning to his stricken home across the bridge over the canal, in his Jewish gaberdine and turban. The wonderful acting—nay, again, it was not acting, it was *feeling*—when he finds his daughter stolen. To me the play is summed up in the words Shakespeare puts into his mouth: "If you wrong us, shall we not revenge?" The Trial Scene—the Duke of Venice immobile and impressive; the gaily-dressed nobles; *Portia*, in scarlet robes; *Antonio*, calm and pale, resigned to his end; and *Shylock*, the fearful dominating figure, virile, eaten with hatred, taunted by the man who had helped to steal his daughter, he slowly draws off his rings the better to hold the knife. It was a masterpiece, a living figure, the magnificent interpretation of a genius. The women in the cast? First I must speak of the son of Moscovitch, Nat Madison, and his clever performance of *Launcelot Gobbo*, half-witted, yet shrewd withal; of *Antonio*, of *Bassanio* and of all who helped. The women did more than their fair share, and Miss Jane Wood as *Portia*, whether in bower or court, was an impressive figure. In the golden-hung room of her home, with dark-haired *Nerissa* in attendance, *Portia* at her sampler was womanly in the extreme—a gorgeous figure in pale blue satin figured with gold, with front and back panel of gold, girdle of pearls inset with gold, wide open sleeves lined with palest primrose, the gold lace coiff and the glorious Venetian hair. And *Jessica*, dark-eyed and slim, in a . . . but Shakespeare and gowns? No! they are merely incidentals to "The Merchant of Venice." It was the acting that held us on Monday evening; the men and women, not the outer trappings. At the close the applause was such as I have never heard before in the theatre. No one stirred—the audience remained seated and cheered and cheered. Emotion let loose, suppressed feelings burst forth and the clapping arose again and again like a wave. Moscovitch received a laurel-wreath, but the laurels that counted really were those in the hearts of his audience, Jew and Gentile, who appreciated.

INJURED IN A MOTOR ACCIDENT.

General McKinery, a former Mayor of Mossel Bay, and Mrs. McKinery, who were travelling from Mossel Bay to Cape Town in a car which capsized near Krige, about eleven miles from Caledon. General McKinery was badly cut about the head, but no one else was injured.

"S.A. Pictorial" photo.

"Among Those Present."

I noticed among those present Sir Ernest and Lady Oppenheimer with Mr. and Mrs. Dickinson, of New York. Their son was with them, and I wonder if I shall be telling you any secrets when I say they have come all the way from America to spend their golden wedding with him. May it be a happy one! Then there were Sir George and Lady Albu, Miss Albu and Mr. and Mrs. William Dalrymple, Dr. Olsvanger, Dr. Alexander Goldstein, Mr. and Mrs. Frank Raleigh, Mr. and Mrs. Sam Evans, Mrs. Bateman and Miss Bateman, Mr. and Mrs. Gustav Sonn, Miss Sonn, Mr. Imroth, Mr. and Mrs. Arthur Perlstein, Mr. and Mrs. Shirley, Mr. and Mrs. Elliott, Mr. and Mrs. Hjort, Dr. Kanin, Dr. Mary Gordon, Mr. Sam Alexnader, Mr. and Mrs. Seals Wood, Mr. and Mrs. Seehoff, Mr. and Mrs. Kuper, Mr. and Mrs. S. L. Sive, Mr. and Mrs. Knox Baxter, Mr. and Mrs. M. Berman and her three bonny sons, Miss Jean Barrkman, and well, I could fill pages if I told you of all the well-known folk. Do go—it is magnificent!

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"The Merry Widow."

The following are the members of an amateur company who will present a series of performances of "The Merry Widow," commencing on April 4, at the Standard Theatre, Johannesburg. This will be the first production to be staged in the re-decorated and re-furnished theatre. The proceeds are to be devoted to the Theatrical Cot Fund. The organisers are Mrs. A. J. Orenstein (who will play the title-*rôle*) and Mrs. E. G. Izod, who, with her husband, is taking a very live interest in the rehearsals, which are going ahead famously: Enid Ablett, Dorothy Dickinson, Doreen Rockey, Marjorie Hunter, Madeline Murgatroyd, Joyce Steuart, Tony Carlin, Phyllis Mercer, Nora Galbraith, Janie Daniel, Dorothy Graham, Nathalia Duncker, Nina Arliss, Eileen McCorven, Olga Marx, Joan Henley, Freda Seals Wood, Leslie Russell, Daisy Lavigne, Frances Saaler, Molly Haviland, Poppy Frames, Elspeth Brodie, Catherine Orenstein, Cyril Griffiths, Gordon Davis, Keith Ralling, Eric Lavenstein, A. Henry Dyke, Cecil Baumann, Barnett Suzman, John Kuys, Hamish Thompson, Jack Buchanan, Reg. Murgatroyd, Geoffrey Sacke, Horace Harper, Denham Grier, Sigbrand Rissik, James Roberts, Hubert Juta, L. Macdonald, T. Carrick, Basil Harris, and William Matthews.

CARRIE.

PLAY THAT LASTS A WEEK.

An enterprising London hotelkeeper was offering in mail-week inclusive terms for "bed, breakfast, bath, and Bernard Shaw," in view of the impending production at the Court Theatre of "Back to Methuselah."

The Daily Sketch says: When on February 18 Mr. Barry Jackson brings the Birmingham Repertory to the Court Theatre, Londoners will have a novel experience and very likely a shock.

There will be five first nights in the first week—because "Back to Methuselah" is a play in five cycles, each self-contained.

Therefore theatregoers will have to buy five tickets to see one play, which will last for five nights—or they may take it in less frequent doses by attending matinées and spreading the "treatment" over three weeks.

A letter has been received in England from the Japanese widow of Lafcadio Hearn, saying that she and her four children of the marriage escaped without harm from the great earthquake in Japan. Setsu Koizumi, which is the lady's Japanese name, adds that the family home is in Yokohama, but that the part where it is situated was not destroyed.

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DURBAN'S DATE.

July Handicap Should Be Put Back a Week.

PRINCE OF WALES AT TURFFONTEIN.

By "ONLOOKER."

THE arrangements for the race meeting at Turffontein on Saturday, June 28, to be attended by the Prince of Wales, have been completed. There will be six events on the programme, the *pièce de résistance*, the Prince of Wales' Handicap, one mile, one furlong, being endowed to the extent of £1,500. Without doubt the great bulk of Randites who

Usually Flock to Durban

during the latter part of June will delay their departure until the festivities in connection with the Prince's stay in Johannesburg are over. It can then be confidently predicted that on the day the Prince is entertained at Turffontein the attendance at the headquarters racecourse will be much the largest ever drawn to the ground.

* * *

In the ordinary course of events the Saturday prior to the Durban July Handicap, and the Saturday on which the race is run, are regarded as the worst dates for racing on the Rand. But this year June 28, which is the Saturday just ahead of the date set down for the opening of the big fixture at Durban, will be

A Real Red-letter Day

for racing here. The fates have been against the Auckland Park Racing Club for a very considerable time. It is a bit of good fortune for that Club that it is being well compensated for the taking over of its allocated date, June 28, by the Johannesburg Turf Club.

* * *

As I pointed out last week, the Durban Turf Club—the occasion being a unique one—would be well advised to put back the day for the decision of the July Handicap from July 5 to July 12. Ample time would then elapse for runners at the Prince's meeting at Turffontein to recuperate and be on hand to take part in the first day's proceedings at the coast. Such

An Alteration in the Date

would undoubtedly be pleasing to horse-owners and to all those in the Transvaal who generally make a point of being present to witness Durban's big race of the season. It might also be suggested to the Durban Turf Club that, instead of winners at the special meeting at Turffontein being called on to put up the ordinary penalty, they should be subject to be re-handicapped, so that possibly no "extra" would have to be carried.

* * *

The Germiston Sporting Club was in a way fortunate as regards the weather for its meeting on Saturday, inasmuch as though it rained during the afternoon, the fine overhead condition prevailing up to mid-day drew a large company to the course. And the rain that fell up to the conclusion of the meeting did not really amount to much. The sport was in no way marred. It turned out to be quite an outsider's day. Tromp was extremely lucky to capture the chief event, for had the rider of the favourite, Cardinal's Court, been able to

Keep Him Straight

he would undoubtedly have beaten Mr. Williams's horse. Cardinal's Court is inclined to hang, and it was the colt's predilection for the inside berth that lost him the race. Cardinal's Court is a much better horse than most racing folk had reckoned, but it is evident he requires strong horsemanship. It is a pity the colt is not thoroughly sound. An enlarged splint causes him to go lame. Curiously enough Cardinal's Court's brother, Hampton Court, and also the dam of the pair have splints similarly placed to the one the four-year-old suffers from.

* * *

Tromp started at 14-to-1, and returned at the rate of 20-to-1 from the totalisator. Two at longer odds than that also prevailed. Prudens, backed from 20-to-1 down to 3-to-1 and starting at 5-to-1, was just beaten at the end of seven furlongs by Phœbe H, whose machine backers collected £17 3s. for the 10s. investment. Prudens has yet to win a race. The running in the race could not be taken at face value. If it were, the first and second are better than they are credited to be. The

Other Despised One

to succeed was Daddy Longlegs, who readily accounted for a big field over the straight course. "Daddy" was probably a "skinner" for ringmen, the dividend from the machine being at the rate of just on 50-to-1. Earlier on Hamlet, a stable companion of Daddy Longlegs, had been backed like a certainty for the mile-and-a-quarter race, but was readily accounted for by Limpid. After Hamlet had failed the stable had no heart to support Daddy Longlegs.

RECORD FLIGHT FROM PRETORIA TO CAPE TOWN.

Captain C. J. Venter, D.F.C. (with bar) (left) and Captain H. C. Daniel, M.C., A.F.C., of the South African Air Force, who piloted two DH9 airplanes from Pretoria to Cape Town (1,000 miles) in 9¾ hours, to take part in the Defence Force manœuvres.

"S.A. Pictorial" photo.

What a difference the "miss" made! Had Hamlet been successful the connections intended to have a packet on Daddy Longlegs.

* * *

Limpid did not win out of turn. Fielders, who saddled the mare, had been so long out of luck that many were pleased at the victory of the daughter of Gondolier. The favourites to succeed were Blue Dye in the two-year-old event and Noble Polly, the latter giving a stylish showing in the six-furlongs Rose Deep Handicap. The

Fancied Runners

for the Galloway Handicap were scarcely sighted at any part of the seven furlongs. Guiding Star had the race won at every part of the journey, except in the last stride. Sea Moment had a big leeway to make up in the last 100

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yards, but just "pipped" the pace-maker crossing the line. Small owners were in the ascendant at Germiston, and it was a small owner and good sportsman who had the satisfaction of leading in Sea Moment.

* * *

It looks as if there will be fewer than usual front-rank horses engaged from the Rand for the Durban July Handicap. Red Ronald, or any other belonging to Mr. Forbes, will not be entered; and it is quite on the cards that Randall will

Not Have a Representative

in the big race. One or two others spoken of in connection with the race may likewise be missing from the entry list. It is only an unwise punter who will seek to anticipate the names in the nominations for the race.

* * *

The Grand National, to be run for on March 28, is a much more attractive event to speculate on than the Lincolnshire. It is very seldom a "dark horse" succeeds at Aintree. The winner there must have credentials. The favourite, Silvo, certainly has form behind him. The last mail papers recorded that he had

Won His Eighth 'Chase

off the reel. Silvo, however, has never yet completed the full Aintree course. Several of the others engaged have been there, or thereabouts, at the end of previous Nationals, and it is one of these that the writer favours to do the trick. Conjuror II. and Shaun Spadah are the two I like.

* * *

The following are the dozen horses to follow for the forthcoming English season, according to "Rapier," of *The Illustrated Sporting and Dramatic News*: Papyrus, Poisoned Arrow, Tranquil, Teresina, Salmon Trout, Bright Knight, Pharos, Straitlace, Eton Wick, Friar, Paddy and Haint. "Rapier" explains that he leaves out of his little list Mumtaz Mahal for the reason that, should the flying filly strike form, she will not be a betting proposition.

The Ordinary Backer

cannot afford to lay odds on, and the filly, if herself, would, generally speaking, represent an odds-on chance. *The Sporting and Dramatic* writer has the opinion that Papyrus will be quite as good as he was as a three-year-old; and as for Poisoned Arrow, he considers, with many more of us, that had that horse missed the Duke of York Stakes and gone for the Cambridgeshire he would have won the latter race. "Rapier" has a great liking for Poisoned Arrow.

* * *

The racing fixuture this Saturday is the March meeting of the Johannesburg Pony and Galloway Club. Selections:

1.5.—Galloway Plate, 1 mile.
High Society 1, Whitevale 2, Royal Marine 3.

1.55.—Junior Pony Plate, 7 furlongs.
Bonny Bud 1, Codfish 2, Rinker 3.

2.35.—Galloway Stakes, 7 furlongs.
Shower 1, Sub Rosa 2, Golden City 3.

3.20.—Pony Purse, 1 mile.
Will's Maid 1, Verbury 2, Not Far 3.

4.0.—Pony Plate, 6 furlongs.
Tit Bits 1, Lettie 2, Tout 3.

4.40.—Galloway Purse, 6 furlongs.
Eurotas 1, Clover 2, Guiding Star 3.

5.20.—Junior Galloway Plate, 5 furlongs.
Marico 1, Lady Frosso 2, Romanos 3.

EMPIRE PALACE.

New Acts and Old Favourites Draw Crowded Houses This Week.

WITH several new turns and many of the old favourites, the bill at the Empire is a good one this week, and splendid houses have marked the appreciation of the public. Pride of place is still taken by Bailey and Cowan, with the ever-popular "Red," and on Monday evening they scored an even bigger success than during previous weeks and were recalled again and again.

Of the new turns there are two in the first half of the programme. The McLean Twins, two well-built, strapping dancing damsels, were a great success. Their simultaneous dancing is exceedingly well done, and in the Dutch Dance, the Tally Ho, and a fantasy dance they were well worth seeing. Their dancing is very neat, and they have pleasing personalities and are well-dressed, two essentials for dancers.

The Great Gerard, with his jolly bobbed-haired assistant, showed some marvellous feats of strength, and there was no doubt at all in the minds of the audience as to the genuineness of his weights—the thud they made on the stage was enough. A specimen, one of the lightest, was handed round for inspection, and would severely test the strength of the average man. He also juggles with articles of very different weights, such as a cigar, a champagne-bottle and a real egg (though evidently not new laid!)

Anita Hayes and Jock McKay are in their third week; also Ernest Pitcher; Stoll and Steward had a big reception their coster song, with its catchy refrain, being the best item of an enjoyable turn. Sandrisi and Copelli, the dancers, gave a splendid exhibition of the one-step, and then a demonstration of the Blues, first danced in its negro form by the male dancer, and then by the couple as adapted to the ball-room. The *Valse Kat-a-klan* gives opportunities for acrobatic dancing in the most finished manner, and the *finale*, the *Apache Rats de Montmartre*, was superb.

The African Mirror shows good pictures, including the off-loading of the carriages to be used when the railway is electrified, the first S. A. turf wicket, the exhibits and the officials in charge of them for the British Empire Exhibition embarking on the *Garth Castle*, big-game hunting, and "the Harvest of the Sea." *Pathe's Gazette* ended an enjoyable programme.

Elaine.

RETURN OF HERSCHEL HENLERE.

After touring the Union and Rhodesia, Herschel Henlere, the Canadian composer-pianist, will return to the Johannesburg Empire next week—for three nights only, Monday, Tuesday and Wednesday. On Thursday morning he must catch the boat-train for Cape Town, *en route* for England. On Tursday night his place will be taken by Anna and Louis, the French musical and comedy couple.

Another special attraction at the Empire next week will be a combined return visit from the Femina Quartette and Signor Bettino Cappelli, the Italian tenor. Signor Cappelli and Miss Estelle Mark will sing the *Santuzza-Turiddu* duet from *Cavalleria Rusticana* and the *Miserere* from *Il Trovatore*.

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TRAVELLIN' AROUND.

(*Continued from page 2.*)

blowing. The captain looked doubtfully at the weather and then said sagely that *all* the officers had better not go, in case the *Skylark* capsized. Finally two officers, six apprentices, doctor, dispenser (hopefully bringing an empty flour-bag) and three engineers left the ship, and immediately helped to try to push the boat clear in quick succession of a flow of bilge-water, two bathroom discharges and the anchor cable. Having scraped ourselves off the chain, we tidily arranged ourselves on the weather gunwale and sped up the reach as quickly as a bald-headed man who had sat on a red-hot stove and was heading for the ice factory. The nearest sailor promptly let go the halliards, and a "dipping lug sail" obediently and rapidly descended and eclipsed the whole party. After two hours of manipulation with boat-hooks and oars we eventually rounded the lee-shore and re-set sail, and after sailing a further short distance, tied the *Skylark* up to a farmer's fowl-house that fortunately projected somewhat over the river.

The Gay Life.

We found the little village quite excited, and discovered that Wirth's Circus was paying its annual one-night visit with the object of rounding up any spare currency in the locality that had eluded the hotel proprietors. As the only distraction, in the ordinary course of events, was a flicker display that only gave a show on two nights of the week, Wirth's appearance in Gladstone just about corresponded to a coronation in London, and so the main street was littered with a choice assortment of vehicles that presumably were designed by Heath Robinson. The horses that had dragged these wheelbarrow-tanks thither had wandered off, and some were having mixed bathing in the creek, whilst others were indulging in a game of ludo—I should imagine it was—in preference to joining their mates who were investigating the various gardens of the parish. We met a number of village celebrities who wandered into the hotel and proved honest and very hospitable folk, and they insisted on us going to the circus, and afterwards to their homes, where many good specimens of country and dairy produce were placed before the appreciative eyes of the fraternity weaned on salt fish. Some one also suggested music, and we finally found an officer who knew a song that could be sung in the presence of ladies. Eventually we left the good folk about 3 a.m., after a most enjoyable evening, and made our way back to where the *Skylark* was moored. The boat was not quite where we had left it, as the fowl-house had moved while we were away and had kept the Cockney apprentice who had been left in charge busy for some considerable time picking the fowls out of the creek and putting them back in the remains of their home. After wondering violently how it was they managed to keep afloat for so long, he came to the conclusion that they were ducks (which they were), and that eased his salvage work somewhat. Having given each of the boys a shilling so that they could go to the circus, the rest of us were rather surprised to find the sextette all soundly asleep in the bottom of the boat, and it appears their luck had been quite out. First, they found when they got to the circus that 2s. was the lowest price of admission, and sooner than "double up" their money and let three go in, they had decided to invest it in ginger-beer and stick together and search for free romance. Secondly, all the girls had unfortunately gone to the circus, and the only two flappers they did encounter threatened to set a large dog with a nasty face on them if they didn't "give over." Finally, all they obtained in the temporarily-deserted village was a very dead and smelly tom-cat, which they carefully carried down to the boat and thoughtfully put into the dispenser's flour-bag. With the usual vagaries of the weather, the wind had dropped to a dead calm and we had to row practically the whole way back to the ship. When we arrived, at nearly 7 a.m., we were met by a captain who had written us all off as "drowned whilst boating." He had worried a lot about it all through the night—for the boat was quite a good one.

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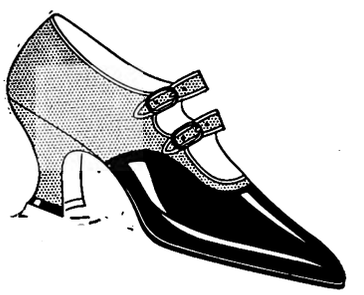

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WEEK COMMENCING MONDAY, MARCH 24.

Tivoli, Cape Town.—Till March 25: J. W. Rickaby, Anna and Louis, Colleano. Continuing: Stanelli and Douglas, Leslie Strange, Vardel Trio, Evison and Hestor. Opening March 26: Bailey and Cowan, Hilda Nelson Trio, Ernest Pitcher.

Opera House, Cape Town.—The George Relph Company.

Empire, Johannesburg.—Monday, Tuesday and Wednesday: Herschel Henlere. Thursday, Friday and Saturday: Anna and Louis. All the week: Dawn and Derriss, Reg. M. Thornton, Zena Zampa, Sandrisi and Copelli, The Femina Quartette and Bettino Cappelli, The Great Gerard, The McLean Twins.

His Majesty's, Johannesburg.—Maurice Moscovitch in "The Merchant of Venice."

Orpheum, Johannesburg.—Jock McKay, Stoll and Steward.

Grand, Pretoria.—Howard Rogers, Fran-Klint.

Opera House, Pretoria.—Opening March 2: "Jack and the Beanstalk."

Criterion, Benoni.—Opening March 25: Mills and Innes, Nash and Rogers.

Apollo, Germiston.—March 24: Mills and Innes, Nash and Rogers.

Rinko, Maritzburg.—Carlton and Rosslyn.

Criterion, Durban.—Billy Collier, Anita Hayes, Eileen and Marjorie.

NEW YORK STUDIOS FOR EVERY CLASS OF PHOTOGRAPH. C/O RISSIK & PRESIDENT STREETS.

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

some Charpentier ("Louise," "Impressions d'Italie," etc.), Ravel and Reynaldo Hahn music; also a couple of songs by Yvonne Printemps and the *ménestrel breton* Theodore Botrel, from the French list. The Columbia records of Ravel's *Septette* (really a solo for the harp, with string and wood-wind accompaniment) conducted by the composer, are very lovely but badly marred by being cut into four portions playing about two minutes each, when they could quite easily have been condensed into one full 12-inch disc. The new Léner Quartette records are great, especially the movement from the exquisite Débussy work; and I was delighted with one of the Cherniavsky Trio's efforts—a brilliant rendition by Leo of a violin arrangement of Paderewski's Minuet. The "Mars" movement from Holst's "Planets"—the most popular of the set—is a little disappointing; perhaps its sonorities are too difficult to catch in the recording-room. Other Columbia's include a splendid rendering of the whole of Dvorák's "New World" Symphony, some quaint little Negro "Spirituals" perfectly sung by Edna Thomas, and the principal numbers from "Madame Pompadour" by the original Daly's cast. A new brand of records called "Parlophone," lately introduced here, promise to provide us with some interesting material at very reasonable prices. The new "Brunswick" records, on the other hand, are even more expensive than most of the standard makes, though they are of exceptional quality in every way.

Congreve at Hammersmith.

"The Way of the World" revival at Hammersmith was Edith Evans's triumph. Her performance of *Millamant* was a masterpiece of delicious, mischievous comedy such as could not be bettered by any living actress—not excepting Athène Seyler, who has such a *flair* for these artificial-with-a-*soupçon*-of-naughtiness parts. The coarse passages in the play were deprived of any after-taste by the jolly, rollicking method of production; our disappointment with a too-tangled plot was likewise obliterated by the brilliance of Congreve's superb prose. And how Margaret Yarde, Nigel Playfair, Dorothy Green, Norman V. Norman, Harold Anstruther and Robert Loraine (this latter fine actor taking things a trifle too seriously, perhaps) revelled in parts giving them such scope for displaying their qualities in the difficult art of comedy-acting! Arnold Bennett, who partners Nigel Playfair in these enterprises out at Hammersmith, occupied his usual magisterial position in a box at the *première*, and appeared to be highly delighted with the show.

PAUL PRY.

THE LANGUAGE OF SIGNS.

Mrs. Newly-Rich was showing off her son, home on sick leave from a big and expensive public school, to a bosom friend.

"Alfie's learning lots o' languages," she purred, "Latin and Greek and French and Algebra and what-not!

"Alfie, say 'I 'ope you're well' to the lady in Algebra!"

FILM STAR'S WIFE.

Tsuru Aoki, the wife of Sessue Hayakawa, disproves the film trade dictum that a film star's wife never makes good. She appeared with her husband in a new film, "The Battle," and made a great success. She has been engaged to appear in some new British films in which her husband is to "star"—"Yu Sen's Devotion" and "The Great Prince Shan."

New Hair Growth After BALDNESS

My head at the top and back was absolutely bald. The scalp was shiny. An expert said that he thought the hair roots were extinct, and there was no hope of my ever having a new hair growth. **Yet now,** at an age of over **66,** I have a **luxuriant growth** of soft, strong, lustrous hair! No trace of baldness. The pictures shown here are from my photographs.

After hair growth.

INDIAN'S SECRET OF HAIR GROWTH.

At a time when I had become discouraged at trying various hair lotions, tonics, specialists' treatments, etc. I came across, in my travels, a Cherokee Indian 'medicine man,' who had an elixir that he asseverated would grow my hair. Although I had but little faith, I gave it a trial. To my **amazement** a light fuzz soon appeared. It **developed day by day into a healthy growth,** and ere long my hair was as prolific as in my youthful days. *That I was astonished and happy is expressing my state of mind mildly.* **Obviously,** the hair roots had not been dead, but were dormant in the scalp, awaiting the fertilizing potency of this mysterious pomade. **I negotiated** for, and came into possession of, the principle for preparing this mysterious elixir, now called Kotalko, and later had the recipe put into practical form by a chemist. **That** my own hair growth was **permanent** has been amply proved.

For women's hair.

Photo when bald.

How YOU May Grow YOUR Hair.

It has been proved in very many cases that hair roots did not die even when the hair fell out through dandruff, fever, *alopecia areata,* or certain other hair or scalp disorders. Miss A. D. Otto reports: "About 8 years ago my head was **entirely bald.** I used everything that was recommended, but was always disappointed, until at last I came across Kotalko. **My bald spots are being covered now;** the growth is already about three inches." Mr. G. W. Mitchell reports: "I had spots completely bald, over which **hair is now growing** since I used Kotalko." Mrs. Matilda Maxwell reports: "The whole front of my head was as bald as the palm of my hand for about **15 years.** Since using Kotalko, **hair is growing all over the place that was bald."**

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HIS MAJESTY'S: MAURICE MOSCOVITCH AS SHYLOCK IN "THE MERCHANT OF VENICE."

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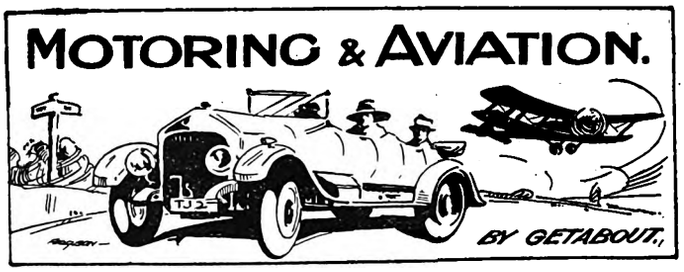


Rain Spoils Hill-Climb.

The Rand Motor-Cycling Club and the Pretoria Motor Club have certainly struck a bad patch. Events have had to be cancelled one after another because of the weather. Last Sunday a hill-climb, electrically timed, was to be held at Klapper Kop, near Pretoria. This competition had to be abandoned because of the pouring rain, although several riders travelled over from Johannesburg to take part. Mr. H. P. Rose also intended to do some hill-climbing at Klapper Kop, to complete another few feet of the film in which he is the chief actor. This film will show the red two-passenger Hupp racer on the road, and will be thrown on the screen in America and England, it is understood. As reported in these columns last week, the splash and skid stunts were successfully "shot" the Sunday before last.

Motor-Cycle and Car Events.

The Government Service Motor Club is holding a moonlight jaunt to Florida Lake on Friday, March 21. On April 6, the Pretoria Motor Club's novice trial from the capital to the Premier Mine and back is to take place, and on April 13 there will be a hill-climb for cars at Mulder's Drift, organised by the Rand Motor-Cycling Club. Definite dates are difficult to arrange, owing to the unsettled conditions of the weather, but the postponed Vacuum Vase trial may take place on Sunday, March 23, or on March 30.

Car Trial from Durban to Johannesburg.

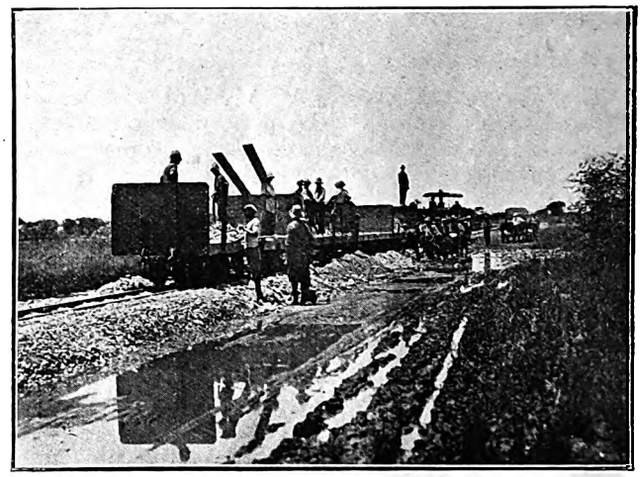
It has been definitely decided that, provided sufficient entries are obtainable, a car reliability trial from Durban to Johannesburg will be held on May 30 and 31 and June 1. This trial is being organised by the Rand Motor-Cycling Club, and the officials engaged in running the motor-cycle race from Durban to the Rand will only have to spend one extra day on the road to take care of the car event. On the first day cars will travel from Durban to Ladysmith; on the second day from Ladysmith to Standerton; and on the third day from Standerton to Johannesburg. It is understood that an average speed of 25 m.p.h. will be required.

The Road-Rail System.

A great deal has been written lately about the road-rail system that has been opened up at Naboomspruit by the South African Railways. There has been some opposition to the loco-tractor in engineering cicles, but its inventor, Mr. Frank Dutton, has had a great deal of support, and it is evident that the S.A.R. are determined to give the scheme a thorough try-out. The loco-tractor that runs on the road-rail is the missing-link between the motor-truck and the locomotive. Its driving wheels are on the ground, but it is steered by the rails. There are two types of loco-tractors in use at Naboomspruit, Northern Transvaal. One of these, the reversible type, can only be used on the tracks, and travels both ways equally well. The other, the convertible type, can be used on the track and also as a road vehicle. The cost of laying down the two-foot gauge track is about a quarter of that of the ordinary branch line. It is hoped, therefore, that the road-rail system will prove that it can solve the big unpayable branch-line problem.

The Benefits of Good Roads.

The actual benefits accruing from good roads can only be demonstrated in countries where good roads exist. In South Africa people are mostly indifferent and sceptical; it is mere theory to all but a few. The farmer, so long as he has a track to drive along to the nearest town doesn't bother his head about the broad highways. Dwellers in distant country villages would be hard to convince that there was any necessity for great expenditure upon their main roads. Small municipalities begrudge any financial effort to improve the approaches to their townships. One and all seem to think it is money wasted. Tell them that a new railway or branch line is about to be constructed, and the fact will at once be appreciated by every individual—the expenditure would meet with universal approval. This attitude is due to the lamentable ignorance which prevails throughout the country districts. We live in a rapid motor age, but South Africa is behind the age, as it is behind in population, and nobody knows whether this generation will witness the great awakening. Still we can all do our bit by endeavouring to hammer into the minds of the apathetic countrymen the gospel of highway construction. The most helpful thing that could be done would be to embody the history of American highway progress in pamphlet form and issue it broadcast throughout the land. This pamphlet would contain every detail of the enormous expenditure involved and the results achieved, with illustrations of the wonderful growth of villages along the macadamised and concrete routes. Only eye-witnesses of what has been done in America are competent adequately to describe the transformation that organised road-building has accomplished. Thousands of miles have already been constructed. The average cost has been about £5,000 per mile, but the immediate increase in value of the land traversed has been from two to five pounds per acre. Farmers testify to the extraordinary advantage that fine broad highways possess over the railways—which no one can realise who hasn't experienced it. This consists of the manner by which farm produce can be handled and transported by motor-truck without having to be sent to the nearest rail-road. The road running through any farm becomes the farmer's railway-station, if it is a good road upon which a motor-lorry can travel. This is not a theory, but a fact which has transformed thousands of isolated farm units in rural America into a connected chain of agricultural supply.



A ROAD-RAILWAY IN THE NORTHERN TRANSVAAL.
A construction-train on the Naboomspruit road-rail. The funnel of the loco-tractor can be seen in the middle distance. This picture was taken in the Nile River District.
"S.A. Pictorial" photo.

There are sixteen bus-lines in Washington (U.S.A.), and each of them is sending a delegate to a Government Conference which has for its object the construction of a bus station like a railway station, which it is thought will benefit the public and reduce the cost of operating. The station will be a large and imposing edifice, and will have platforms, waiting rooms, refreshment rooms and ticket offices. The Government holds the view that it is only fitting to recognise the great importance of bus transport by providing adequate conveniences.

During last week the police made a raid on garages in Johannesburg to enquire into the use of number-plates. It is asserted that many of the garage number-plates were not showing the correct letters, and in some cases were being used by customers who should have had their own.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVIII. No. 452.] SATURDAY, MARCH 29TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS TREE AND MYSTERY.

At the Johannesburg Empire next week the first appearance in South Africa will take place of an act with the following "billing": "Mr. Tree, Miss Tree and Mystery. Positively the World's Greatest Exponents of Telepathy." This is the lady of the couple, and her mind-reading powers are said to be truly amazing.

Photo by Jocelyn Leigh-Hunt.

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JAZZING ROUND THE WORLD.

By JENKYN.

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Madras, February 20.

I HAVE just been re-reading (in print) certain remarks of mine in this series relative to the administration of Indian railways, which may be described as the reverse of complimentary. Like a certain statesman (wasn't it Joe Chamberlain?), "I qualify nothing, I withdraw nothing—what I have said, I have said"; but at the same time further acquaintance with India has opened my eyes, and I must, in all justice, concede the various systems certain qualities that make for righteousness. I have already remarked on the extreme and extraordinary ramifications of the complex Indian railways. The various guides are still entirely a closed book to me. The

Whole Country is Criss-Crossed

with scores of lines, all under different managements, and the wonder is that the confusion in the mind of the visitor is not echoed in the administration itself. Yet trains seem to run pretty well on time, and accidents are, I believe, comparatively rare. The traffic is simply colossal, and is nearly all third-class. The European traffic is so small as to be almost negligible, and is, I believe, run at an actual and substantial loss to the various companies. Yet Europeans are looked after admirably, and we have, personally, a great deal to be grateful for. There are four classes, first, second, intermediate, and third, and the difficulties of the officials are greatly added to by the ever-occurring question of caste.

* * *

Usually we get a coach to ourselves. This consists of two large compartments, with a smaller one for our bearers, and has three long seats, one at each side, and one in the middle, and two top berths. As our company is never over ten in number, we manage to be quite comfortable. One misses the corridors badly, but I was informed that they were

Tried and Were a Failure,

owing to the numerous thefts that took place. The meals supplied on the trains are about the same quality and prices as in Africa, but touring companies get concessions which materially reduce the cost. By going in for part-picnic-feeding one can do oneself very well on the trains for four or five *rupees* a day.

* * *

Trains run far more frequently than in Africa, and the speed is much greater. Many of the stations must have cost thousands to erect, and this too in quite small villages. The waiting-rooms are less bleak and better furnished than in Africa, each being provided with ample lavatory accommodation, and long lounge chairs and comfortable benches. At Delhi,

For Two Shillings a Night,

you can get the use of bedrooms attached to the waiting-rooms, and an excellent bath can generally be arranged for about eight *annas*. I had to spend a whole day in one waiting-room at a place called Jhansi, and was quite comfortable all the time. The refreshment-rooms are well run as a rule, and *chota-hazri*, which is like the Continental *petit déjeuner*, is a great institution. Altogether there are many points that South Africa could with advantage copy from the much-abused Indian railway system.

* * *

And now, ladies and gentlemen, let me introduce to you Mr. Michael O'Brien, known throughout the length and breadth of India and Australasia as "Micky." He is India's most popular and successful jockey. Until recently I had met few gentlemen of the pigskin profession. I had a chat with Steve Donoghue at Delhi, who seemed quite unperturbed about his comparative failure in this country, but my ignorance of "the great game" is colossal. I scarcely know the difference between a steeplechase and a steeplejack, or a handicap and a Homburg hat. But Micky O'Brien's chiefest charm is that he

Seldom Talks "Shop."

He will manifest the greatest interest in *your* business, but has little to say about his own. Further, he is a man of brains, wit and intelligence. He lives like a prince at the Grand Hotel, Calcutta, and his hospitality is so lavish as to become quite embarrassing. He saw our little show (irrespective of the dances) seventeen times, and each time insisted on paying for a private box and sending, or bringing, a bottle of wine round to the dressing-room. He is, at the moment, well at the top of the list of Indian jockeys, and thousands of people follow his mounts at each race-meeting; wherefore, I believe, rather short odds are the rule—whatever that may mean. Micky is one of the best *raconteurs* I have ever met, and I am sure if he could be induced to visit Africa, he would be a great success both on the turf and socially.

* * *

Our last appearances at the Empire Theatre, Calcutta, were reminiscent of the pantomime "rags" organised by ebullient young 'Varsity students. One would look out into the auditorium and see two gentlemen "shimmying" in one box, while others would be waltzing in another. Hilarious couples

Fox-trotted Merrily

at the back of the stalls, and wherever space allowed the audience would lend the motion of their bodies to the rhythm of the band. It was all very jolly, but I'm afraid the theatre management were rather scandalised, and I don't wonder.

* * *

On our last night Edgar had a magnificent floral horse-shoe handed up, with "Good luck" wrought in roses, which was from our friend Micky, and there were also bouquets of carrots, turnips and cauliflowers and other vegetable products, but "Yes, we had no ——" [Stop it now! Ed. S.A.P.] After the final item in the budget of encore pieces, which were demanded by

Brazen Tongues and Leather Lungs,

a gentleman named Dick, who is, I believe, a famous trainer, did a comic entrance across the stage in a funny little hat and horn spectacles, looking like Harold Lloyd, whilst another, who had obvious vine leaves in his hair, wandered aimlessly about the stage with a monocle and a fatuous smile. It was all very exhilarating and amusing, but I'm afraid it would hardly have been considered "the thing" at the Haymarket or the St. James's Theatres in the West End of London.

* * *

On Monday of this week we left Calcutta for Madras, and I doubt very much if it would be possible to give a pen-picture of Howrah Station as it was on that occasion. There was nothing very special toward, but there must have been at the very least five thousand human-beings on the station precincts. As each and all of them were jabbering and shrieking at the tops of their voices, as thousands were sitting about all over the big space between the entrance and

(*Continued on page 12.*)

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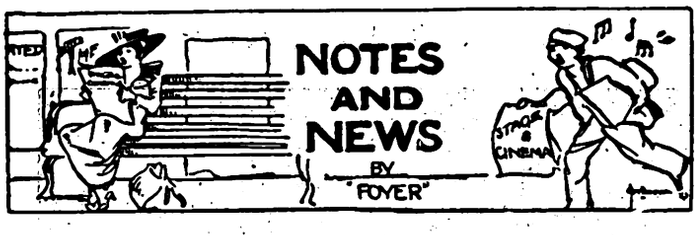
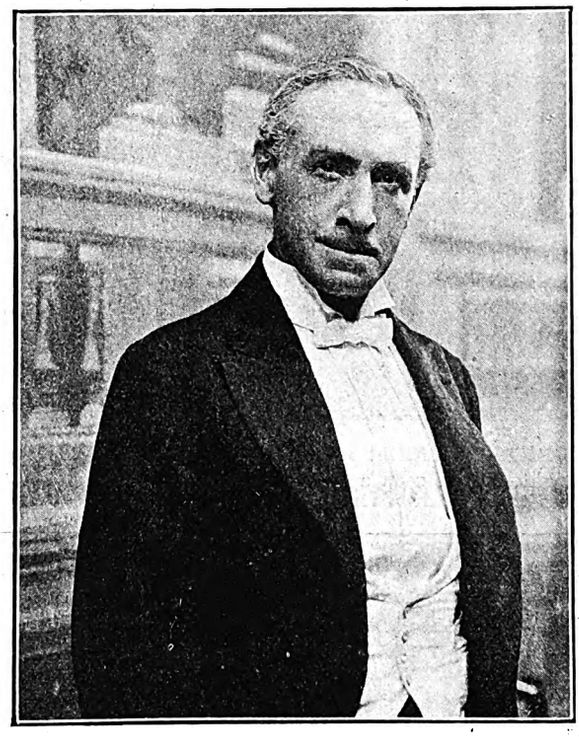


Character Dancing.

Max Sandrisi, of Sandrisi and Copelli, the dancers who are now appearing at the Johannesburg Empire, writes: An artist, in whatever sphere he may be, is responsible towards the public for the reproduction of his subject. He has to give the correct atmosphere by his costume, environment, etc. In other words, the character dancer must "feel" and live the subject he portrays. For the past few years dancers have in general restricted the effects to reproducing the same character over and over again; to take a few examples, the Pirate Dance, Russian Dance, Apache Dance. It is a matter for regret that very few have taken the trouble to study the subject profoundly, and that progress in the way of new development has been for a long time impossible. Yet, much as one might wish for new ideas, the copyist of talent must not be under-rated; the man or woman, say, of the type of Ruth St. Denis, who takes the trouble to visit the country in order to get the necessary "contact" with details of the subject, saturating the mind with the right idea of things. If you want clear water, it is conclusive that you must go for it to the spring. It was in the spring of 1912 that I had the pleasure of witnessing an Apache Dance at the well-known *Bal Tabarin*, Paris. It impressed me much, and I investigated further by visiting some establishments (sometimes with an amount of personal risk), in order to acquaint myself with the correct atmosphere. I pieced my facts together and, in the early summer, produced an Apache Dance that was described as different from any previous interpretations. Since then times have changed—the dagger now belongs to the old school, and the Browning has come into action very prominently in the under-world life of Paris. Dancers have to educate themselves, not on others, but on facts, and up-to-date facts. A plan which I followed, with at least some success, was, not to ask, but to see—not to pay for others' experience, but to seek for my own education; for, let me emphasise, in character dancing the artist has not to innovate or to invent, but has to portray the "character" as it is. Character dancing is executed often by dancers who possess the right figure but the wrong temperament. One has to be a crank, an idealist, hysterical sometimes, to give the people who want to be educated the correct idea of the character and make them both realise and appreciate it.



MR. STANLEY DREWITT,

Who produced "The Merchant of Venice" for Mr. Maurice Moscovitch at His Majesty's Theatre, Johannesburg, and is appearing in it as *Antonio*.

On Being a Dramatist.

You might think that being a dramatist was all wintering in the South of France, and buying motor-cars, but it isn't. There's more to it than that (according to Mr. Harris Deans, who adapted Thackeray's "The Rose and the Ring" for the stage). Absolutely the easiest thing about playwriting is play writing. That part of the game is as easy as jumping off a roof. It's what happens after you've jumped off the roof—when you can't stop—that makes life so exciting. Especially if it's a musical play. There used to be a pleasant, and at the same time effective, method of duelling in Mexico. The two combatants were tied together by the waist, each armed with a dagger. That's the sort of life the librettist and composer lead; each tied to the other, and both feeling they are being stabbed in the back. The librettist feels that his words are the most important part of the show; the composer is positive that it is his music. They both imagine that the producer is on the other fellow's side—when he isn't ignoring both of them shamefully. This is what happens at a theatre if you are a librettist. You drop in to a rehearsal. At least you don't exactly drop in. There's nothing at all breezy about the way an author enters a theatre. You may approach with considerable assurance, but once within view of the Stage Door, you develop a dreadful cringe. The way you endeavour to slink through naturally arouses the Stage Door Keeper's attention.

"Getting Past."

He asks what you want. You apologetically mumble your name. "Who?" he demands, obviously never having heard the name in his life. "I'm the author of the piece," you explain humbly. "Oh," he says. Clearly he doesn't believe you. You feel that he imagines a play like yours must be an orphan; that it never had an author. However, there are more certain ways of obtaining respect than by posing as a dramatist, and finally he touches his cap and you get through. And then a bitter feeling of jealousy seizes you. The composer is there, talking to the conductor. You nearly burst into tears. Aren't you as good a man as the composer? Why doesn't anybody talk to you? Why this favouritism? Swelled with conceit, the composer nods to you condescendingly, and you creep away into a distant corner to die. I know no more unpleasant way of dying than watching a rehearsal of one's own play. Lines that you thought witty sound like the squeak of cheap, new boots.

For "Brighter London."

In addition to Jean Andrews (leading lady) and Renée Sutton (soubrette), the "Brighter London" company will include: Gordon James (leading "juvenile"), Hal Gordon (light comedian) and Aida Kaye.

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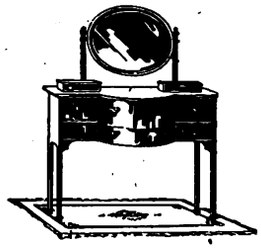

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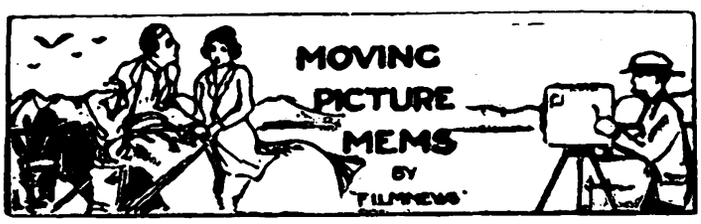

Barthelmess and Cromwell.

"The Fighting Blade," to be screened at the Johannesburg Bijou all next week, is a thrilling drama of the days of Oliver Cromwell. It is a First National production, in nine reels. The "featured" player is Richard Barthelmess, who appears as *Karl Van Kerstenbroock*, a famous Flemish swordsman, who visits England during the Civil War, joins the Roundheads, and after many adventures wins a Royalist bride, *Thomsine Musgrove* (Doroithy MacKail).

Theda Comes Back.

Theda Bara is back in Hollywood and back at work. Before long the screen will see another Bara picture. It will be decidedly interesting to see what sort of work the greatest of all screen vamps offers upon her return. In the years that she has been off the screen, Miss Bara has spent her time in Europe, in the most cultured circles of the Continent, and New York. She is actually as different from the Theda Bara of "A Fool There Was" as day is from night. Everyone in Hollywood has been much impressed by her intellectual charm, her simplicity, and her wide culture. She and her husband, Charles Brabin, were married in an apple orchard in the spring, and she wore a simple organdy frock, just because she wanted to get away from the personality of the screen and the many things that had been rumoured about that Theda Bara. Now that she is to come back, it will be worth watching to see just what sort of vehicle she will choose. Many offers have been made to her in the last few years but she has rejected them all.

DICK AND DAUGHTER.

Richard Barthelmess, who will be "featured" at the Johannesburg Bijou all next week in "The Fighting Blade," and his two-year-old daughter, Mary Hay Barthelmess.

Ingram in Egypt.

Ramon Novarro is on his way to Egypt to play the lead in a picture which Rex Ingram will make there. Alice Terry, needless to say, will also play in the picture, the nature of which has not been announced. But the location is enough to make one pretty sure of the type it will fall under. Ramon, on his way to the land of deserts and sheiks, will stop at the Canary Islands to visit his two sisters—who are nuns in a convent there. Ramon has a third sister, also a nun. All three of the girls are young and beautiful—one wonders why they have given up the world! And one hopes that Ramon will not leave the screen—just as everybody's getting fond of him—to enter the religious life.

Filmdorado.

Fierce is the limelight that beats on Los Angeles. When a shot is fired there the report is heard all over the world. The truth is (says *The Daily Express*) that the angels of Los Angeles are not so black as they are painted. The wonder of the Golden Gates is that any film actor or any film actress should fail to have a head turned by sudden wealth and lightning notoriety. Not even Byron woke up so suddenly to find himself famous as the lords and ladies of Filmdorado. They leap out of poverty into opulence in a night. Millionaires buzz round the queens of the screen like flies round a pot of honey. The lazy, languorous climate makes lotus-eating an almost irresistible diet. There is no sterner test of character. Stage players were once classed with rogues and vagabonds. To-day acting is as honourable as any other profession. The mimes of the film are passing through their transitional phase. They will learn that the screen is not a cloak for folly, and that bad morals make bad pictures. The great artist is austere. And beauty cannot last long without self-control.

Friend Dog.

Somebody gave Corinne Griffith a very fine and very good-looking wire-haired fox terrier, and Corinne is devoted to her new pet, but she says he'll probably land her in gaol yet. She was in a smart shoe shop in the Ambassador Hotel the other day, looking for slippers, and friend dog was along. Suddenly he made a leap, dashed across the corridor and plunged into a window full of large rubber balls in the drug store opposite. By the time Corinne arrived, breathless, he had assassinated four of them, at a cost of one-fifty apiece. Gathering him under her arm, she went back to the shop, only to find him three minutes later making hay of a pair of gold evening slippers, worth, as every woman knows, a week's salary. And when she took him out and parked him in the car he ate a hole in her new velour upholstery.

Billie Dove Married.

After a brief courtship, Irvin Willat, motion-picture director, and Billie Dove, pretty screen actress, were married in Santa Monica the other day. They had planned to keep the wedding secret for some time, but it leaked out and very soon their friends were exclaiming in surprise and rushing around to congratulate them, so they announced the ceremony.

Engaged?

May McAvoy passed through Chicago recently on her way to Hollywood. She stayed in Chicago three days and, when she resumed her journey westward, she wore a large and expensive diamond ring which she did not have when she arrived. Glenn Hunter is playing in the stage version of "Merton of the Movies" in Chicago. The visit and the ring promptly revived the rumours which were prevalent in the East shortly before of an engagement. Mr. Hunter refused to talk. Miss McAvoy also refused to talk, but—she wore the ring.

Poets' Corner: Elan of Colour.

For remembrance of Atoyac hamlet perched on the railroad climb to Mexico City,
I shall keep this glimpse through the car window
Of a worn old plastered wall of rich apricot tone in the brilliant Southern sunlight,
Surmounted by a great bougainvillea vine with its exquisite riot of roseate-maroon blossoms,
Like the crumbling sea bastion of some ancient morro on the Spanish Main,
Dashed by a swirling wave whose foam the tropic sunset tinges with deep mauve and amethyst lights.

By Eliot White.

THIS WEEK'S SIMILE.

He never could get over a feeling that to discover a woman excited about an intellectual thing was like coming on her bathing.—*Rebecca West.*

HIS MAJESTY'S: MAURICE MOSCOVITCH AS SHYLOCK IN "THE MERCHANT OF VENICE."

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MUSIC AND MUSICIANS BY "C.A.O.D."

The Karnovsky Recital.

The Vocal Recital given last week in the Grand National Hotel, Johannesburg, by Mrs. H. L. Karnovsky will shine like a white light among musical events that have taken place in Johannesburg in recent times; and for two compelling reasons. First, there was the unusual artistic courage of the singer reflected unmistakably in the musical solidity of the programme. This made no pretence at intriguing the popular taste, nor did it make concessions that might have disturbed the artistic atmosphere that the singer succeeded in creating after her first programme number. This sound policy in the matter of selection is the one that musicians have long since been accustomed to associate with Mr. Burns-Walker, and on this occasion he has once again been responsible for an example of programme building that might easily serve as a guide for the less well-informed and the less courageous. Then there was evident throughout the recital a marked sense of artistic sincerity and understanding of the finer and deeper things in music, to which few vocalists can aspire with any great hope of success. This sense of the musically appropriate was created as much by the singer's noticeably cultured musicianship as by the exercise of a vocal gift that may be regarded with a special admiration. A voice of much power, and of ringing beauty, purity and flexibility in its higher range, is allied to a personality of rare musical sensibility—a sensibility of the kind that is foundationed in definite and disciplined musical knowledge. Without these attributes Mrs. Karnovsky could hardly have maintained the beauty of phrasing and the fastidious regard for the refinements of rhythm which in combination went far to make her singing so curiously satisfying in a vocal as well as in a wider musical sense. These qualities, indeed, made her singing memorable, for in practically every instance Mr. Burns-Walker, who was at the piano and who was impelled to his finest, was able to give to the affair the character of a sonata recital for voice and piano. It readily recalled the ensemble perfection of the Mallinsons—a fusion of thought and unity of purpose which Mrs. Karnovsky showed was not entirely the prerogative of instrumentalists.

MR. ANTON MAASKOFF,

Whose first Violin Recital in the Johannesburg Town Hall established his reputation here as a concert violinist of distinguished ability.

Photo by Jane Plotz.

A Memorable Event.

In the opening songs by Weber, Rossini and Donizetti, the recitalist successfully established the claim to rare achievement in interpretative purpose, the Weber, particularly, appearing as a model of unobstructed tone, musicianly phrasing and ennobled sentiment. The impression in the selection from *Lucia* was occasionally that the intention was more notable than the achievement; yet for those to whom just and properly-contrived tone-qualities and a deep emotional feeling constitute an essential part of fine singing, there was the group of Schubert *Lieder*. Throughout these Mrs. Karnovsky was heard as a serious and deep-souled artist. There was no mistaken desire to colour or enhance the word by violating the tone; the singer was well aware that no such sacrifice was necessary. It was the mental and vocal qualities that characterised the singing of these that went far to make Mrs. Karnovsky's singing the memorable event it was. Her work stood out markedly from the tenuity and empty artifice of much singing of to-day, and she appealed to me at once as a lesson and an inspiration. As in the programme, the choice of extra numbers also reflected that song-selection is not a purely haphazard or fortuitous affair. In going to Mozart the recitalist was on firm ground, and made a selection that was capable of enduring its proximity to great music without discomfiture.

Miss Millie Van Geuns.

Mrs. Karnovsky was fortunate in her choice of an assisting artist. This was Miss Millie van Geuns, a pianist who very soon impressed her qualities on the audience. Miss Van Geuns has very definite and logical ideas, and she is in the happy position of being able to give them effect. For instance, her handling of the *Andante Spianato* in the E-flat Chopin *Polonaise* was instinct with fine feeling, conveyed by a cultured and subtle employment of *tempo rubato*, plus delightfully-produced *pianissimo* tone. This power is always the final test of superior pianism, and Miss Van Geuns must be credited with its possession to a quite unusual degree. Technical clarity and fascinating delicacy characterised her handling of the *Polonaise*, having the effect of presenting the work in an altogether new light. The same qualities were evident in her playing of a Liszt number, in which her remarkable fluency and feeling for delicacy in nuance and phrasing were again demonstrated in a genuinely impressive manner. The consequence of this manifestation of her art was that Miss van Geuns appealed consistently to the intellectual understanding of her audience, and she did so with, in my opinion, remarkable force. She is without question a gifted young lady, and her technical resources are such as to make her a fearless exponent of the big things written for her instrument. I shall look forward to her next public appearance with deep interest and in the expectation of much artistic pleasure.

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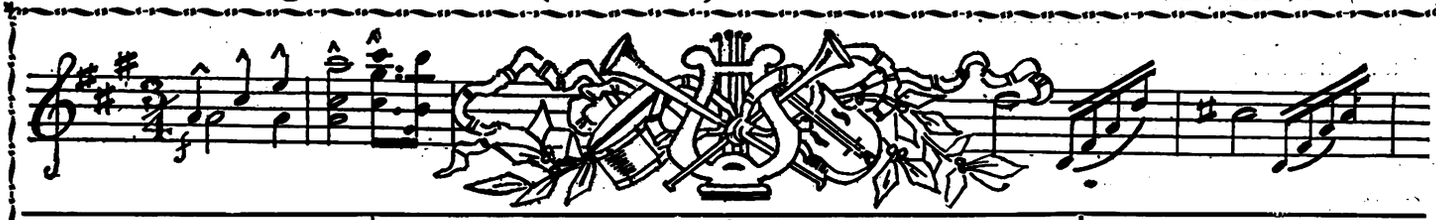

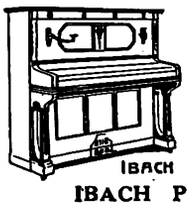

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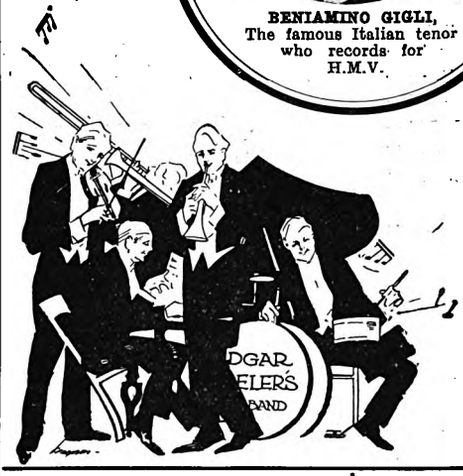

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In The Bright Lights.

EMPIRE PALACE.

Theatre-Full of Spectators Applauds Herschel Henlere till Midnight.

"A SHOW that you do not get nowadays in a West End music-hall," was the verdict of a man, just arrived from London, at the Empire on Monday night; a man who knows his London well. And certainly the audience just packed the house, remained till five minutes before midnight, and applauded nearly all the time.

The chief attraction was undoubtedly Herschel Henlere, just popping into Johannesburg for three nights before sailing for England, and to watch him no one would have thought that he had just come off the train after a three-days' journey from Rhodesia. First came the familiar strains of "Jo'burg," with its visions of Eddie Morris and Billy Kuming, and the pianist entered. It is seldom one meets with a combination of clever foolery—foolery that never bores for an instant—with supreme artistry, and that is where Henlere scores. It was a personal welcome he received from the crowded house, and looking round one saw friend after friend whom he had made on his previous visit. And for eighty minutes he held the stage while the audience sat enthralled, so that one could hear a pin drop, as he played classic after classic, or beat time and sang and whistled whole-heartedly to the rag-time. Some of his work we had heard before, and he did again "The Shooting of Dan McGrew," one of Robert Service's poems, which shows Henlere as an actor with a strong dramatic sense. The weaving of the music into the poem, the sudden break off into melody, made a harmonious whole, and everyone listened with the greatest attention to the trials of "the lady they called Lou." It was a magnificent reception.

Only second in popularity were the Femina Quartette, dainty girls in wonderful gowns. There was unrestrained applause as Miss Stella Ambrose, the violinist, played superbly the *Obertass* by Wienawski, and her sister scored equal success with her 'cello solos, "The Phantom Melody" by Ketelby being exceptionally fine. But it was Estelle Mark and Signor Bettino Cappelli who really "brought the house down." We have never heard Miss Mark to such advantage as in the *Miserere* duet from *Il Trovatore* and in the duet from *Cavalleria Rusticana*, and both she and Signor Cappelli were in splendid voice and sang with great dramatic force. At the close of the "turn" the stage was a mass of flowers, large baskets being handed up one after the other, and the curtain being raised again and again. It was a reception to gladden the hearts of the most famous artists.

Zena Zampa, a trapeze artist who does remarkable things with her teeth, was the first turn, and was followed by Dawn and Derriss, musical dancers, who put up a very neat act. Reg. Thornton, the topical comedian, in spite of first-night nervousness, was a success from the word "go," his opening number leading us to expect the originality he gave us. The second half of the programme consisted of: The McLean Twins, in new numbers, the Scottish dance being very fine: The Great Gerard and his assistant, in marvellous feats of strength: and Sandrisi and Copelli in their fine dancing interpretations.

Throughout the evening the fine playing of the orchestra under Mr. David Foote was a great feature, and they were heard to great advantage in the operatic numbers. A tip-top bill.

Elaine.

Max Reinhardt, who took "The Miracle" to New York, has been engaged by Cosmopolitan to direct Marion Davies for five years. In view of the artistic merit of Reinhardt's stage spectacles, this is perhaps the most important directorial engagement ever made in the film business.

HIS MAJESTY'S THEATRE.

Maurice Moscovitch's Memorable Shylock in "The Merchant of Venice."

"THE MERCHANT OF VENICE" continues to be the great attraction of the theatrical world at the present, and it is an attraction that fascinates. The *Shylock* of Maurice Moscovitch is a figure that, while it repels us, compels at the same time our sympathy. It is the Jew of Shakespeare's time, cowed, kept under, treated with contempt and never permitted the slightest personality; yet withal it is a type that has stood through the ages, and in the usurer its force and magnificent virility dominate the play, making the other characters mere adjuncts on which to hang a story.

"The Merchant of Venice," in spite of the controversy that has been waged around it, remains a comedy, but a comedy that descends into the very depth of tragedy. And Moscovitch is intense in every line. He is the living Jew of the period come to life to show us in a Christian age the bitterness and the cruel hostility that existed; the bitterness that makes it necessary for *Shylock* to question the nobles of Venice in that magnificent speech, "Hath not a Jew eyes?" Whatever plays Mr. Moscovitch has or will produce, it is as *Shylock* that he has justly earned the laurel wreath of the world.

The supporting cast is excellent. Mr. Nat Madison gives a very fine rendering of the part of *Launcelot Gobbo*, half fool, half knave; a rendering which justifies the feeling that he will follow in the footsteps of his father when time and experience have worked their way with him. Mr. Stanley Drewitt makes a capital *Antonio*, the rich merchant, unaccustomed to be thwarted, who suddenly finds the ground slipping under his feet and himself of the same clay as his thriftless friend *Bassanio* (well played by Mr. George Zucco). Miss Jane Wood, an adequate *Portia*,

(*Continued on page 24.*)

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FAVOURITES OF THE SILVER SCREEN.

Miss Mary Alden.

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A Cape Town Chronicle.

BY 'BEACHCOMBER.'

Cape Town, Monday.

A Lonely Wanderer.

Some queer craft and many strange characters call at this *rendezvous* of the seven seas, yet nothing quite like the four-ton yawl and its crew of one man that came into Table Bay the other day has been seen in these waters before. The man was Harry Pidgeon, one time professional photographer, now a wanderer of the seas, who set out from Los Angeles in California three years ago and hopes to reach America again in October this year. I found him busy washing a khaki shirt on the deck of his little yawl and enjoying the sight of the huge *Arundel Castle* from England being shepherded into the docks by energetic, fussing tugs. He is a lean, wiry man, bronzed by many suns, and his hair is streaked with grey. Not a very talkative man, for he is one of those who spend long periods among the lonely wastes of the sea and learn the habit of introspection.

The Love of Ships.

Yet, in the warm morning sunshine he gradually became loquacious. His talk was of ships and sailors, and he gave little glimpses of the sunshine places of the world as he bent over his washtub, using a huge lump of soap and continuing the offensive on the shirt. "It began in Alaska," he said. "I used to go out with the sailors and learned a good deal about navigation and seamanship from them. I grew to love ships." So spoke this wanderer of the seven seas with all the spirit of the men who have heard the call of the sea and given themselves to it. He is going to continue this great adventure until he reaches Los Angeles again, over three years at sea. "I don't know what I shall do when I get back home," he said, wringing the shirt and laying it over the side of the yawl where it would catch the sun. "I only know that I shall never settle down to the old humdrum life again." I left Harry Pidgeon, wondering also what he would be doing a year hence. Would he be on a cattle ranch, working on a windjammer, trekking through the jungle, or adding up the figures in a ledger? He may possibly try all these things—except the last.

The Countess of Carnarvon.

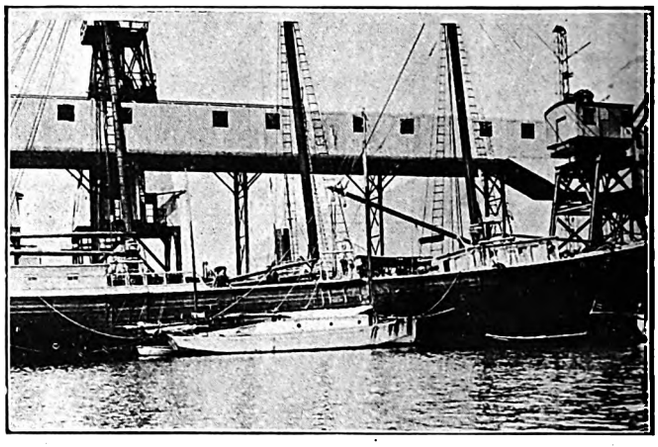
From my talk with Harry Pidgeon I went to find the Countess of Carnarvon, who had just arrived on the mail-boat. Climbing the gangway on to the *Arundel Castle*, I had no difficulty in discovering her cabin. She possessed the suite which, on the next voyage from England, will be occupied by the Prince of Wales voyaging out for his South African tour. The Countess, it may be remembered, was the widow of the famous discoverer of the tomb of Tutankh-Amen, the Earl of Carnarvon, but she was recently married again to Colonel Dennistown, who is accompanying her to South Africa. The Countess has visited the Luxor tomb many times, and probably knows a good deal about the present dispute in Cairo between Mr. Howard Carter and the Egyptian Government. Yet the Countess is one of those ladies who successfully escape the most pertinacious interviewer. "You'll have a most difficult job to get her to say anything," said her husband to me with a smile. "She hates publicity." When the little lady came forth from her suite, radiant in yellow jumper and commanding all the stewards and hotel porters in the vicinity, one realised that here was a woman who was determined not to be interviewed. She has come to this country on a holiday, and to see some of the wonders of South Africa. At least one brave man, a photographer, pleaded with her, and while he pleaded another photographer cut off the retreat. So, captured, she smilingly allowed herself to be photographed—but not interviewed.

Mrs. Sarojini Naidu.

Down in the Cape we have heard a good deal of Mrs. Sarojini Naidu and her tour through the Transvaal and the Free State. When it was heard that she intended to pay a visit to the Cape and interview Ministers here, the Indian population set out to make the visit a real Oriental *tamasha*. I went out with several Indians on a special train to Wellington to meet Mrs. Naidu, and most of the Indians attired themselves in Gandhi caps and white homespun clothes. Arriving at Wellington we found the local coloured band had been engaged—claret uniforms with yellow facings—and during our wait on the platform for the mail-train they played in a vigorous and unmusical style the three tunes from their *répertoire*. One was a well-known hymn, a second "Three Cheers for the Red, White and Blue," and the third unrecognisable. It might have been a mixture of the other two. Anyhow, these three tunes were played in rapid succession, and when the train came in the band was in the middle of the hymn. By the time Mrs. Naidu had struggled through the crowd that was welcoming her, the band had reached "The Red, White and Blue," and while she attempted to speak, the third and unrecognisable tune was in full blast. Yells and cries managed at length to silence the band, and Mrs. Naidu spoke a few words of thanks.

The Oriental Crowd.

But if there was pandemonium at Wellington, there was a positive riot at Cape Town. Trying to get out of the train behind Mrs. Naidu, I found myself jammed in a hot,



SAILING ROUND THE WORLD.

The yawl *Islander*, in Cape Town Docks. Mr. Harry Pidgeon, of Los Angeles, is sailing the *Islander* round the world. He has been nearly three years on the way, and has covered 17,000 miles.

"S.A. Pictorial" photo.

struggling crowd of Asiatics, which is the worst possible crowd a man can find himself in. I saw a coloured woman disappear beneath a wave of red fezzes, and only an occasional moan told us that she was still living in this seething crowd that swirled relentlessly towards the street. With a torn and bleeding hand I managed at last to reach the safety of the open street. Mrs. Naidu was in an open landau and being driven along Adderley Street in triumphant fashion and greeted with cheer after cheer. Waitresses on the balcony *cafés* forsook their customers and gazed down at the strange sight. Royalty could not have wished for more enthusiasm. And it was the same struggling Oriental crowd that I met at the first public meeting addressed by Mrs. Naidu in Cape Town. After the City Hall speech I was exhausted. When the Orient comes to Cape Town again I shall sit quietly in my flat and read the newspapers. They will tell me all about it.

Initiating the Freshers.

Strolling down Adderley Street the other Saturday morning I met a strange sight. There were two youths carefully washing the pavement in front of Cartwright's.

(*Continued on page 27.*)

VISIT JANE PLOTZ'S PORTRAIT GALLERY. ART STUDIOS, THRUPP'S BUILDINGS.

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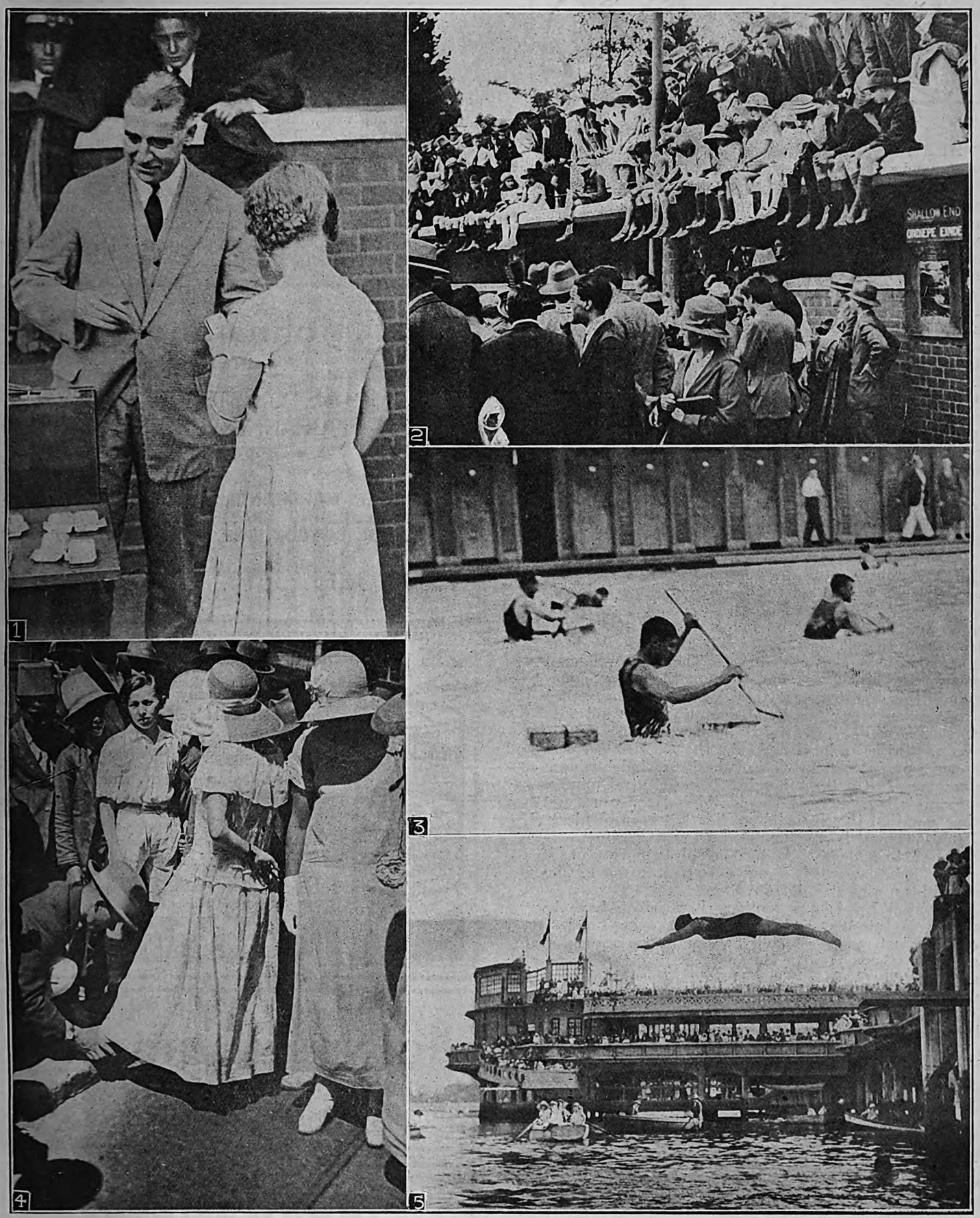
SWIMMING GALAS AND A UNIVERSITY "RAG."



PICTURES IN JOHANNESBURG AND AT CAPE TOWN: TWO UNIVERSITY AFFAIRS AND A POLICE CARNIVAL.

1. The Witwatersrand University Swimming Gala at the Doornfontein Baths, Johannesburg, last Saturday afternoon: Miss D. Osborne, winner of the ladies' 33⅓-yards race and third in the diving, receiving her medal from Mr. E. G. Izod, who presented the prizes. 2. Spectators watching the distribution of prizes. 3. The Zeppelin race in progress. *(Photos by W. Ingham.)* 4. A Cape Town University "Rag": Freshers initiated by being compelled to clean boots in Adderley Street. (The "Rag" is described in our Cape Town Letter on the opposite page.) 5. Police Swimming Gala at Cape Town Pier: Miss Rudd winning the ladies' diving competition.

"S.A. Pictorial" photos.

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JOHANNESBURG, Tuesday afternoon.

THERE has been pronounced selling from London during the past day or so, doubtless induced by the unsettled labour position in England culminating in its regular monthly strike—railway men, dockers, bus drivers, with a coal strike on the *tapis* for April. London offerings were probably augmented by first news of the so-called "Reparations Crisis," built on the hurried return of Sir John Bradbury and Mr. McKenna, the British delegates, to England, and reports of a breach with the French and Belgian delegates. But the "stop press" intelligence was less alarmist, and prices this morning were, if anything, steadier than last night. For instance, Crown Mines had been sold at 57s. 6d. cash, after a sale *ex* London at 58s. and 58s. 6d. this morning. Brakpans were sold down to 67s. but any offerings this morning at about that level were readily absorbed.

Both Modder Deep at 45s., and City Deep at 63s., are very firm spots. As to the former, it is said that the "life" may prove longer than generally expected. Modders on the sale of a parcel, were easier at 81s., while there were sellers of Government Areas at £6 12s. 6d., in spite of its ore-reserve of ten and a half million tons going nearly 9 dwt. over six feet.

The event of the week has been the announcement of the Randfontein Estates-Central merger, which is on the lines indicated some weeks ago; namely three Estates for five Centrals. The Randfontein Estates will increase its capital by 1,062,005 shares to provide for this issue to independent shareholders, and will surrender its holding in Central shares and debentures. The market here professes not to like the scheme, and put the shares down to a guinea this morning. It may be nothing more than a case of "sour grapes," as Estates are a popular and widely-held share, while "Central" holders are few and far between. Critics ask why should the Central people get a 60 per cent. interest in view of the heavy indebtedness of the company? On the other hand, the Central mine was the Estate's big asset. I should think Estates are worth buying now that the financial position has been regularised, and the company is making £65,000, with good prospects of increase to £80,000. A dividend of 12½ per cent. is a moderate forecast, which is not a bad return on a mining share with an almost indefinite life.

Transvaal Lands are another share which have been heavily sold, at 18s. and even 17s. 9d., *ex* London—a recoil from last month's activity. New States are easier at 32s., while there is little business in West Springs at 26s. 3d. "T. G. M's" are 11s. 6d., the declaration of the promised dividend of 1s. having scarcely affected the price. Robinson Deep "A" notify a dividend of 5s. 6d., reducing arrears to 8s. 6d. Simmers are being dealt in at 3s. I hear that the company will stick to its scheme of half-crown shares, in spite of local objections to such quantities of paper.

AN OVERDOSE OF VERONAL.

M. Max Linder, the French film actor, and his wife, who have been suffering in Vienna from the effects of an overdose of veronal, have now recovered.

His advertising manager states that the overdose was accidental.

M. Linder is stated to have taken 14 tablets and his wife five. He had been taking the drug for sleeplessness. He called for assistance at 2 a.m. and husband and wife were taken to a hospital.

Remedies were at once applied, and after sleeping for twelve hours the patients recovered.

JAZZING ROUND THE WORLD.

(*Continued from page 2.*)

the actual platforms, as coolies were rushing with various baggage in all directions, as

Agitated Europeans

were vainly endeavouring to find their various platforms, and as for some esoteric reason the Howrah time and Calcutta time, vary, one can get some vague idea of the confusion. I'm afraid the large contingent who came to see us off added to the batch. But, mark you, this is not a scene that is out of the ordinary. On a smaller scale it can be duplicated in hundreds of places all over India. The noise on the railway platforms must be heard to be realised, and I have never heard a throng of people so aggressively, so continuously, and so raucously vocal, as a typical gathering of Hindus at an Indian station.

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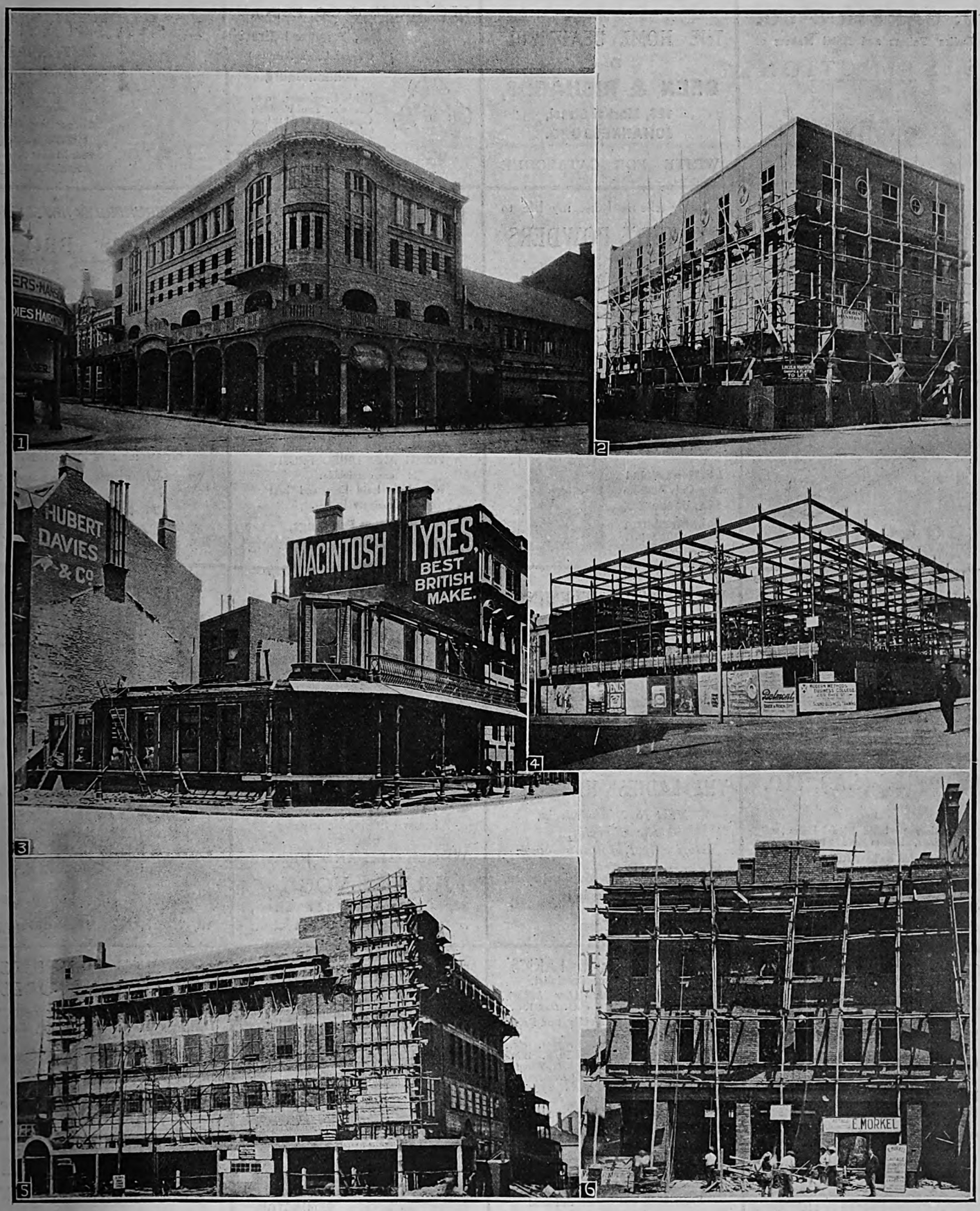

THROUGH GOOD TIMES AND BAD TIMES THE RAND'S BUILDING ACTIVITY GOES ON.

1. The new Jewish Guild Building at the corner of Bree and Von Brandis Streets, now nearing completion. 2. Lincoln Mansions, a new block of flats and shops at the corner of Bree and Joubert Streets, opposite the Union Club and the Y.M.C.A. 3. Demolition of the old Colonial Mutual Life Assurance building, at the corner of Fox and Loveday Streets (opposite the Rand Club), to make room for new premises. 4. Davidson Mansions, the big new block of flats and shops that is going up in Eloff Street, at the corner of Bree Street. 5. A new warehouse for Cuthbert's on Von Brandis Square. 6. New shops and offices in Rissik Street.

Photos for "S.A. Pictorial" by M. Edward.

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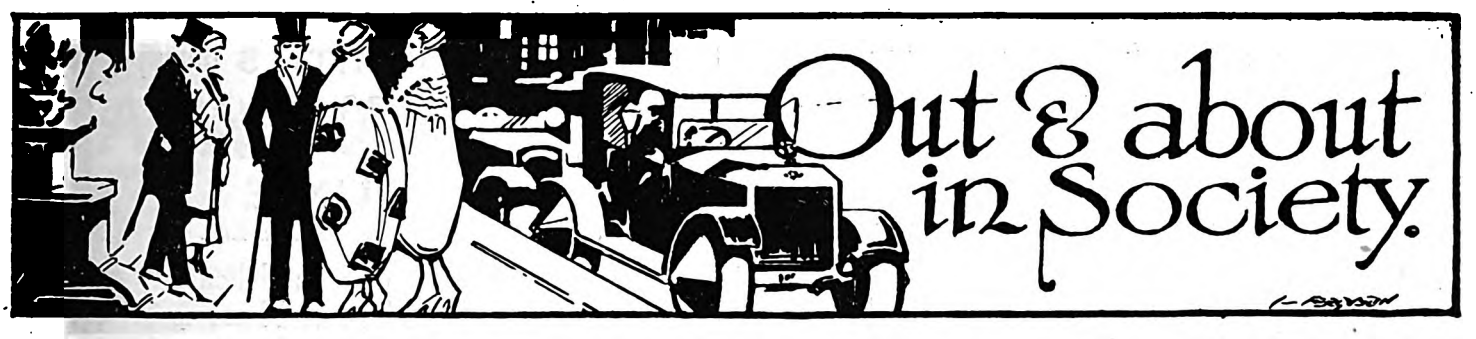

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

A Gay Time Ahead.

Again there is not much to tell you about, but oh! such a lot of invitations come pouring in for functions of every conceivable kind to take place in April. It really looks as if no one is going to get any sleep that month; and, on top of it all, those who know tell me the Agricultural Show will be even more interesting and better than usual. Then I find we wander on into May with quite as many balls, parties and concerts, and all lead up to the Prince of Wales's visit, a very-much-longed-for event. We have had several concerts of outstanding importance this week, the foremost of which was, naturally, that given by Anton Maaskoff at the Town Hall on Sunday evening,

"The Merchant of Venice."

Mr. Maaskoff is, of course, the son of Maurice Moscovitch, the wonderful *Shylock* who is attracting such large crowds to His Majesty's Theatre. People are flocking from far and wide to see him, and on Saturday I noticed about twenty students who, I understand, had come all the way from Ermelo with their teacher to hear "The Merchant of Venice," the play which will be given them for their examination. It was undoubtedly a splendid opportunity

LEAGUE OF REMEMBRANCE FETE AT CAPE TOWN.
The *Fête* was held in the grounds of the International Hotel, and was organised by the League of Remembrance and Help in aid of the Lady Buxton Home. The photograph shows Mrs. Smuts (second from left, in dark costume and coat) introducing Lady May Cambridge.
"S.A. Pictorial" photo.

for the girls, and should assist them materially, and one is glad to note that the African Theatres are having a scholars' matinée, for nothing gives one such understanding of the written word as the acting of it, and Shakespeare takes on a new aspect for scholars when they see his plays acted on the stage. "The Merchant of Venice" is a play that one can see any number of times, and I noticed several very well-known people in the theatre who had been there on the opening night. Sir Ernest Oppenheimer and Mr. and Mrs. Nelmapius were there on Friday; also Mrs. Moscovitch and her son, Anton Maaskoff, who had just arrived in Johannesburg.

Anton Maaskoff.

But I was telling you of his concert—a wonderful violinist, he plays apparently without the least effort, and his brilliance of execution is remarkable. He was supported by Miss Kate Barnes—her first appearance as a soprano, who had a great reception—and was accompanied by Miss Raie da Costa, a "flapper" pianist who is really one of the best I have ever heard and who was always "there" when wanted. The small solo part she gave in the Max Bruch Violin Concerto made one want to hear her in a solo of much greater length. The Town Hall was extremely well filled. Mr. and Mrs. Moscovitch were in a box with their other son, Mr. Nat Madison. Sir George and Lady Albu, Miss Albu, Mr. and Mrs. William Dalrymple, Mrs. Nelson Graham, Mr. and Mrs. S. L. Sive I saw in other boxes. Mr. and Mrs. James Whitehouse were enthusiastic applauders, and I saw Dr. and Mrs. Orenstein, Mr. S. Alexander and Dr. Crinsoz de Cottens, and the members of the Moscovitch company were all there; also Mrs. H. L. Karnovsky, fresh from the laurels won at her own concert in the Grand National Hotel.

A New Soprano.

It was one of the largest audiences I have ever seen assembled in the Hotel concert-room, and very enthusiastic. Mrs. Karnovsky wore a very elegant black *panne* velvet, the only ornament being a diamond dagger on the left shoulder. Mrs. Karnovsky is the possessor of a very fine soprano voice, and was encored time after time. Miss Millie van Geuns is a pianist with a very fine touch and played with great feeling. Among well-known people in the audience were the Chief Rabbi and Mrs. Landau, Dr. and Mrs. Abelheim, Mr. and Mrs. William Dalrymple, Mrs. Langley Levy, Madame Overend, Dr. and Mrs. Pollak and Mrs. (Dr.) Perlman.

A Cricket Dance.

The Jeppe High School Old Boys' Club are giving their annual cricket dance in the Selborne Hall on April 3, and they appeal to all their members to support them. The Transvaal Cricket Union has consented to honour the function, and will take the opportunity of presenting the Lionel Phillips Cup, which you know, of course, the Jeppe

FOR A PORTRAIT OF YOURSELF OR YOUR BABY—JANE PLOTZ, ART STUDIOS, THRUPP'S BLDGS.

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High School Cricket Club won. A really enjoyable evening is promised, and the hony. secretary, Mr. H. A. Treadwell, Box 7225, will be only too glad to send you any tickets you may require. They are five shillings each.

At the Carlton.

It was a very merry gathering at the *souper dansant* at the Carlton Hotel on Friday, and some lovely gowns were worn. The floral decorations were equally as beautiful as those on the tables last week, and Edgar Adeler's band, with the irrepressible Johnny Jacobs and the more staid Jack Grieves in command, played all the latest music, including many that Cowan and Bailey (who were, of course, among the most joyous dancers) have made famous at the Empire and are delighting Cape Town with this week. Mrs. Wartenweiler wore a handsome black *charmeuse* gown with side-panels and yoke of Richelieu lace in black. Mrs. Basil Rockey had on a *chic* silver tissue gown with flowers of velvet. Mrs. Gillin wore a very *chic* black *charmeuse* gown beautifully draped and fastened at the hips with jet *cabochons*. The train was edged with fine laces. Mrs. Knox Baxter, of Cape Town, wore an exquisite gown of palest blush rose. It was made with a straight sleeveless corsage and bands of fine black insertion on the skirt, which had a frill of accordion-pleated georgette edged with deep laces. At the waist-line at one side a fall of tulle was placed. Miss Arliss looked very charming in silver tissue, pink showing through the corsage with delicate effect and plastrons of opals trimming the underskirt and of course shining through the tissue. Mrs. Japhet wore a pretty jade-green silk *moire* with waist garland of roses. Mrs. Charles Marx, jun., wore a *chic* fawn georgette gown, and Mrs. Frankfurter came in black mirror-velvet and georgette, and was chaperoning her young daughter in *ciel*-blue velvet with cobwebs of silver and *diamant*. Mrs. Howie wore a handsome white gown studded with silver and had a wonderful fan of puce feathers. Mr. S. Alexander was entertaining a party, among whom were Miss Julie Kean, who is, of course, the dainty *Jessica* in Mr. Moscovitch's production of "The Merchant of Venice," and who was very charmingly gowned in rose taffetas made with the new fullness at the hips and shoulder-knots of blue. An Eastern touch was introduced by her half veil, half turban of black laces worn on her dark hair. Miss Natalie Moya was also of the party, in a *chic* frock of rose tissue with deep bands of *chenille* at each side of the skirt. And then there was the *Prince of Arragon*—I mean Mr. H. Mackenzie-Rogan—Mr. Cyril Nash, who is the cheery *Gratiano* and had left his eyeglass at home, and *Lorenzo* (Mr. Basil Bowen). It being the last *souper dansant* that Bailey and Cowan would be able to attend during their present tour, they were also entertaining. "Red," as usual, was extremely smart in a wonderful gown of primrose georgette beaded in amber. The girdle was wide and beaded entirely in a circular design, and had ostrich feathers in primrose and amber at the side. And on her wonderful hair she wore a silver turban, and, naturally, carried a fan, for Miss Davis has, I think I told you before, the most remarkably beautiful collection of fans I have ever seen. Then Miss Judy Holdsworth, of the Moscovitch company, was a real "snow baby," in a lovely white beaded gown with bands of fox-fur and a coronet of pearls edged with tiny fur on her head. The gown itself was of embossed satin patterned in flowers. Mr. Nat Madison, who has made such a hit as *Launcelot Gobbo*, was there. Mrs. Bristone wore a handsome velvet gown in mauve with bands of *chenille* and one side-panel, and her sister,

ALMINA, COUNTESS OF CARNARVON.

The widow of the late Earl of Carnarvon (the discoverer of Tutankh-Amen's tomb), and her husband, Colonel Dennistown, are on a visit to South Africa. This photograph was taken on the *Arundel Castle* at Cape Town.

"S.A. Pictorial" photo.

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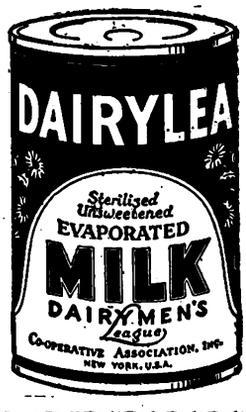

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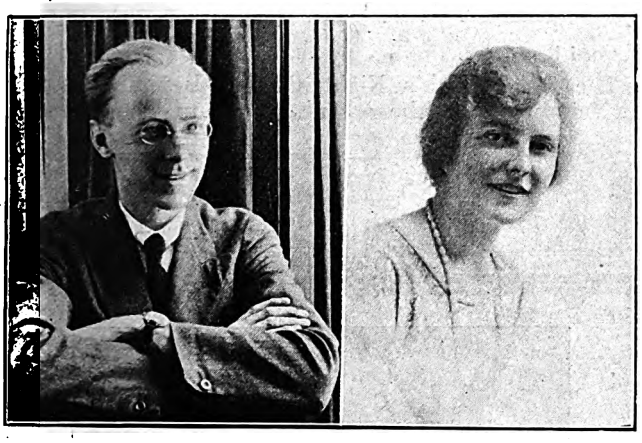
Mrs. James, had on deep purple velvet with a wide *berthe* of georgette in the same shade edged with velvet squares—a very attractive gown. Mrs. Bill Bailey was well dressed in silver tissue under a beautifully beaded tunic and wore a silver band in her hair.

Sons of England Dance.

The Sons of England are always well known as a very live and energetic body who do a tremendous amount of good work, and the dance given in the Selborne Hall on Saturday evening was the success it deserved to be, for it was in aid of the Children's Cottage Home at Rosebank. Have you ever been to the Home? It would repay a visit, for never have I seen a cheerier, more well-cared-for lot of kiddies, happily playing round in the wonderful garden. The cottage was a labour of love, given by Mr. and Mrs. Hobkirk, who were present, of course, at the dance, Mrs. Hobkirk being chairwoman of the ladies' committee, and Mr. Hobkirk being the Grand President of the S.O.E. When



TO APPEAR IN "THE MERRY WIDOW."

Mr. Keith Ralling, who will play *De Jolidon*, and Miss Janie Daniel, who will play *Frou-Frou*, in the amateur production of "The Merry Widow" at the Standard Theatre, Johannesburg, from April 4 to April 12, in aid of the Theatrical Cot Fund.

I first went to see it, before the little inhabitants arrived, everyone was doing their little bit to assist in getting it ready, and a labour of love it has been ever since. Mrs. A. R. Strathern is the hon. secretary of the ladies, with Mesdames Wilson, R. Gwilliam, Jennings, Johnson, Marshall and Crompton as committee. Over four hundred guests attended the dance, and the Selborne Hall was full of gay colour with the pretty gowns worn by the ladies. I saw the Rev. Noel Roberts, Councillor and Mrs. G. W. Nelson, Mr. and Mrs. Crutchfield, Mr. and Mrs. W. H. Spears, and many other well-known folk. And please remember the Old English Faire to be held on May 17 in the Town Hall to help the Cottage, and go and buy. You will find all sorts of dainty and useful articles for sale.

Amateur Cabarets.

As I said in my introduction this week, there will be plenty of dances for you to go to in the near future. Have you ever noticed, I wonder, that at each ball that is organised nowadays the promoters try to give us a novelty? Apparently mere dancing is no longer sufficient to amuse people for several hours. It was, once upon a time; now we seem to need all the adjuncts of carnival, coloured hats, squeakers, confetti, rattles, whistles and gay streamers, and still the cry is "Amuse us!" A writer in *The Daily Mail* (London) says: Now comes the *cabaret*. At several private dances I have attended in the past few weeks gay little *cabarets* were staged at midnight for the amusement of the guests. In only one case were the "turns" by professional artists. An amateur *cabaret* is the gayest of ball-room amusements. "Snappiness" should be its essence. The ingredients of one amateur *cabaret* which amused us at a private dance lately were as follows: An exhibition dance couple—two dances in four minutes; a singer—one grave song, one gay, both short; a violinist who played two short pieces; a pretty girl singing fox-trot songs backed up by a chorus of eight; a radium dancer (a girl in a frock painted with phosphorescent paint dancing in the dark). The show lasted barely twenty minutes. Encores were forbidden. A firm-willed man had drilled and produced the show, which was an immense success and left people eager for more—which is what a good *cabaret* show should do. A good idea for ballroom games is to keep them short and simple, avoiding any that are likely to embarrass shy couples—such as "elimination" games which leave one or two couples dancing alone while everyone else stands back and looks on. Meantime, it is interesting to watch the development of the whole vogue of sandwiching divers entertainments in between dances; for it may point the way to a new type of dance place, and a new mode of distraction finally to take the place of what may be termed "the foxtrot waltz" ball of to-day.

IN CROMWELL'S TIME.

The well-known cinema actor Richard Barthelmess as one of Cromwell's Ironsides in "The Fighting Blade," a photoplay which is to be shown at the Johannesburg Bijou next week.

Commercial Cricket League Dance.

I am rather glad to get this definition of a *cabaret*, for we get so many advertised in this city that are really not *cabarets* at all; just dances with carnival novelties, and not

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" turns " that come within the meaning of *cabaret*. We are promised several novelty dances at the Commercial Cricket League's Annual Ball, which, following hard on the heels of the Jeppe High School Cricket dance, will be held on April 4 in the Selborne Hall. I feel sure it will be very enjoyable, for " all the world loves a cricketer "; at any rate the ladies do, don't they? There is something about the manly stride of the white-flannelled figures going in to bat that is very attractive, and it is a lovely feeling when your best beloved makes a —century, do they call it? I am going to the ball to write about the gowns, of course, and also to learn something about cricket, for I think I ought to know, don't you? So I shall apply to Mr. Alec Pain, who is working hard to make the function a success. There will be a *Mannequin* Parade, organised by one of the leading houses, who have, I am told, the very latest *toilettes* in hand to show on that night. Johnny Jacobs

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Mrs. Sarojini Naidu, the Indian poetess and reformer, Gandhi's great woman disciple, welcomed on her arrival at Cape Town from the North.

"S.A. Pictorial" photo.

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At the Empire.

Did you go to the Empire this week? It was a wonderful first night of the new bill, and the honours were divided between Herschel Henlere and the Femina Quartette with Signor Bettino Cappelli. Did you stand for " God Save the King "? Of course you did, and it was rather a sell, was it not? And everyone admired the beautiful gowns worn by the Femina girls, from the gleaming black and white of Estelle Mark, to the white, blue and rose of the others. They are always so well dressed. It was a very big house on Monday and so many well-known folks were there. Two boxes of males had large flowers in their buttonholes. Who were they? Of course I won't tell, but they did enjoy the show. Then I saw Mr. and Mrs. Japhet, Mr. and Mrs. Percy Leon, Mrs. Knox Baxter, Mrs. Rosenthal, Mrs. and the Misses Hart, Mr. L. Marks and Mr. John Bailey. And the singing competition ended in a win for the gallery, although the boxes did not do too badly. And everyone had such a scramble for the last cars—it was just before midnight when the curtain went down for the last time and even then the audience wanted more.

Recent Arrivals.

At the Carlton Hotel the latest arrivals this week are: Mrs. Foot Mitchell and Miss Close (Victoria Falls); the Misses Drabble (Bulawayo); Mr. A. J. Cook (Bournemouth, Eng.); Mr. Chas. Dickens (Durban); Mr. T. Kershaw and Mr. R. D. Murdock (Lourenço Marques); Mr. H. Phillipi (Holland); Mr. A. Montgomery and Mr. T. H. Wade (Detroit, U.S.A.); Mr. David Harris (Bloemfontein); and Mr. A. A. Smith (East London).

A Benoni Budget.

The St. Patrick's Night Ball at Benoni was a very large function, and the organisers are to be congratulated

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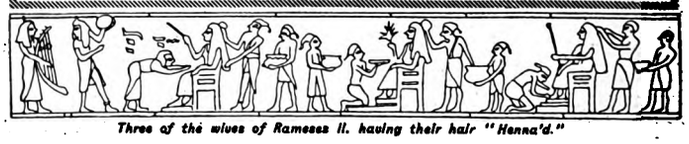

Three of the wives of Rameses II. having their hair "Henna'd."

THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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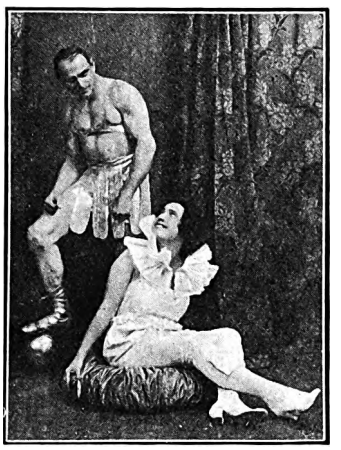
on its great success. There was a very representative gathering, among whom were the Chief of the local Caledonians and Mrs. Bremmer, Mrs. W. B. Madeley (wife of the M.L.A.), Mr. Geo. Hills, M.P.C., and Mrs. Hills, and Mrs. Tillard.—It is said that the Benoni Town Band is to be reconstructed and that Benoni will once again have a band that it can be proud of.—The football season has now commenced, and the Benoni Senior Team have started off well, beating the Marists on Saturday last by 7 to 3.—Mr. H. Laing, the manager of the National Bank, is being transferred to Pretoria on promotion and carries with him the best wishes of everyone. I believe the Chamber of Comerce are giving him a dinner and presentation, and no doubt other bodies will follow suit, Mr. Laing having always been one of the most popular men in Benoni.—The Dog Show on Wednesday brought forth a big attendance, and the entries were unusually heavy.—Boxers please note that a tournament will be held on April 12, when a fine programme will be presented.—Among the departures this week on holiday bent are: Mr. H. P. Wakefield and Mrs. Brand, for Durban, and Mr. and Mrs. R. Brookes, for Umkomaas. Mrs. D. R. Lamont and Mrs. J. Lamont are going to Colonel Botha's farm. Miss D. Ramsay is leaving for Cape Town and Father C. Kempf for Taungs.



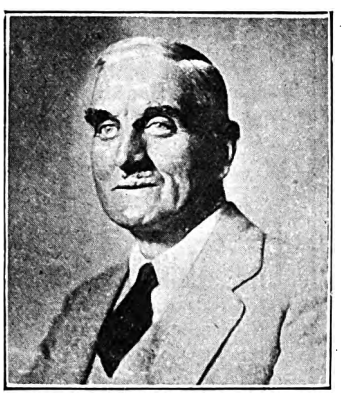
AT THE JOHANNESBURG EMPIRE.
The Great Gerard and his partner, who are now appearing at the Johannesburg Empire.

"The Merry Widow."

I was present at a rehearsal of "The Merry Widow" the other evening. It will be played, you know, on April 4 and following evenings at the newly-decorated Standard Theatre, and promises to be a great success; at any rate *Prince Danilo* told me so, and as a member of the old Marsovian aristocracy he ought to know, you know. There are plenty of pretty girls in the chorus, the costumes are really lovely, and you are sure to go not once but several times. Franz Lehar's music is very catchy and "The Merry Widow" waltz is, of course, known all over the world. Mrs. A. J. Orenstein will play the title-*rôle* and, judging from the rehearsals and her previous performances here, will do it exceedingly well. She is very dainty and sings and dances well. Mrs. Nelson Graham will be *Natalie*, and is sure to be greatly admired, and "the scarlet runner in the green pea pod" from "The Little Michus," Mr. T. Carrick, will be *Nisch*. So I shall hope to see you all there. The cast of principals is as follows: *Vicomte Camille de Jolidon*, Keith Ralling; *Marquis de Cascada*, John Kuys; *M. de St. Brioche*, James Roberts; *General Novikovich*, Basil Harris; *M. Khadja*, Gordon Davis; *Nisch*, T. Carrick; *Prince Danilo*, William Matthews; *Baron Popoff*, Cyril Griffiths; *Natalie*, Dorothy Graham; *Olga*, Olga Marx; *Sylvaine*, Joan Henley; *Praskovia*, Leslie Russell; *Lolo*, Enid Ablett; *Dodo*, Freda Seals Wood; *Frou-Frou*, Janie Daniel; *Fifi*, Poppy Frames; *Sonia*, Catherine Orenstein.

Congratulations.

Congratulations to Miss Madge Fabian and Mr. C. A. Hadley, two real good "sports," who were married last Saturday. We all know Miss Fabian as an accomplished actress and a very fine horsewoman.



MR. ALAN WILSON, F.S.A.,
The newly-elected President of the Association of Transvaal Architects.
Photo by T. Brittain.

Clothes and the Actress.

To return to clothes, ever an interesting topic. There are many complaints in London that clothes are given too much importance on the stage, but Edith Shackleton in *The Evening Standard* says that after a year's steady play-going she does not think enough attention is paid to them. No doubt there are women who like to go to a "well-dressed" play so that their eyes may brood entirely on the new fashions, but there must be many more who are exasperated beyond all enjoyment of the play because its women characters are parading like *mannequins* through the most violent welter of emotions. It is commonly known that one of the first symptoms of fear is a feeling of chilliness, but was any actress in the set of "thrillers" produced in 1923 allowed to express this? Not one. They all went ghost and murderer hunting through eerie attics in smart sleeveless and backless evening gowns. They trembled in haunted bedchambers in gossamer *negligées*, though they must have known, and every woman in the audience must have known, that in real life they would in those circumstances have seized their old woolly golf-jackets or the *chauffeur's* overcoat, or the baby's shawl, or even a tablecloth, in which to huddle. It is surprising that actresses should be docile in surrendering so important an aid to expression as realistic dressing. Who, having seen Dusé, can forget how she acts with every thread of her well-chosen clothes—how she bears them magnificently

(*Continued on page 25*).

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PRINCE'S MEETING.

Scare About Deadlock Over the Financial Side.

NO HITCH LIKELY.

By "ONLOOKER."

SEEING that nearly all of those nominated for the chief event at the Pony and Galloway Club's meeting on April 5 were engaged at last Saturday's meeting of the Club, it was surely a mistake to declare the weights for the race on April 5 prior to Saturday. However, the course adopted only led to one or two being held in reserve: one being Will's Maid, made favourite for the April 5 event when the weights were made known.

* * *

Few accepted the running of Eurotas at Germiston as correct when Mr. Everard's colt finished so far behind Sea Moment and Guiding Star. Eurotas could not have been himself on that day. On Saturday the colt made short work of the opposition in the Galloway Purse over the six-furlongs course. He gave the winner of Elvira quite a 10 lbs. beating, so that such a penalty does not put Eurotas

Out of Court

for the Easter Handicap, for he is quite at home with the distance a mile. In gaining third berth, shouldering 9 st. 7 lbs., Brown Bess registered a good performance, for the going was dead. It is hard to understand how Miss Muggins was rushed to the position of favourite for the Galloway Purse. The mare had been on the shelf for a long time and stripped looking lusty in condition. She finished last.

* * *

But Miss Muggins was not the only false favourite. Cherry Stick and Natal Fox were the two that carried the bulk of the money for the Pony Purse, but neither had any say in the finish, Kimberley-owned Lady Galway coming on in the last furlong of the mile

To Win Easily.

This was the first leg of the double. The second leg, the Pony Plate, fell to Mr. Highnam's King's Maiden, who beat the favourite, Marico, with plenty to spare. Marico is somewhat infirm, and it was the easy going that made the connections very hopeful of success.

* * *

Being the winner of two races during the afternoon, Summertime can be dubbed the star runner of last Saturday's meeting. Summertime has been slow at coming to hand, for she is now a five-year-old, and it was only the other day that the mare, at a Wednesday meeting, gained her initial success. Summertime had evidently been well tried for Saturday, for in the field of twenty-one for the Junior Pony Plate odds were demanded about her at flag-fall. The race was at seven furlongs, and if,

In the Early Stages,

Summertime was well in the rear, she, when asked to go out, cut down those in front in ruthless fashion. After this success a penalty of 14 lbs. did not seem likely to be any impediment to her winning the Junior Galloway Plate, five furlongs; neither was it. The odds laid on were landed as easily as on the first occasion.

* * *

The 7 st. 10 lbs. carried by Summertime in her second effort was the highest weight borne to victory on Saturday. The taking of the card by light-weights was indicative that the going was against the runners with anything over 8 st. to put up. It may be, then, that

The Defeat of High Society,

the horse so confidently expected to win the mile race which opened the proceedings, was not due to too much use being made of the gelding but to the impost of 8 st. 5 lbs. proving extra burdensome under the conditions prevailing. Whitevale, the winner, carried 6 st. 10 lbs.

* * *

Orderly Officer won a couple of races last month. He then ran twice down the course before adding to his winning account by taking the Galloway Stakes at the Pony and Galloway meeting. Orderly Officer started a rank outsider, but won very easily.

* * *

The daily papers have been raising a scarce about the race meeting arranged by the Johannesburg Turf Club during the visit of the Prince of Wales to the Rand. It has been hinted that the Reception Committee desire to control the finances in connection with the meeting, and that, as a consequence, the Turf Club, resenting such interference, may abandon the meeting. There is not much fear of any such fiasco taking place. The Turf Club is not likely to pay much heed to meddlesome members of the committee, the more especially as it is well understood that those members are acting "off their own bat," and have no mandate from the Council for the representations they have made in connection with the race meeting. When the City Council voted a sum for

The Entertainment of the Prince

during his few days' stay in Johannesburg, a day's racing was not scheduled. Now that it is, the Council's vote can go much further, for the race funds will provide for the functions on June 28. (And, in parenthesis, one makes bold to say that His Royal Highness, free from restraint, will enjoy his day at Turffontein as well as any to be spent in the land.) The suggestion made to the Turf Club was that any profits from the race meeting should be devoted to a fund for the unemployed. What about the City Council ear-marking what otherwise would have had to be spent on entertaining on June 28 for this purpose? The poor we always have with us; and unfortunately there are more poor hereabouts than ever before. It is, however, hardly an appropriate time to parade our poverty—to go about, metaphorically speaking, in sackcloth and ashes at the time of the visit of the Prince.

* * *

A quite recent number of *Hutchinson's Magazine* contained an article by Carl Hertz (whose death was announced by cable from London last week) on his experiences on racecourses in many lands. The deceased talented illusionist had a pretty wit, but it can be presumed he did not expect to be taken seriously—at all events, when talking of racing. Some of the experiences contained in the article mentioned are entertaining to a degree. Some of the tales were, however, so

Grotesquely Absurd

that very few would be taken in by them. For instance, it is related how he and a pal attended a big meeting in England, and the pal, being a friend of Morny Cannon, got the straight tip from the leading jockey before each race! But Carl's best story is anent a race meeting he was induced to go to when in South Africa. The meeting was at Auckland Park and some funny doings were recorded. The only thing that detracts from the story is that at the time spoken of there was no Auckland Park racecourse in existence!

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"S.A. Pictorial" photo.

and Grieves will be there with Edgar Adeler's band, so what more do you want? And then, of course, the prizes and trophies for the season will be presented, probably by Mr. A. V. Lindbergh, one of the Vice-Presidents. So do roll up and help the lads to raise funds for their new Springfield Sports Grounds, on which they have still a large amount to pay.

At the Empire.

Did you go to the Empire this week? It was a wonderful first night of the new bill, and the honours were divided between Herschel Henlere and the Femina Quartette with Signor Bettino Cappelli. Did you stand for "God Save the King"? Of course you did, and it was rather a sell, was it not? And everyone admired the beautiful gowns worn by the Femina girls, from the gleaming black and white of Estelle Mark, to the white, blue and rose of the others. They are always so well dressed. It was a very big house on Monday and so many well-known folks were there. Two boxes of males had large flowers in their buttonholes. Who were they? Of course I won't tell, but they did enjoy the show. Then I saw Mr. and Mrs. Japhet, Mr. and Mrs. Percy Leon, Mrs. Knox Baxter, Mrs. Rosenthal, Mrs. and the Misses Hart, Mr. L. Marks and Mr. John Bailey. And the singing competition ended in a win for the gallery, although the boxes did not do too badly. And everyone had such a scramble for the last cars—it was just before midnight when the curtain went down for the last time and even then the audience wanted more.

Recent Arrivals.

At the Carlton Hotel the latest arrivals this week are: Mrs. Foot Mitchell and Miss Close (Victoria Falls); the Misses Drabble (Bulawayo); Mr. A. J. Cook (Bournemouth, Eng.); Mr. Chas. Dickens (Durban); Mr. T. Kershaw and Mr. R. D. Murdock (Lourenço Marques); Mr. H. Phillipi (Holland); Mr. A. Montgomery and Mr. T. H. Wade (Detroit, U.S.A.); Mr. David Harris (Bloemfontein); and Mr. A. A. Smith (East London).

A Benoni Budget.

The St. Patrick's Night Ball at Benoni was a very large function, and the organisers are to be congratulated

THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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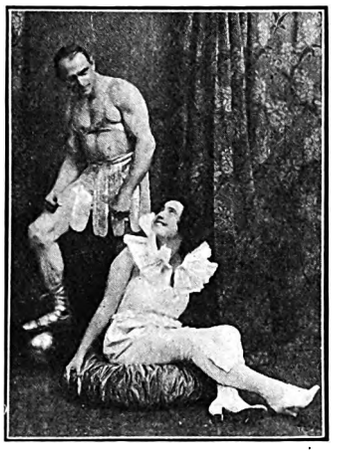
on its great success. There was a very representative gathering, among whom were the Chief of the local Caledonians and Mrs. Bremmer, Mrs. W. B. Madeley (wife of the M.L.A.), Mr. Geo. Hills, M.P.C., and Mrs. Hills, and Mrs. Tillard.—It is said that the Benoni Town Band is to be reconstructed and that Benoni will once again have a band that it can be proud of.—The football season has now commenced, and the Benoni Senior Team have started off well, beating the Marists on Saturday last by 7 to 3.—Mr. H. Laing, the manager of the National Bank, is being transferred to Pretoria on promotion and carries with him the best wishes of everyone. I believe the Chamber of Comerce are giving him a dinner and presentation, and no doubt other bodies will follow suit, Mr. Laing having always been one of the most popular men in Benoni.—The Dog Show on Wednesday brought forth a big attendance, and the entries were unusually heavy.—Boxers please note that a tournament will be held on April 12, when a fine programme will be presented.—Among the departures this week on holiday bent are: Mr. H. P. Wakefield and Mrs. Brand, for Durban, and Mr. and Mrs. R. Brookes, for Umkomaas. Mrs. D. R. Lamont and Mrs. J. Lamont are going to Colonel Botha's farm. Miss D. Ramsay is leaving for Cape Town and Father C. Kempf for Taungs.



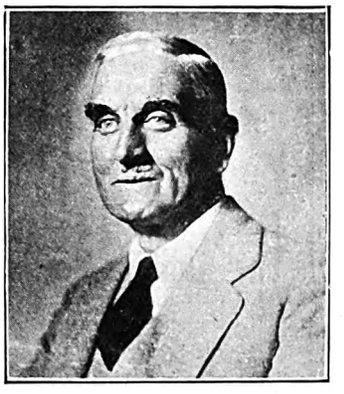
AT THE JOHANNESBURG EMPIRE.
The Great Gerard and his partner, who are now appearing at the Johannesburg Empire.

"The Merry Widow."

I was present at a rehearsal of "The Merry Widow" the other evening. It will be played, you know, on April 4 and following evenings at the newly-decorated Standard Theatre, and promises to be a great success; at any rate *Prince Danilo* told me so, and as a member of the old Marsovian aristocracy he ought to know, you know. There are plenty of pretty girls in the chorus, the costumes are really lovely, and you are sure to go not once but several times. Franz Lehar's music is very catchy and "The Merry Widow" waltz is, of course, known all over the world. Mrs. A. J. Orenstein will play the title-*rôle* and, judging from the rehearsals and her previous performances here, will do it exceedingly well. She is very dainty and sings and dances well. Mrs. Nelson Graham will be *Natalie*, and is sure to be greatly admired, and "the scarlet runner in the green pea pod" from "The Little Michus," Mr. T. Carrick, will be *Nisch*. So I shall hope to see you all there. The cast of principals is as follows: *Vicomte Camille de Jolidon*, Keith Ralling; *Marquis de Cascada*, John Kuys; *M. de St. Brioche*, James Roberts; *General Novikovich*, Basil Harris; *M. Khadja*, Gordon Davis; *Nisch*, T. Carrick; *Prince Danilo*, William Matthews; *Baron Popoff*, Cyril Griffiths; *Natalie*, Dorothy Graham; *Olga*, Olga Marx; *Sylvaine*, Joan Henley; *Praskovia*, Leslie Russell; *Lolo*, Enid Ablett; *Dodo*, Freda Seals Wood; *Frou-Frou*, Janie Daniel; *Fifi*, Poppy Frames; *Sonia*, Catherine Orenstein.

Congratulations.

Congratulations to Miss Madge Fabian and Mr. C. A. Hadley, two real good "sports," who were married last Saturday. We all know Miss Fabian as an accomplished actress and a very fine horsewoman.



MR. ALAN WILSON, F.S.A.,
The newly-elected President of the Association of Transvaal Architects.
Photo by T. Brittain.

Clothes and the Actress.

To return to clothes, ever an interesting topic. There are many complaints in London that clothes are given too much importance on the stage, but Edith Shackleton in *The Evening Standard* says that after a year's steady play-going she does not think enough attention is paid to them. No doubt there are women who like to go to a "well-dressed" play so that their eyes may brood entirely on the new fashions, but there must be many more who are exasperated beyond all enjoyment of the play because its women characters are parading like *mannequins* through the most violent welter of emotions. It is commonly known that one of the first symptoms of fear is a feeling of chilliness, but was any actress in the set of "thrillers" produced in 1923 allowed to express this? Not one. They all went ghost and murderer hunting through eerie attics in smart sleeveless and backless evening gowns. They trembled in haunted bedchambers in gossamer *negligées*, though they must have known, and every woman in the audience must have known, that in real life they would in those circumstances have seized their old woolly golf-jackets or the *chauffeur's* overcoat, or the baby's shawl, or even a tablecloth, in which to huddle. It is surprising that actresses should be docile in surrendering so important an aid to expression as realistic dressing. Who, having seen Dusé, can forget how she acts with every thread of her well-chosen clothes—how she bears them magnificently

(*Continued on page 25*).

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PRINCE'S MEETING.

Scare About Deadlock Over the Financial Side.

NO HITCH LIKELY.

By "ONLOOKER."

SEEING that nearly all of those nominated for the chief event at the Pony and Galloway Club's meeting on April 5 were engaged at last Saturday's meeting of the Club, it was surely a mistake to declare the weights for the race on April 5 prior to Saturday. However, the course adopted only led to one or two being held in reserve: one being Will's Maid, made favourite for the April 5 event when the weights were made known.

* * *

Few accepted the running of Eurotas at Germiston as correct when Mr. Everard's colt finished so far behind Sea Moment and Guiding Star. Eurotas could not have been himself on that day. On Saturday the colt made short work of the opposition in the Galloway Purse over the six-furlongs course. He gave the winner of Elvira quite a 10 lbs. beating, so that such a penalty does not put Eurotas

Out of Court

for the Easter Handicap, for he is quite at home with the distance a mile. In gaining third berth, shouldering 9 st. 7 lbs., Brown Bess registered a good performance, for the going was dead. It is hard to understand how Miss Muggins was rushed to the position of favourite for the Galloway Purse. The mare had been on the shelf for a long time and stripped looking lusty in condition. She finished last.

* * *

But Miss Muggins was not the only false favourite. Cherry Stick and Natal Fox were the two that carried the bulk of the money for the Pony Purse, but neither had any say in the finish, Kimberley-owned Lady Galway coming on in the last furlong of the mile

To Win Easily.

This was the first leg of the double. The second leg, the Pony Plate, fell to Mr. Highnam's King's Maiden, who beat the favourite, Marico, with plenty to spare. Marico is somewhat infirm, and it was the easy going that made the connections very hopeful of success.

* * *

Being the winner of two races during the afternoon, Summertime can be dubbed the star runner of last Saturday's meeting. Summertime has been slow at coming to hand, for she is now a five-year-old, and it was only the other day that the mare, at a Wednesday meeting, gained her initial success. Summertime had evidently been well tried for Saturday, for in the field of twenty-one for the Junior Pony Plate odds were demanded about her at flag-fall. The race was at seven furlongs, and if,

In the Early Stages,

Summertime was well in the rear, she, when asked to go out, cut down those in front in ruthless fashion. After this success a penalty of 14 lbs. did not seem likely to be any impediment to her winning the Junior Galloway Plate, five furlongs; neither was it. The odds laid on were landed as easily as on the first occasion.

* * *

The 7 st. 10 lbs. carried by Summertime in her second effort was the highest weight borne to victory on Saturday. The taking of the card by light-weights was indicative that the going was against the runners with anything over 8 st. to put up. It may be, then, that

The Defeat of High Society,

the horse so confidently expected to win the mile race which opened the proceedings, was not due to too much use being made of the gelding but to the impost of 8 st. 5 lbs. proving extra burdensome under the conditions prevailing. Whitevale, the winner, carried 6 st. 10 lbs.

* * *

Orderly Officer won a couple of races last month. He then ran twice down the course before adding to his winning account by taking the Galloway Stakes at the Pony and Galloway meeting. Orderly Officer started a rank outsider, but won very easily.

* * *

The daily papers have been raising a scarce about the race meeting arranged by the Johannesburg Turf Club during the visit of the Prince of Wales to the Rand. It has been hinted that the Reception Committee desire to control the finances in connection with the meeting, and that, as a consequence, the Turf Club, resenting such interference, may abandon the meeting. There is not much fear of any such fiasco taking place. The Turf Club is not likely to pay much heed to meddlesome members of the committee, the more especially as it is well understood that those members are acting "off their own bat," and have no mandate from the Council for the representations they have made in connection with the race meeting. When the City Council voted a sum for

The Entertainment of the Prince

during his few days' stay in Johannesburg, a day's racing was not scheduled. Now that it is, the Council's vote can go much further, for the race funds will provide for the functions on June 28. (And, in parenthesis, one makes bold to say that His Royal Highness, free from restraint, will enjoy his day at Turffontein as well as any to be spent in the land.) The suggestion made to the Turf Club was that any profits from the race meeting should be devoted to a fund for the unemployed. What about the City Council ear-marking what otherwise would have had to be spent on entertaining on June 28 for this purpose? The poor we always have with us; and unfortunately there are more poor hereabouts than ever before. It is, however, hardly an appropriate time to parade our poverty—to go about, metaphorically speaking, in sackcloth and ashes at the time of the visit of the Prince.

* * *

A quite recent number of *Hutchinson's Magazine* contained an article by Carl Hertz (whose death was announced by cable from London last week) on his experiences on racecourses in many lands. The deceased talented illusionist had a pretty wit, but it can be presumed he did not expect to be taken seriously—at all events, when talking of racing. Some of the experiences contained in the article mentioned are entertaining to a degree. Some of the tales were, however, so

Grotesquely Absurd

that very few would be taken in by them. For instance, it is related how he and a pal attended a big meeting in England, and the pal, being a friend of Morny Cannon, got the straight tip from the leading jockey before each race! But Carl's best story is anent a race meeting he was induced to go to when in South Africa. The meeting was at Auckland Park and some funny doings were recorded. The only thing that detracts from the story is that at the time spoken of there was no Auckland Park racecourse in existence!

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There are no bookmakers in New Zealand, except, of course, those who wager on the sly, so that practically all the betting is done on the totalisator. Naturally, then, the turnover at the machine is much greater in the Southern Dominion than in countries where the ring does business.

Astonishingly Large Sums

are put through the machine at the principal New Zealand meetings. The totalisator turnover during the four days at the last Auckland Racing Club's summer meeting averaged over £100,000 a day, and amounted to £407,760 all told.

* * *

Many notable horses have been retrieved from humble surroundings. It is on record that Deadlock, the dam of Isinglass, was lost sight of in her young days and was discovered doing duty in the shafts of a fishmonger's cart. The latest "find" has been Royal Howard, winner of the Queensland Cup. His owner, Mr. McCormack, of Merino Downs, had had him used for rounding up stock, and when it was discovered that he had some of

The Pace of His Sire,

Lord Howard, an imported horse, he was started in grass-fed races at country meetings. When Royal Howard first galloped on the Brisbane track he was greeted as the joke of the season, and pressmen asked Mr. McCormack, "Where did you leave the cab?" "Don't worry," said Mr. McCormack, "this is a Cup horse." And a Cup horse he has proved, the owner having now the laugh on his side.

* * *

The racing on the Rand this Saturday is at Auckland Park. Selections:—

12.30 p.m.—Juvenile Handicap, 6 furlongs.
Enchanter 1, Gladiator 2, Poplin 3.

1.10 p.m.—Brixton Handicap, "D," 6 furlongs.
Elegant 1, Romp 2, Thoughtless Beauty 3.

1.50 p.m.—Auckland Park Handicap, "C," 1 mile.
Battle Cry 1, Nullax 2, Tea Fight 3.

2.30 p.m.—Brixton Handicap, "B," 6 furlongs.
Light Car 1, Essay 2, Nightshade 3.

3.15 p.m.—Auckland Park Handicap, "A," 1 mile.
Randall's selected 1, Norwood 2, Prince Orb 3.

3.55 p.m.—Auckland Park Handicap, "B," 1¼ miles.
Scarlet Cap 1, Queen's Wake 2, Excalibur 3.

4.35 p.m.—Brixton Handicap, "C," 6 furlongs.
Sure Step 1, Catspaw 2, Narcissus 3.

5.20 p.m.—Brixton Handicap, "A," 5 furlongs.
Everton Toffey 1, Honey 2, Priory Girl 3.

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IN THE BRIGHT LIGHTS.

(*Continued from page 8.*).

lacks perhaps a little of the necessary depth in the Trial Scene, but that is the only criticism one can make of an otherwise competent study of the part. Miss Julie Kean makes a dainty *Jessica* and Miss Natalie Moya fills the bill as *Nerissa*. Mr. Cyril Nash gives a good performance of the part of *Gratiano*, and Mr. H. Mackenzie-Rogan is responsible for three adequate performances, his *Old Gobbo* being particularly good.

The production is drawing big audiences, and it is difficult to obtain good seats except by booking well in advance.

ELAINE.

MOSCOVITCH'S NEXT PRODUCTION: "THE OUTSIDER."

During his present season in Johannesburg Maurice Moscovitch will stage another production—"The Outsider," by Dorothy Brandon. This play was first produced in London, at the St. James's Theatre, in June last year, when Mr. Moscovitch was in South Africa playing "The Great Lover," and many of the London critics immediately hailed the part of *Anton Ragatzy*, "the Outsider," as one that was "made for Moscovitch." Mr. Leslie Faber played it in London, and up to the present Mr. Moscovitch has not had an opportunity of doing it.

It was at the first night of "The Outsider" that a dramatic incident occurred. In the play the story of a beautiful crippled girl is poignantly dealt with. At the end of the play, in response to vehement shouts of "Author, author," the authoress appeared, aided by a stick and with almost the identical limp of her heroine.

It was a tensely human moment. For thus it was that the audience learned—if they had not already guessed—why the play was written with such electrifying, almost brutal insight.

To use one of her own phrases, the authoress, Miss Dorothy Brandon, "achieved an almost indecent exposure of her soul."

"The Outsider" is the story of a famous surgeon's cripple daughter who longs so passionately to be cured because she wants love. "Men are more physically particular than women," she declares in explanation and with almost incredible bitterness.

A "quack" doctor gains admittance to the house by a ruse, and finally persuades her to submit herself to his treatment.

For the whole of its three acts "The Outsider" goes surely from one strong situation to another without ever descending to melodrama.

Anton Ragatzy is the "quack," and it is predicted that Mr. Moscovitch will be very powerful and convincing in the part.

It is stated that Lillian Gish will be married in Italy this year.

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OUT AND ABOUT IN SOCIETY.

(*Continued from page 21.*)

like garlands or lets them droop miserably about her like decaying leaves on an autumn-stricken tree, transforming the very garments before our eyes. Such stage disrespect for the new fashions could not be pleasing to the dress-makers, but, in a minor way, every woman treats her clothes like that in real life.

"Costume" Plays.

In a year notable for its revivals there are many "costume" plays to look back on (continues Miss Shackleton in this fascinating article). Furthest back was "Sweet Lavender," in which the women, with their long full skirts, seemed to move like clockwork figures, and were spectacularly so different from the men as to seem like another species, so that all the awe and mystery, the archness and embarrassment, between the sexes seemed natural enough. There was another revival which ought to have been a costume play and wasn't—"The Importance of Being Earnest." One scene was reduced almost to idiocy because it was played in modern clothes. It was the one where the young ward sits in a garden with her governess, reading German, writing in a diary, and talking mawkishly about romance. Had she worn a long "princess" dress over very tight stays, with thin tight shoes and long, tight sleeves, this conduct would have seemed likely enough, but in the revival this girl was wearing a charming summer morning frock of the up-to-date nursery sort, in which she could quite comfortably have been climbing trees, jumping over the tennis net, or even going for a swim. It is amusing to note how the interest of a costume play depends on the nature of the prevailing fashions. In the 'nineties, when dress was at its most affected period since the fourteenth century, Greek and Roman clothes must have been staggeringly impressive and beautiful on the stage. But after a few years of the uncorseted figure and the "chemise" frock, nothing is less engaging to the eye on the stage than the fashions of the times of Pericles or Julius Cæsar, nothing more delightful than seventeeth and eighteenth century tight bodices and sumptuous skirts. The Lovat Fraser dresses for "The Beggar's Opera," and the "liquefaction" of the thin, bright silks of "Polly" would not have had so much appreciation had they not appeared just as women in everyday life had become frankly biped and ceased to use the word "bodice."

The Dress Magnificent.

Anyhow, when I try to recall the most pleasing dresses I saw on the stage last year (says Miss Shackleton), those that flash upon my inward eye are all of the rather magnificent kind, with no "natural-lines-of-the-figure" nonsense about them. I see Miss Cathleen Nesbitt stamping a tiny red heel under a petunia silk gown such as china ladies wear on the best mantelpieces in "The Faithful Shepherdess." I see Miss Gwen Ffrangcon-Davies moving precisely through Marlowe's "Edward II." in a wondrous mediæval dress of gold, with her hair done as intricately as though Ghirlandaio himself had designed its ornaments. I see Miss Mabel Terry-Lewis in spreading claret silk and a flat straw hat as *Mrs. Trapes*. Last of all in this entrancing procession comes Miss Edith Evans, full-rigged, as *Mistress Page*, sailing down stage—

"Like a stately ship
Of Tarsus, bound for the isles
Of Javan or Gadire,
With all her bravery on, and tackle trim,
Sails filled and streamers waving. . . ."

What a calamity it would be if some restless, knowing producer were to dress *Mistress Page* in any but this traditional, unreasoned, and delightful manner!

CARRIE.

Bebe Daniels has been chosen to play opposite Valentino in "Monsieur Beaucaire."

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Next Week's Calls.

WEEK COMMENCING MONDAY, MARCH 31.

Tivoli, Cape Town.—Till April 1: Hilda Nelson Trio, Stanelli and Douglas, Leslie Strange, Vardel Trio, Evison and Hestor. Continuing: Bailey and Cowan, Ernest Pitcher. Opening April 2: Landry and Julls, Mills and Innes, Howard Rogers, Hobbs and Nolan, Brull and Hemsley.

Opera House, Cape Town.—George Relph and Company in "Havoc."

Empire, Johannesburg.—The Trees, Anna and Louis, Billy Collier, Reg. Thornton, Zena Zampa, Dawn and Derriss, The Femina Quartette and Bettino Cappelli, The McLean Twins.

His Majesty's, Johannesburg.—Maurice Moscovitch and Company in "The Merchant of Venice."

Standard, Johannesburg.—Opening on April 4: "The Merry Widow" (Amateur production in aid of the Theatrical Cot Fund).

Orpheum, Johannesburg.—The Great Gerard, Sandrisi and Copelli.

Grand, Pretoria.—Eileen and Marjory, Jock McKay.

Criterion, Benoni.—Carlton and Rosslyn, Anita Hayes.

Rinko, Maritzburg.—Colleano, Winnie Travail.

Criterion, Durban.—Pringle and Alma, Ward and Long, Stoll and Steward.

Vaudette, Bloemfontein.—April 4 and 5: Evison and Hestor.

Grand, Port Elizabeth.—Opening April 1: "Jack and the Beanstalk."

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A CAPE TOWN CHRONICLE.

(*Continued from Page 10.*)

Both of their brushes were toothbrushes, and the water was really tea in a glass. Both of them were extremely serious over their task, and had collected a crowd to watch the operation. I discovered that a great University "rag" was in progress, and that twenty-four freshmen were the victims. One acted as a bootblack, and was condemned to wear flannels. He seemed to be getting a little of his own back, however, by polishing brown boots with a black brush. But it is possible that the boots also belonged to freshers. Others sold newspapers, while a few competed with the flower-sellers and offered onion bouquets very cheaply. Very carefully and with great exactitude another fresher was measuring Adderley Street with two sausages. With a grave and deliberate manner he placed one sausage exactly in front of another, holding the second one down with his left hand while he delicately lifted the first and placed it in front. From eleven o'clock until the mid-day gun boomed forth, these tasks were performed, and it was marvellous to see with what promptitude the freshers then "downed tools."

Cape Hunt Club.

It is always well worth visiting a meeting of the Cape Hunt Club, and the one that was held the other Saturday at Kenilworth had all the social popularity that characterises any affairs of the Club. The racing, too, was excellent, and one noticed that the totalisator was very busy. The Earl of Athlone, Princess Alice, Lady May Cambridge and Lord Trematon arrived early in the afternoon and were entertained to tea by the Master, Lieutenant-Colonel George Brooke, and Mrs. Brooke. The weather was ideal and permitted the wearing of some entrancing frocks. BELINDA reported as follows:—"Princess Alice was wearing a three-piece suit of cinnamon-coloured *marocain* with top and collar of figured *marocain* on a yellow ground. Her *chic* black toque was finished at the side with a long black osprey. Lady May Cambridge was charming in figured white silk stockinette with a wide-brimmed hat in royal-blue straw. Mrs. George Brooke (wife of the Master) was in black *marocain* with lawn collar and cuffs and a pale yellow hat. Lady Bentinck was dressed in a white cloth coat and skirt with touches of navy-blue and a white and blue hat." And a description of the many other charming frocks which one saw would easily fill this page.

At the Shows.

The famous comedian, J. W. Rickaby, has certainly added to his reputation in Cape Town. No one can resist the Falstaffian figure, the pursed lips through which he blows his cigarette smoke, and the general braggadocio manner in which he sings his songs. Every night he meets a clamorous audience at the Tivoli and song after song is given generously. Across the road, George Relph rushes through the heroics of "The Way of an Eagle," by Ethel M. Dell, and does it uncommonly well. Since Percy Hutchison departed from these shores we have not had such a capable actor of the heroic, romantic school. He is attracting very large audiences.

BEACHCOMBER.

CENTRE THREE-QUARTER IN SHAKESPEARE.

A well-known actor-manager who had decided to revive "The Merry Wives of Windsor" for a short season, had filled all the parts except that of *Rugby, Dr. Caius's* servant, and, suddenly recollecting that a young actor of his acquaintance would play the part well, despatched the following wire to him:—"If disengaged, can you play *Rugby* for me?" He was considerably surprised to receive the following reply an hour later: "Accept with pleasure. Played centre three-quarter for Oxford last year."

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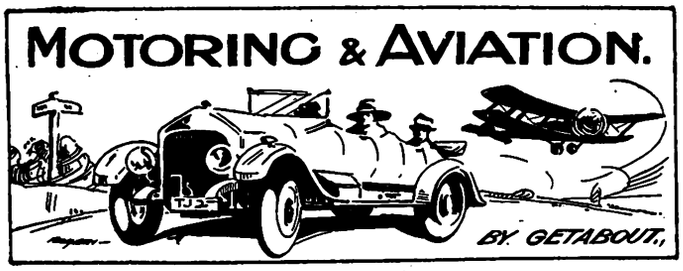


Race for Vacuum Vase.

The Rand Motor-Cycling Club had a little luck last Sunday. After having to postpone many events, the weather at last made it possible to hold the 132-miles trial for the Vacuum Vase. This competition is a yearly one, and great interest was taken in it. There were twenty-five entries. The Alberton course had to be covered three times, each lap being 44 miles. Altogether there must have been

RACING UNDER DIFFICULTIES.

One of the competitors (Mr. Percy Flook) crossing one of the swollen Transvaal streams last Sunday during the 132-miles race for the Vacuum Vase. The picture illustrates the difficult nature of the course.

"S.A. Pictorial" photo.

a couple of thousand people at the junction of the Heidelberg and Vereeniging Roads—the starting-point for the big race—and these spectators were kept interested all the time. There were many well-known riders on the track, and most makes of machines were represented. The course was in fair condition, considering the recent rain, but very high speeds were dangerous. Nevertheless the winner, J. Berry (Ricardo Triumph), managed to finish the 132 miles in the excellent time of 2 hours 49 minutes 12.5 seconds. Another Ricardo Triumph rider, A. H. Botting, came second in 3 hours 33 minutes. J. Thomas (Sunbeam) was third in 3 hours 9 minutes 53 seconds. Berry only received six minutes' start, and Botting, a new rider, had 30 minutes. Thomas had 23 minutes. The scratch man was E. G. Murray (Harley-Davidson), and the limit man, W. J. Blyth, on a little Velocette machine of 250 c.c.

Treasure Hunt Next.

This Sunday, March 30, the R.M.C.C. "Treasure Hunt" will take place at Rivonia and Sandown, north of Johannesburg. About fifty prizes will be hidden in areas indicated by officials. These will not, it is stated, be buried, but will be in places not at all inaccessible to the amateur sleuths. On April 6 the Pretoria Motor Club's Novice Trials to the Premier Mine are to be held, and on April 13 there will be a hill-climb at Mulder's Drift for cars and motor-cycles, organised by the R.M.C.C.

The Big Motor Show.

That the attendance at the coming Witwatersrand Agricultural Show will be great may be taken for granted. It may also be taken for granted that 99 per cent. of the people who visit it will spend a good deal of time in Motor Street. The forty-one bays in the long building where the motor exhibits will be housed make the most imposing show in the grounds. The industry is all out to show the latest automotive products.

Car Trial from Durban to Rand.

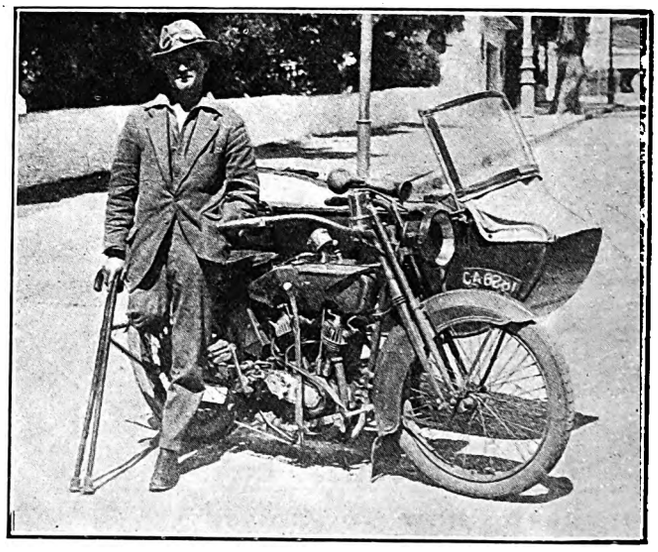
Considerable interest has been aroused by the announcement that a reliability trial for cars from Durban to Johannesburg will be held at the same time as the big motor-cycle race—namely, on May 30 and 31, and June 1. This trial is being organised by the Rand Motor-Cycling Club, and it is to be hoped that their efforts to stimulate a car competition of such magnitude will meet with success.

More Tom Mix Stunts.

H. P. Rose was out on the road again last Sunday, doing stunts for the Hupmobile film being made by the African Film Productions, Ltd. He did more water splashes at the drift on the Heidelberg Road, about 25 miles from Johannesburg, and then gave some skids on the dry ground, his car churning up clouds of dust. The performance was watched by crowds of interested motorists who had travelled out from Johannesburg in anticipation of these thrills. Unfortunately after a few skids the car came to a stop against a grass hummock, and one of the front wheels was bent. Rose got back to town with the car, but had to travel slowly.

Progress in 1924.

It is in no wise possible to forecast the progress and improvements likely to happen in the motor world during the ensuing twelve months. But many exponents of the trade do their best in the way of intelligent prophecy—at least they are interviewed by representatives of the Press at the beginning of each year, and their opinions carry some weight in motor circles. It is not all guess work either, as many innovations are, but the natural sequel of experimental work in progress, and their deductions, if carried along these lines, cannot be far wrong. The industry doesn't expect or hope for sensational discoveries that will change the present type of car, although possible radical alterations are not to be entirely ignored. In fact, Mr. J. H. Main, of the General Motors Advisory Board (Detroit), says: "Though cars of to-day are the finest the industry has ever produced they are far from reaching their ultimate development. The appearance of perfected mechanical improvements, on which engineers have been working, may come at any time, and may prove revolutionary in their effect, demanding adoption by every manufacturer." The same authority considers that important strides will be made in



CAPE TOWN'S ONE-LEGGED TAXI-DRIVER.

A. Steyn, a sidecar taxi-driver of Cape Town, lost his right leg five months ago owing to a wood-cart driven by two natives running over him. He is now about again, and is able still to ply his side-car for hire. He uses a powerful hand-brake (shown in photograph) in place of the brake usually operated with the right foot.

"S.A. Pictorial" photo.

the use of fabrics for automobile bodies during the coming years, which will mean lighter weight and greater economy than by using steel sheets. There will also be refinements in four-wheel brakes and balloon tyres, but he declares that equipment will undergo little change.

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S.A. PICTORIAL.
STAGE & CINEMA.

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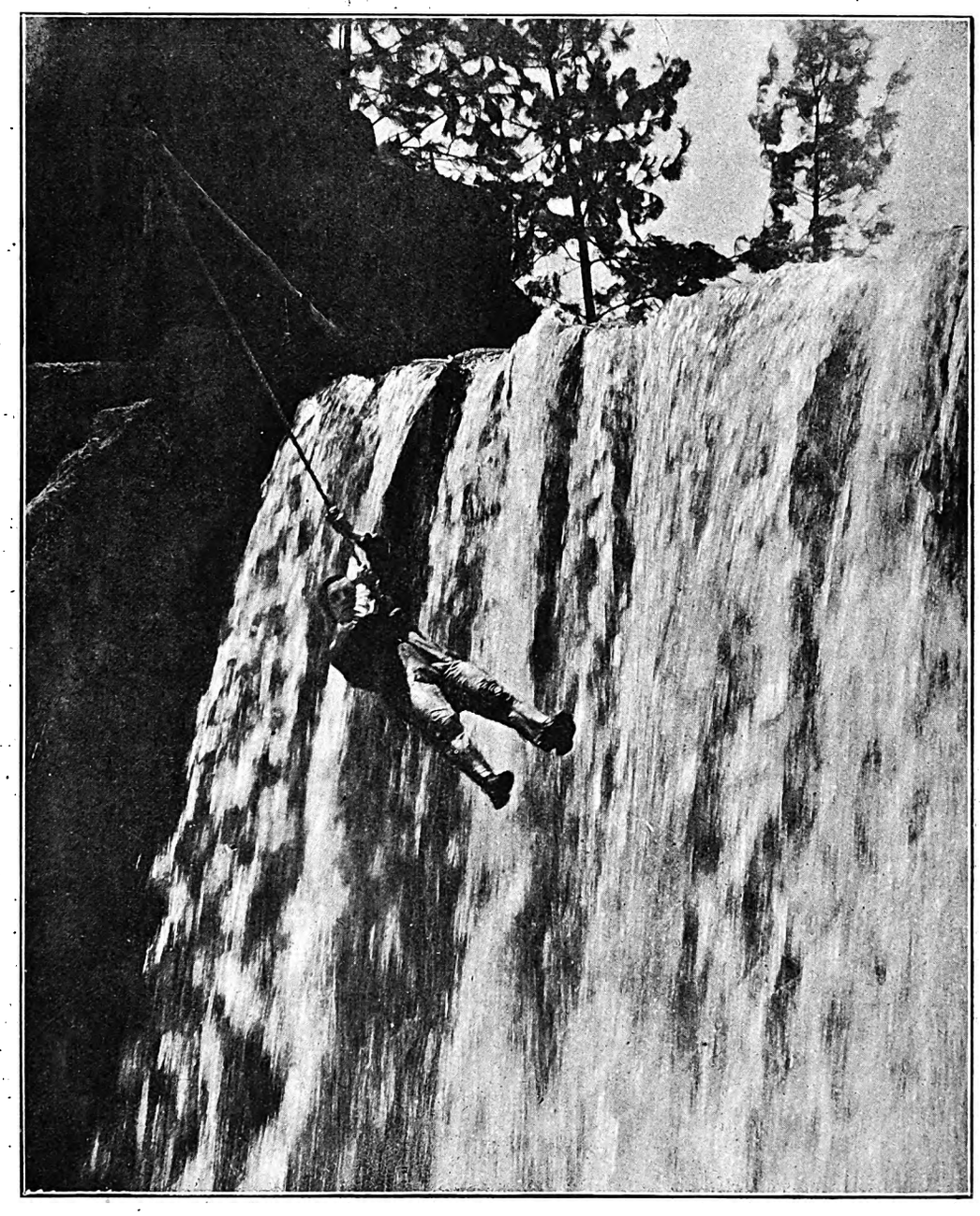

A DANGEROUS FILM-STUNT.

Buster Keaton, "the sad-faced comedian," whose comedy-films have a growing popularity in South Africa, risks his life in making a new Metro comedy, "Hospitality," in which he is presented by his brother-in-law, Joseph M. Schenck, the husband of Norma Talmadge. Buster Keaton is the husband of Natalie Talmadge, the youngest of the three Talmadge sisters, who appears with him in several of his photoplays.

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JAZZING ROUND THE WORLD.

By JENKYN.

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Madras, February 27.

I HAVE never yet met anyone who had a good word to say for Madras, and I was therefore pleasantly surprised. It is known as "the actor's grave" in India, but we had no cause for complaint, and I like the town immensely. It is very hot, but the ozone-laden breezes from the sea temper the heat pleasantly enough. It is a beautiful town to my mind, with well-laid-out streets, and (oh, rapture!) the hotel has European baths and sanitation.

* * *

The Madrassi is a peculiar insect. One sees a person walking down the street with hair done in a bun, with jewelled ear-rings, a low neck with a bright scarf thrown negligently round it; and when one gets nearer one finds that, instead of a beautiful damsel, it is a man with a moustache and beard!

* * *

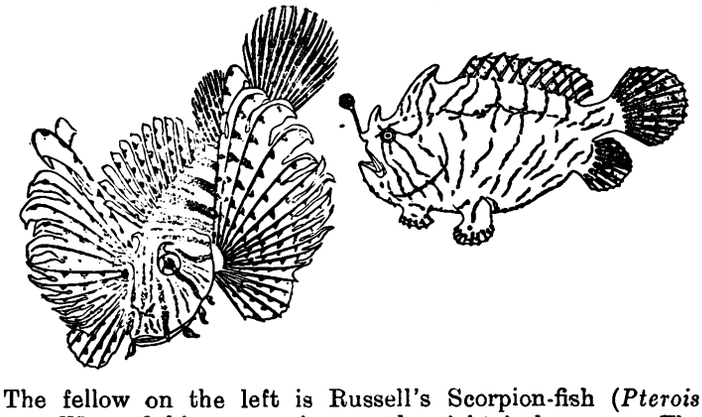
Through the courtesy of a Mr. Valla, a young man who was at one time resident in Johannesburg, we were enabled to enjoy some fine drives, as he put his car and *chauffeur* at our disposal. One of the places we visited was the Aquarium, the only one in the East, and it was most interesting. The collection is small, but the colouration of the various finny monsters (said he in his best journalese) is amazing. The guide, compiled

With Much Vivacity and Humour

by Mr. James Hornell, the Director of Fisheries, emphasises the fact that wealth untold is lying teeming at the bottom of the seas off Madras waiting for some enterprising fleet of steam-trawlers to come and gather it.

* * *

The Madras Aquarium is hardly a place to visit after one of those hectic evenings that are sometimes to be found in India. Imagine, the morning after the night before, meeting with these:



The fellow on the left is Russell's Scorpion-fish (*Pterois russelli*), and his companion on the right is known as The Yellow Angler (*Antennarius hispidus*). So don't say I never tell you anything useful.

One of the most beautiful specimens in the Aquarium is the Butterfly-fish, which is banded in broad stripes of alternating deep black and silver sheen; but there are many from which a lady might exactly copy the colour scheme for a dress and make a sartorial sensation. The attendant took hold of several of the curious

Globe or Puffer Fishes

(which look like oval pebbles with knobs on), and they immediately commenced to blow themselves out to three times their normal size, just like a newly-elected Provincial Councillor. It was most odd. Also included in the collection were some small specimens of the Ray species, which give you quite a nasty shock when you touch them.

* * *

Madras strikes me as a town that, with enterprise and foresight, could be made into another Durban. But alas! there seems nothing like that in this country. The native races have not the energy and initiative, and the Europeans have other things to attend to.

* * *

I happened across a mining man the other day in the hotel. His name is Green, he hails from Blackburn, and the mine of which he is the manager is at Salem, about fifty miles from Madras. The mineral he deals in is one I never heard of before, namely, magnesite. What a wonderful study metallurgy must be! Here is one of the spoils of the earth of which not one man in a thousand has ever heard; here is a mine in one of the remote plains of Southern India, and from it a small syndicate are deriving a substantial fortune. Magnesite is, I gather, used like chrome in the manufacture of steel, but it has

Other and More Varied

uses. The Hindus have a legend about a certain King Rama—I forget the precise details, but I know he turned himself into an eagle, with the object of tearing out his rival's vitals, or some such cheery little entertainment; and the natives of these parts claim that the chalk-like strata of magnesite are the eagle's bones. Which illustrates aptly the varying view-points of East and West. The vulgar Occidental comes along, rips the eagle's bones out of the rock and sells 'em to Sheffield, whilst the native sweats himself to the bone for a few *pice* a day to earn dividends for the matter-of-fact Westerner. Hence, Gandhi.

* * *

I saw a bust of Gandhi, by the way, this morning. It was shown to me with considerable reverence by a member of the hotel staff. It is a fine piece of work, and he has the eyes of a dreamer and the general appearance of an ascetic and patriot who would cheerfully go to the stake in support of what he conceived to be the right. It was a wise move to de-martyrise him by releasing him from gaol.

* * *

As I have before indicated, we are frequently asked to go out to supper—and to bring along the instruments. Sometimes we fall, although we know that the principle is all wrong, but, naturally, our drummer never brings along his impedimenta. The other night, at a very jolly party, where we had a real good time, our enjoyment was somewhat marred by the fact that one of our hosts was

An Amateur Jazz-drummer,

with his own highly inferior set of drums. This has happened once or twice before, and I have come to the conclusion that the amateur jazz-drummer is a person who will have to be eliminated. Poison gas is, I think, clearly indicated. I can conceive of Hell as a place full of amateur jazz-drummers.

* * *

The lads went last Sabbath to a place called Enmore—where they picnicked gloriously and bathed in the surf, recking not of sharks. One enthusiast went out

Swimming in His Topee,

and, of course, they started playing water-polo with it. Revenge naturally ensued, and four perfectly good topees took on the consistency of damp spongecake. However, you can replace them here for a mere trifle of three *rupees*—so what's the odds! Ah, Youth!

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APPEARING IN "THE MERRY WIDOW" AT THE STANDARD.

SOME AMATEURS OF JOHANNESBURG WHO ARE GIVING THEIR SERVICES FOR THE THEATRICAL COT FUND.

"The Merry Widow" is being played in the redecorated and refurnished Standard Theatre, Johannesburg, from Friday, April 4, until Saturday, April 12, in aid of the Theatrical and Musicians' Cot Fund of the Transvaal Memorial Hospital for Children. It is being done by a company of amateurs, some of whom are members of the Johannesburg Operatic and Dramatic Society, and some of whom are not. Our pictures on this page show: 1. Miss Dorothy Graham (Mrs. Nelson Graham), who is playing *Natalie*. *(Photo by Leon Levson.)* 2. Mr. William Matthews, who is playing *Prince Danilo*. *(Photo by Jocelyn Leigh-Hunt.)* 3. Miss Catherine Orenstein (Mrs. A. J. Orenstein), who is playing *Sonia*, "the Merry Widow." *(Photo by Marian Maxwell.)* 4. Mr. Cyril Griffiths, who is playing *Baron Papoff*. 5. Mr. T. Carrick, who is playing *Nisch*. *(Photo by O'Bryne.)* 6. Miss Olga Marx (Mrs. Charles Marx, junr.), who is playing *Olga*. *(Photo by Marian Maxwell.)*

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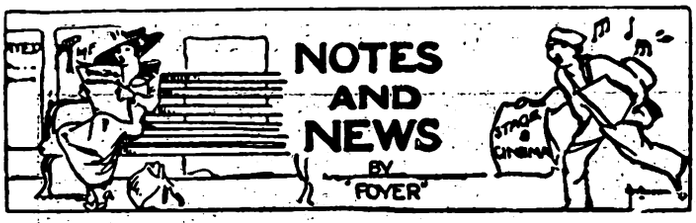

The Thurston Hall Company.

On April 28 the Maurice Moscovitch Company will be succeeded at His Majesty's Theatre, Johannesburg, by the Thurston Hall Company, making their first appearance in South Africa. The company is headed by Mr. Thurston Hall, a well-known leading man from Broadway, New York. The plays to be produced are: "The Broken Wing," "Bluebeard's Eighth Wife" and "So This is London!" The players in support of Mr. Thurston Hall will include: Miss Gladys Webster, Miss Zillah Bateman, Miss Gwynedd Vernon, Mr. Ward McAllister, Mr. Arthur Bawtree, Mr. Lawrence Halbert and Mr. Patrick Ludlow. All are new to South Africa except Mr. Patrick Ludlow, who was out here with Miss Ruby Miller in "The Edge of Beyond" and "Polly With a Past."

"The Outsider."

Meanwhile, as announced in The Pictorial last week, Mr. Maurice Moscovitch will stage "The Outsider," Miss Dorothy Brandon's play about a cripple girl and a "quack" doctor, from the St. James's Theatre, London. The girl is the daughter of a Harley Street specialist, who is unable to cure her, and she allows herself to be treated by *Anton Rogatzy*, a "quack," who is "the outsider" of the title. Mr. Moscovitch will play *Ragatzy*. Miss Dorothy Brandon is herself a cripple, and her appearance in response to cries of "Author" on the first night of her play in London, created a sensation.

MISS NATALIE MOYA,

Of Mr. Maurice Moscovitch's company, who is playing *Nerissa* in "The Merchant of Venice" at His Majesty's Theatre, Johannesburg.

A Hit at the Cape.

The cheerful but not unexpected news comes from Cape Town that "The Way of an Eagle" has been a great success there, and filled the Opera House at every performance. The playgoers of the Cape have taken a tremendous fancy to Mr. George Relph and the other members of the company, and there is every indication that "Havoc," the War-play by a solicitor which has taken London by storm, and which was played for the first time in South Africa at Cape Town on Monday night, will be even more to their liking than its Ethel M. Dell predecessor. "Havoc," which at the Cape and for the rest of the tour is being sandwiched between the two Dell plays, "The Way of an Eagle" and "The Knave of Diamonds" (both of which have already been done on the Rand), will be seen in Johannesburg in June, probably in repertorical conjunction with that other big current London hit, "The Green Goddess."

"The Green Goddess."

Mr. Relph, as is pretty generally known, had to relinquish the "juvenile lead" (*Dr. Treherne*) in the London production of "The Green Goddess" in order to come to South Africa. In the London production Mr. George Arliss appears as the sinister *Rajah of Rukh*, the cultured Asiatic potentate whose English public-school and university education was unable to obliterate the instincts of the barbarian. I see Mr. Owen Roughwood, who in the London production is playing the heroine's boorish, bullying officer-husband (who, however, makes good by the manner of his death), has been telling an interviewer that his study of the husband "was inspired by an actual character he met some years ago in South Africa." Mr. Roughwood was out here two years ago as leading man with the company that played "The Garden of Allah," "Ambrose Applejohn's Adventure," "The Faithful Heart" and "Abraham Lincoln" at the Standard Theatre.

"The Merry Widow."

Talking about the Standard reminds me that the first production in the redecorated and refurnished theatre will take place this Friday evening, April 4, when a company of Johannesburg amateurs will stage "The Merry Widow" in aid of the Theatrical Cot Fund. The piece will run until Saturday night next week, and it is "up to" all playgoers to go and see it at least once. In case you missed seeing the cast in The Pictorial last week, here it is again: *Vicomte Camille de Jolidon*, Keith Ralling; *Marquis de Cascada*, John Kuys; *M. de St. Brioche*, James Roberts; *General Novikovich*, Basil Harris; *M. Khadja*, Gordon Davis; *Nisch*, T. Carrick; *Prince Danilo*, William Matthews; *Baron Popoff*, Cyril Griffiths; *Natalie*, Dorothy Graham; *Olga*, Olga Marx; *Sylvaine*, Joan Henley; *Praskovia*, Leslie Russell; *Lolo*, Enid Ablett; *Dodo*, Freda Seals Wood; *Frou-Frou*, Janie Daniel; *Fifi*, Poppy Frames; *Sonia*, Catherine Orenstein.

Lady Torrington.

To go back to "The Green Goddess"—the small part of the *Ayah* is now being played in London by Miss Norah Byng, who has just succeeded Miss Helen Nowell in the part. "Norah Byng" is a stage-name, and conceals the identity of Viscountess Torrington (according to "The Stroller," writer of theatre gossip in *The Evening News*, London). This, however, is not the Lady Torrington who visited South Africa some years ago and became very well known in Johannesburg, particularly in racing circles. That lady was granted a divorce in 1921 from Viscount Torrington, who, in October last year, married Mrs. Harold Ferens.

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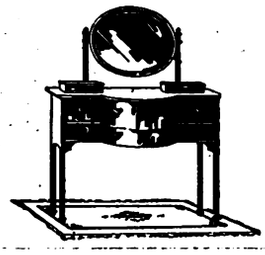

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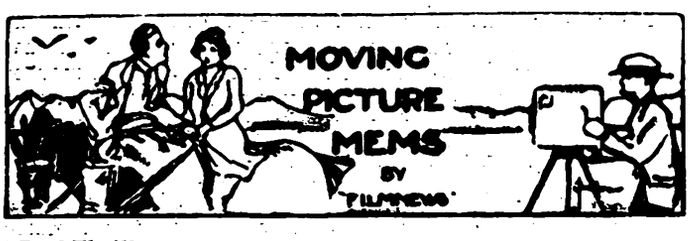

A Real Thriller.

"Adventure that will curl your hair" and "Thrills that will make your teeth chatter" is how the First National people describe their film "The Isle of Lost Ships," which is to be shown at the Johannesburg Bijou all next week. A liner from South America is wrecked in a storm. All make their escape in boats except *Detective Jackson* and *Frank Howard* (Milton Sills), whom the detective is taking back to New York on a charge of murder. *Howard* rescues *Dorothy Fairfax* (Anna Q. Nilsson), daughter of a millionaire, from the sea. The ship remains afloat and they drift into an "isle" in an uncharted sea. The island is composed of derelict vessels. They find it inhabited by about fifty people, headed by *Forbes*, a sea captain, who seeks to force *Dorothy* to marry him. *Howard* defeats *Forbes* in a thrilling fight and marries her—in name only. He is a naval engineer, and, with the assistance of some others, he equips a submarine, and by diving they make their escape and are rescued by a destroyer. *Howard's* actions have won *Dorothy's* love, and he succeeds in proving his innocence.

Tom Mix in Arabia.

At the Johannesburg Orpheum next week Tom Mix, the Orpheum's favourite cowboy, will go to Arabia in a Fox Comedy-drama. The name of the picture is "Arabia," and the story is as follows: Tom Mix, in the guise of an adventurous chap known as *Billy Evans*, meets a scientist, *Arthur Edmund Terhune*, his daughter, *Janice* (Claire Adams), and his son, *Waldmar*, who are visiting California on an expedition. *Billy* acts as their guide, and discovers that *Miss Terhune* is a very attractive young woman. He learns that the family are going to the Old World in search of further scientific information, and feels disconsolate because he cannot join the party. After the *Terhunes* have sailed from San Francisco, *Billy's* peace and quiet are suddenly upset by the arrival at his ranch of *Ibrahim Bulamar*, cousin to the Sultan of Morocco, who has been ordered home, but objects to leaving the freedom and feminine allurements of the United States. *Ibrahim* is being pursued by agents of the Sultan's, who have been commissioned to kidnap him if necessary and hurry out of the country. *Billy* changes clothes with him, leads the agents a wild chase, is captured and smuggled on board a boat bound for the East. The next seen of *Billy* he is in Arabia. There he meets *Ali Hassan*, a relative of *Ibrahim's* who would be the next heir to the Sultan's throne if it were not for the young man who is now on his way back from America. When *Ali* finds out that the agents have brought *Billy*, in place of the real *Ibrahim*, he determines to get rid of him. Learning that the American is acquainted with the *Terhune* family, and that *Janice* is very friendly toward him, the Arab, who has fallen in love with the girl, is more anxious than ever to put *Billy* out of the way. He has been captured by desert outlaws. They bury *Billy* up to his neck in sand and leave him to perish, but he is rescued with the help of his faithful horse. He follows *Miss Terhune* to *Ali's* castle on the seashore, where she has been lured by its owner, and rescues the girl, after a series of leaps for life and rough-and-tumble fights that end with the two strolling towards happiness with their arms about each other.

MISS ANITA HAYES,
Dainty Comedienne and Dancer, who will appear at the Orpheum Theatre, Johannesburg, next week.

Lon Chaney.

Lon Chaney has reason to be the best of the pantomimists. He was the son of deaf mutes, and—from his very earliest childhood—he was trained in expressing himself without words. This training didn't hurt his motion-picture career. Not a bit of it! On April 14 Lon Chaney will be featured at the Johannesburg Bijou as *Quasimodo* in "The Hunchback of Notre Dame."

"Hunchback's" Hundred.

On January 12 "The Hunchback of Notre Dame" reached its 100th presentation at the Empire Theatre, London, and *The Referee* film-critic then wrote of it: "Some of the films shown in West-end theatres have hardly deserved such distinction, but 'The Hunchback' is not of their number. In this case success has been the reward of merit. Lon Chaney's performance of *Quasimodo* is, I think, the most perfect tragic portrait ever painted on the screen."

"Michael" Retires.

Michael, loved dog of Laurette Taylor's stage and screen career, has faded out of the picture. Another dog will take the place of Michael in Miss Taylor's screen-version of "Happiness." No, Michael is not dead. Only very old, and very tired. Michael has been pensioned off. And, with the giving up of his stage career, Michael has stepped into a new personality. For Michael is a she, and has been masquerading all these years. She is more than a lady. She is a mother—and, yes, a grandmother!

The Talmadges.

The latest rumours about the Talmadges are that Norma is to retire from the screen, and that Constance is to marry Irving Berlin, the ragtime composer. Berlin has been one of Constance's most devoted suitors for a long time, and when she finally chooses from among her many admirers, he may be the lucky man.

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MUSIC AND MUSICIANS
BY "C.A.O.D."

Anton Maaskoff.

While the programme presented by Mr. Anton Maaskoff in the Johannesburg Town Hall last week was not of the most searching character, it was nevertheless sufficiently varied to give a fairly comprehensive idea of his artistic stature. In the first place Mr. Maaskoff's attitude seems to be one of sincerity and restraint without mannerism or any other disturbing factor. This immediately served to commend the artist to serious attention, and his work eventually was such as to repay amply the closest attention. At present his strongest asset is his tone, which is always of fine purity and quality, and to which most of the other elements of his art now give precedence. This technical precision constitutes a marked characteristic of Mr. Maaskoff's playing, and it was noted that tone and technique were never made to suffer through any temptation on the player's part to stress either the tone or the musical idea. Hence the playing maintained its tonal beauty and mellowness almost continually. In an old-time Sonata Mr. Maaskoff at the outset set the stamp of sincerity on his work, and displayed an accuracy of finger and a remarkably resourceful bow—qualities that were even more notably seen in the Max Bruch Concerto. The performance of the Concerto went further in particulars of technical clarity and delicate nuance than toward a full disclosure of its spiritual beauty; but for this the player has to thank the severe handicap of the want of orchestral support. The piano, however well it might be handled, cannot furnish an adequate background for the Max Bruch Concerto, and it might be said that Miss Raie da Costa did her part with distinct success. It is not in the nature of the piano to give the sustained organ-like effect of the *legato* of the second part, so that the want of a suitable instrumental accompaniment was keenly felt. The performance of the solo movement was, however, fine work, and held not only beautifully sustained *legato* but genuine musical treatment, creating the conviction that Mr. Maaskoff must be ranked among the predominantly distinguished.

MISS MILLIE VAN GEUNS,

Whose pianoforte playing was an attractive feature at Mrs. H. L. Karnovsky's recent Vocal Recital in Johannesburg.

Pianist and Singer.

The recital-giver was fortunate in his choice of assisting artists. These were his accompanist, Miss Raie da Costa, and Miss Kate Barnes. The last-named has developed a sense of musical artistry which she displayed in the most engaging manner through several numbers of the lighter kind, and Miss da Costa proved herself a highly accomplished pianist. The Bruch Concerto is a big test for an accompanist, and her work in the Sonata also conveyed the impression of a player of marked musical gifts and considerable executive attainment.

Eisteddfod Marking.

I was much interested in the recently-expresed opinions of a Durban writer on the subject of Eisteddfod marking. He says: "There has been a tendency in the past to be generous, even lavish, with marks—presumably with the idea of giving encouragement to the young musician that is being 'induced' to the front. Last year, performances that merited about 40 per cent. were given 90. Whether this extravagant method of marking results in anything more than an unmerited sense of excellence in the competitor is doubtful; what is certain is that it convicts the adjudicators of either marking regardless of the merit of the performance, or else of not knowing what a hundred per cent. performance is like. It is much to be hoped that the Society's instructions will be to mark strictly according to merit, and not with an idea of giving dubious encouragement to the second- and third-rate performer, or of feeding the vanity of parent or teacher."

A Common Error.

The local competitions have time after time been guilty of the same error. Candidates have been given marks which would indicate performances bordering on perfection, and I can recollect commenting adversely on the performance of a winning competitor who gained the impossible total of a hundred per cent. Perhaps this attitude cannot really do much harm, but it is equally certain that it cannot do competitors any good, and should therefore be brought into reasonable bounds. Among the adjudicators for next month's Eisteddfod is Dr. C. Edgar Ford, one of the Examiners for Trinity College of Music. His marking standards will be noted with much interest.

Mrs. Moyshon's Recital.

A musical event that promises much of interest will be the Pianoforte Recital to be given in the Selborne Hall on Thursday evening, April 17, by Mrs. Rosaline Moyshon. There is the attraction of a player new to local concert-goers, apart from the interest to be found in a programme that is both highly pianistic and musically severe. Mrs. Moyshon, who has played successfully in London and on the Continent, will play a Brahms group consisting of the *Intermezzi* in A-minor, *Op.* 118, and A-major, *Op.* 118, the G-minor *Ballade*, the Bach-Saint-Saëns Overture to the 28th *Cantata*, Chopin's Preludes, Nos. 8, 11, 21, *Etude*, No. 6, *Op.* 10, and No. 3, *Op.* 25, and the great B-flat minor Sonata, with the Funeral March.

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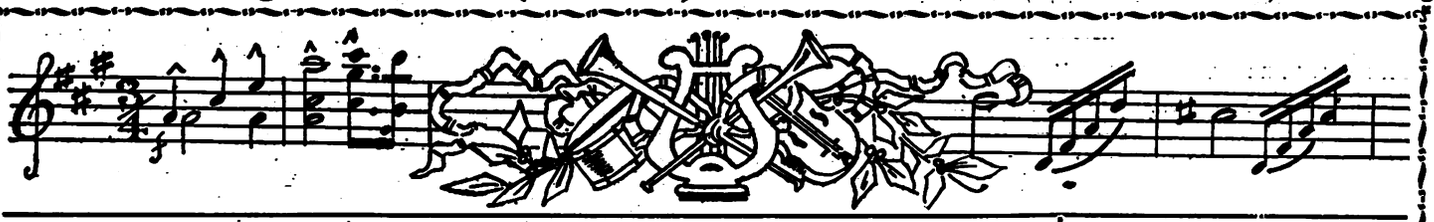

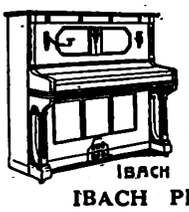

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

"The Outsider" to Succeed "The Merchant of Venice" Next Wednesday Afternoon.

MR. Maurice Moscovitch's season at His Majesty's Theatre, Johannesburg, will end on April 26. "The Merchant of Venice" will end on Tuesday, April 8. Next Wednesday afternoon (April 9) "The Outsider" will be produced. No playgoer or student can afford to miss seeing Moscovitch as *Shylock*. It is a performance to remember in minute detail all one's life.

In "The Outsider" (as stated in The Pictorial last week) Mr. Moscovitch will be seen as *Anton Ragatzy*, a "quack" doctor. The play is from the St. James's Theatre, London, where it was produced last June. It deals with the cripple daughter of an eminent surgeon, and was written by Miss Dorothy Brandon, herself a cripple.

It is a very sincere and moving play. The girl, *Lalage Sturdee*, is obsessed—as one imagines most crippled women are—with the idea that it is only physical beauty that men love. Against the wish of her father, the famous surgeon (who cannot cure her himself), she puts herself for treatment into the hands of *Anton Ragatzy*, a charlatan with more than a touch of genius. In the course of the treatment *Ragatzy* falls in love with his patient.

Miss Jane Wood will play *Lalage Sturdee* to the *Ragatzy* of Mr. Moscovitch, and other members of the company have been carefully cast in suitable parts.

EMPIRE PALACE.

Audiences Completely Mystified by the Telepathy of The Trees.

THERE are two new "turns" at the Empire this week, and the rest are old favourites. The principal attraction of the week is undoubtedly "Mr. Tree, Miss Tree and Mystery," billed as "positively the World's Greatest Exponents of Telepathy and Musical Thought Projection." The act is a mystery from beginning to end. At first one is sceptical and feels sure that the clue is to be found in the way Mr. Tree asks his blindfolded accomplice the questions. But the next minute he baffles you by merely holding the object and saying nothing. It is perhaps the musical projection that is the greatest wonder, for the lady plays the piece almost before you have formulated the wish and put it into words, and her *répertoire* must be very extensive, for she played anything from grand opera to ragtime, and many melodies that are little known. A wonderful act.

Billy Collier, a dapper little Yorkshireman, is the other new "turn." He gives character impressions, well conceived and well executed. The Femina Quartette remain the greatest favourites, and Miss Mark was heard to great advantage in duets from *La Tosca* and *Cavalleria Rusticana* with Signor Bettino Cappelli, who was also in magnificent voice. The McLean Twins remain to delight with their simultaneous dancing; Dawn and Derriss, the musical dancers; Reg. Thornton, topical comedian; and Zena Zampa, trapeze, rope and dental gymnast, are favourites; and Anna and Louis, the famous French clown and his partner, had a great reception and were encored again and again.

The Empire is beginning to get excited about the production of the new revue, "Brighter London," on Easter Monday.

Falconer.

The death has occurred in North London of Mr. J. V. Bryant, the actor who played the part of *Nur-Al-Huda-Ali* in "Chu Chin Chow" 2,000 times at His Majesty's Theatre, London.

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LEICESTER SQUARE, March 6.

'Flu and Fussiness.

London just now is in the state in which " the lady of the house " finds herself after Friday's cleaning-bout and a hastily-discussed lunch—flurriedly fussy and mob-capped *en route* for dressing-room, dabs of powder, hair pattings, tea-gown donning and the other little incidentals to the preparation for callers. Most of us are wallowing in copious doses of cinnamon or else the new yeast preparation (quinine, eucalyptus, etc., are now quite *démodés*), at the same time Coueing ourselves into the belief that hour by hour and by every sign our 'flu gets less and less malign. Greenland's icy currents have been particularly unkind to us lately; no amount of precaution avails against the influenza scourge, and nobody can claim exemption—even the King and Queen have been laid up with it for several days. However, since Tuesday (Pancake Tuesday; somehow it didn't at all fit in, with the " Self-Denial " collecting-boxes rattled under our noses at every turn) the sun has resumed work to such purpose that we are forced to see ourselves in all our post-winter horridness!

Winston's Hats.

How *can* we continue wearing such coats or boots, carry that threadbare " brolly " or go on spending time in brushing and preening that dissipated old " tile "? Ensue agitated visits to tailors and outfitters, and breathless pleas for something fit to be seen in ere the fresh and frolicking lightness of Spring days settles with us. Winston is said to be taking stock of his exceptional collection of hats, thinking out a companion phrase to " terminological inexactitude," and otherwise cleaning up his fighting armour for the storming of the Abbey divisions' seat.

Cost of a Flat in Park Lane.

With the West End's myriad new shops, banks, cinemas, and so forth, still in swaddling clothes, and the road-menders enacting their happy sandboy act on a larger scale than ever, it will be some little while before we can compose ourselves on the couch, take up a novel and be altogether *amazed* when the visitors commence dropping in. Besides hotel-keepers, the letters of flats and rooms are busily furbishing and decking out their wares—some of them, I'm sorry to note, at far from reasonable rates. According to an ad. I saw in the Tube lift, you are asked to pay a mere £275 *per annum* for two rooms in Park Lane (with the honorary designation of " Flat "). Hampstead or Streatham would be glad to provide similar accommodation for a guinea a week.

Caravans and Bungalows.

If spend £200 odd you must, then buy either one of those gorgeous motor-caravan four-room flatlets, resplendent with polished wood-panelled exterior, or, at even less money, order the beautiful little bungalow-cottage; both of which I saw last night at the Olympia " Ideal Home Exhibition." They are miracles of neatness, space-saving and cosiness, with every adaptable, reversible or convertible gadget yet invented. But what attracted me even more was the polished-wood houseboat transmutable at will to bungalowette or caravan! We must have covered ten miles during our evening's exploration of the gigantic show, arriving home thoroughly tired but triumphant at the multitude of hints and information gleaned.

Advertisement's Artful Aid.

Incidentally, you cannot help marvelling at the power possessed by advertisement's artful aid. Here are hundreds of thousands of us willing, nay clamouring, during a three-weeks' period, to pay 2s. (double that on special days, presumably for the Best People, for whose inspection of the exhibits a patrician calm is deemed necessary) for the privilege of seeing what is really nothing more nor less than a glorified assembly of Tottenham Court Road and Oxford Street's *derniers cris*.

Fascinating Gadgets.

This year's affair is on so huge a scale that a series of visits is essential to the proper examination of the marvels in carpet-cleaners, washing machines, new-fangled curtain rods, fool-proof furniture and labour-saving devices of every possible sort. Among the real houses is a 400-years-old cottage bought up *en bloc* and built up afresh. It is altogether fascinating, the very ideal of those we read about in Tudor-period romances; to negotiate its steep, tiny-stepped staircase one needs to be an expert contortionist.

New Allurements.

A section given over to art craftsmen-workers has many allurements, one of the chief of which is the stall where workers were busy with the new Batik and Gesso painting. Batik—hand-painted silk, etc., giving a blobby, multi-coloured ground effect overlaid with a webbed network of veined colours—is fast becoming a craze with costumiers in France, so we may safely expect it to be taken up here very shortly: so far it has only been used for scarves, hankies and hat-trimmings.

Gardens—and Noise.

The royal garden-designers of last year now give place to commoners but, barring the glamour the titled artists' names conferred, that section is just as suave and restful to the eye and brain as before. Rather a blessing, for the air in the rest of the building is made more than melodious by a military band, some score piano-players, gramophone stalls, caged birds and pet dog sections, model poultry farm complete with roosters, an apiary—and gold-fish in bowls.

South African Books.

Our publishers continue their lavish output of tempting books. Two of especial interest to South Africans are Réné Juta's " Cannes and the Hills " (Secker), and " The Life of Olive Schreiner " by her husband, C. S. Cronwright-Schreiner, which I mentioned recently.

Frank Harris Again.

Frank Harris's " Contemporary Portraits " (IV.) is remarkably rich in sketches of personalities of the past forty years or so; including interesting references to Miss Schreiner, as well as to the treatment meted out to him by Englishmen during the War. He gives a fascinating account of Charlie Chaplin's difficulties about the divorce arrangements with Mildred Harris, as well as a visit in the company of the little genius of the movies to Sing-Sing, where they met Jim Larkin. The chapter on Wagner reaches little higher than the level of servants'-hall gossip, but there are illuminating glimpses of Gorki, Leonard

(*Continued on page 27.*)

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JOHANNESBURG, Tuesday afternoon.

THE features of the market are the improvement in Brakpans from about 67s. a week ago to 70s., and in Government Areas from 130s. to 135s. Reports by the Inspector of Mining Leases have just been issued in respect of both these companies.

Government Areas, besides being controlled by the most prominent of African millionaires, is also a millionaire, as it were, "in its own right." It provides three and a half millions of gold, and of this two are profit, of which the Government collars half. Its ore-reserve is ten and a half million tons, which contain very nearly five million ounces of gold. During the past five years seven million tons have been crushed, and the sampled value has been less than two per cent. in excess of the value placed on the corresponding blocks. As the inspector says, "These results engender a feeling of security regarding the very big reserve that the gold estimated to be contained therein will within reasonable limits be forthcoming." Hence people who want stability beyond everything buy Government Areas. Brakpan has over two and a half million tons of ore-reserves worth 8 dwt. (about one dwt. less than Government Areas) over a stoping width of nearly 6 feet.

Modders—for some reason, the market talks about poorer development in a vague sort of way—have slipped back to 80s., but are again 81s. this morning. One may say that poorer values at Modder would be jolly good anywhere else! Geduldes are remarkably firm at 65s. 9d., while "Bees" have, after much pushing, got over the 25s. mark.

Those who pin their faith to the Central Rand are going in for City Deeps round about 64s. A few weeks back they were "neck and neck" with Crown Mines at 60s., but they are now convincingly higher, with Crowns quoted at only 58s. 6d.

Talking of Central Rand descriptions reminds me that the Meyer and Charlton has virtually completed negotiations for the purchase from the City Deep of the greater portion of the adjoining *mynpacht* of the City and Suburban down to the latter's 27th level. This area is 120 claims, and there are substantial blocks of intact ground, more especially on the main reef leader. The Meyer and Charlton has been encouraged in this policy by the remarkable success which has attended reclamation work in its own area for several years past, and which source supplies between 40 and 50 per cent. of the rock milled. This will greatly extend the life of the old "Charlton." The shares are about 70s., but are, like some other good things, very seldom dealt in on the local market.

Buyers offer 30s. 6d. for New States. This company's ore-reserve is almost identical in quantity and value with that of Brakpan Mines, namely, 2,586,000 tons, valued at 8·3 dwt. over 64 inches. A loss of £99,000 was made last year, but the corner has now been turned and monthly profits of £60,000 continue to be made. The great difficulty in the earlier months of crushing was to make the cement tanks water-tight. The Inspector of Leases refers to a sort of metallurgical "hide and seek." "Gold," he says, "has a tendency, so to speak, effectively to hide itself in new plant, only to be recovered on a final and complete clean-up," and it has proved extremely difficult reliably to estimate the value of this hidden gold.

Randfonteins are 21s. 7½d. buyers. Men in the market are raising the question whether holders of Randfontein Central who exchange their shares will participate in the "Estates" dividend, which everyone expects will be declared at the end of June.

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Nettie Wheeler, the daughter of Frank Wheeler and the wife of T. Elder Hearn ("The Lazy Juggler"), died at Golders Green, London, in mail-week. She was well known to the grown-up generation of playgoers in South Africa.

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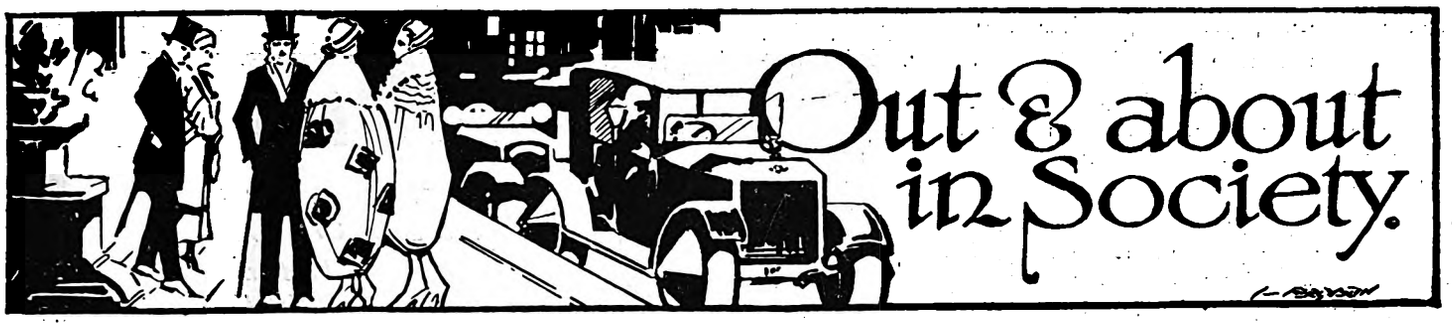

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

At the Pretoria Races.

A week of very joyous happenings, and—"Yes, we have a University!"—a fact brought home very forcibly last Saturday morning, when the excellent speeches and the fact that many degrees were bestowed were only an excuse, so it seemed to me, for the really well-organised "Rag." More of this anon, for I must tell you of Pretoria, where I spent a hectic day. Have you been on their race-course? It is really very pretty, with the view of the Union Buildings lying against the mountains in the distance, and, nearer home, from the thatched roof of the luncheon pavilion, fir trees, dark and stately, against the sky, and underfoot green, green grass. Did we win? We *always* win at races; it is a poor "sport" who complains. It was not a big meeting, so that there were not so many people present, but the gowns were very charming. I noticed Mrs. Pritchard in old-gold silk stockinette with an inset panel of Tutankh-Amen embroidery of a lighter shade, and a hat *en suite*. Mrs. T. A. R. Lewis came in a lovely green frock, her hat having a smart big bow on it. Mrs. John French came in a *chic* black *marocain* with embroideries on the shoulders edged with a tassel and bands at the waist, and a smart hat of rust lined with green. Mrs. Geo. Wilson wore *crêpe-de-chine* in Oriental colouring, and a black hat. Mrs. Firling had on peacock-blue made with an envelope skirt, and a hat whose black bows were edged with blue. Mrs. Walter Watson was elegant in jade green, with a hat of hatter's-plush. Major Mills and Colonel Anderson were among male visitors to the course, and (the pantomime "Jack and the Beanstalk" was having a successful week in Pretoria) I noticed Mrs. Victor Crawford, wife of *Dame Trott*, in a smart coat and skirt of brown and a bronze and rose hat. Mrs. Graham came in almond-green made with a pleated three-tier skirt, and a fawn hat with flowers for trimming. Mrs. Cowper wore grey, and Mrs. Mitford Wright a black sleeveless gown with a large black hat. Mrs. Polley had on a lovely silver-grey gown and a grey hat banded in velvet. Mrs. Goldman wore a *chic* black and white *toilette*, the Russian blouse being of white embroidered in black, and the skirt being black. Her hat of black had a large black and white *cabochon* in front. Mrs. C. de Quinton wore black nets over pale primrose, and Mrs. Porteous had on a blue knitted gown and a black hat. Mrs. Hunt Grubbe came in a fawn coat and skirt and blue hat. There were many pretty sunshades to be seen, the day being very sultry; and, by the way, I noticed in Johannesburg the other day a smartly-dressed woman carrying one of those long sticks with tassels on it that the "toasts" of bygone days have made famous. Did I like it? I am not sure. It was too novel, at any rate, for Pritchard Street, and certainly needed green lawns underfoot and a *beau* in attendance.

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A Pretoria "At Home."

Later in the afternoon we journeyed to the lovely home of Mrs. Collins in Arcadia, where the Guild of Loyal Women were having an "At Home." There was plenty of room, even for the hundred guests who had assembled, in the large reception-rooms and in the garden with its lawns and beds of gorgeous flowers, and on the wide verandah was a table where you could buy all kinds of good things. Mrs. Collins wore a handsome gown of cinnamon with wide georgette sleeves. The corsage was made with a cross-over collar of silk with white laces on it, and there was a fall of georgette at one side of the skirt. There were many well-known women present. The President-General, Mrs. Anderson, came in a smart black and white coat and skirt and a black hat trimmed with flowers. Mrs. Byrne, President of the local Branch, wore tussore and a blue hat. Mrs. Angus Stewart came in black silk with panels of china-blue patterned in rose and white, and a black lace hat with flowers inset on the brim. Mrs. Stedman had on fawn silk embroidered in green beads and a green hat. Mrs. Goddard wore nigger-brown and a black hat with blue cock's-feathers, and Mrs. Springthorpe wore a blue frock with gold stripes and a black hat with a ruched brim. Mrs. Rudd had on a deep blue *crêpe-de-chine* gown embroidered in blue, and a grey hat with pansies in the front. Mrs. Slighting came in a charming white gown and a large black hat trimmed with flowers and laces. Mrs. Howie wore black stockinette with black and white key pattern, and a black

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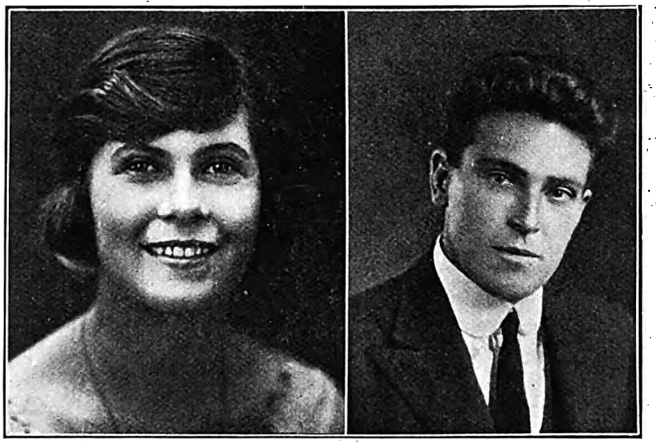
satin hat with a pom-pom. During the afternoon Mrs. Barable, Miss Howie and Miss Williams sang. Miss Williams, a dainty flapper, wore a pretty blue gown. Altogether I, for one, enjoyed the afternoon very much. So back to Johannesburg, where the Clerk of the Weather was certainly not kind, and where we donned mackintoshes and grasped umbrellas firmly again.

A University "Rag."

The University Graduation Ceremony was a very bright spot of colour indeed in the usual routine of the week. Tier upon tier of students filled the platform—a choir of good voices that rose and sang at the bidding of Laurie Adler, the moving spirit of the "Rag"; and a very cleverly-conceived "Rag" it was. First there was the solemn procession to the platform, when Mr. W. U. (Witwatersrand University), a fearsome creature painted a brilliant blue with a fierce snake twined round his body, the head held aloft, was married with all due ceremony to a pretty doll in bridal attire, girl graduates acting as bridesmaids and the men supporting the "bridegroom." Then, to the strains of the Wedding March, the procession wound its way downwards, and the choir got up and, aided and abetted by the orchestra under Johnny Jacobs and Jack Grieves, sang with great gusto "The animals came in two by two," as the Head of the University and the Deans and Professors came on the platform. The various Consuls were represented, and altogether it was a very influential gathering presided over by the Vice-Chancellor, Sir Robert Kotzé. The "Constitution of the Congregation" being an accomplished fact, the fun started; and it was really fun—a clever



"A MARRIAGE HAS BEEN ARRANGED —"

Miss Ermentrude Rainier, second daughter of Mr. and Mrs. J. H. Rainier, of Victoria Avenue, Parktown, Johannesburg, and Mr. Leslie Alfred Moses, second son of Mr. and Mrs. Bertie Moses, of Mons Road, Observatory, Johannesburg, whose engagement is announced. *(Photo of Miss Rainier by Jocelyn Leigh-Hunt.)*

"Rag" all the way through. Professor Hofmeyr got up to give his farewell speech and spoke brilliantly; the choir sang "Good-bye-ee" (with plenty of "e's"); there was a presentation of a bouquet of vegetables with a placard "Forget-me-not"; and the choir sang "We shall meet but we shall miss him." There was no doubt at all of the popularity of His Honour the Administrator with the students. Mention of Sir William Dalrymple (away in England) caused the song "Where, oh where, has Sir William gone?" and then the presentations started, intermingled with the presentation of Graduands. One was glad to see so many girls among them, and there was tremendous applause, the whole of the audience rising, when Dr. Hans Pirow received his degree of Doctor of Science in Engineering, a tribute not only to scholarship but to his popularity with his colleagues: a South African receiving honour in his own country. Diogenes in his tub sought round with a lantern and found the "honest man" in the person of Professor Hoernle, to whom he duly presented the lantern. Professor Findlay, Dean of the Faculty of Commerce, got the books and papers

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of the Insolvent Estate of the Faculty of Commerce, and an alarm clock! Why? The Graduands told me, but I would not for worlds divulge the reason. Professor Watts received a cat on an operating table and a banner with: "Expt.: To produce Ventricular Fibrillation" on one side, and what looked, to my lay eyes, like a clock on the other. If it was not a clock, forgive me. I enjoyed most of all the march forward of the Chief of the Caledonians, Professor John Orr (otherwise known as "Braw Jock") who, as Dean of the Faculty of Engineering, stepped out bravely. The choir sang "The bonny, bonny heather," there was a sound of bagpipes, and—a presentation of a toy engine. "The Merchant of Venice" inspired the three caskets presented to Professor Lehfeldt, Dean of the Faculty of Arts, who chose "Cheeseparing" after deep thought. One casket, I am told, contained 30,000 marks, and another gold and silver and copper coins for the use of the Department of Economics. However, he chose the third. Professor

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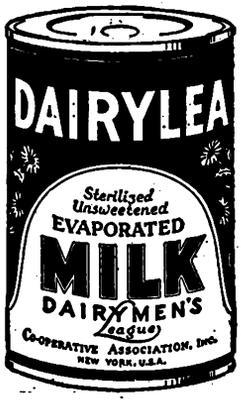

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Dalton received a stand of counting beads in gay red, white and blue. Law students made an imposing procession—a judge in red with wig complete, a convict and a policeman, who handcuffed Mr. Colin Murray, Dean of the Faculty of Law. And I noticed he had to get the assistance of Professor Orr to escape from them. Watching the students marching back, one felt that surely the Administrator was right when he said, "I believe there is something in youth after all." And so one must congratulate Laurie Adler, B.Sc. (the chair), and Messrs. A. C. Baedeberg, M. Kinghorn, W. G. Jackson and A. D. Maxwell on their achievement.

MR. LEWIS ROSE McLEOD,

Formerly editor of *The Sunday Post* (Johannesburg), and recently literary editor of *The Daily Mail* (London), who has returned to Johannesburg to take over the editorship of *The Rand Daily Mail*.

"S.A. Pictorial" photo.

The Freshers' Dance.

The evening before, I went to the Freshers' Dance at the Wanderers'. It was the first time I had been there since the new floor (laid down by the Twelve O'clock Club) was installed, and it looked very attractive. But one wonders if the management will be able to keep it in as good condition as the U.P.C. floor, for although the U.P.C. Committee had to put up with laughter and often with abuse, the care they took of their floor in the beginning has well repaid them. Newly decorated in silver-grey with deep blue, the hall looked well, and there was not an inch of the floor to be seen for the dancers—gay young girls in pretty frocks and gallant cavaliers. "Youth" again! Of course, the irrepressible Laurie Adler was D.C., and attended excellently to the Press women, who were duly grateful; and he was well backed up by Miss Esther Franks, in a pretty black gown with coloured laces, and by Miss L. Schwartz and Messrs. C. Duthie, A. E. Ettlinger and C. P. Forder, the M.C.'s. I saw Miss Swansbourne, the Lady Warden of *Sunnyside*, in black chiffon velvet inset with bands of tissue on the corsage. Miss Shawsin was in black with fine laces. Miss Y. Alexander wore a dainty gown of primrose with wired hips and a gold lace *berthe*. Miss R. Getz had on a silver and blue tissue gown with flat rosettes from which hung ribbons nearly to the hem. Miss Eva Goldstein was much admired in black net over pink, the corsage being sleeveless and ruched tightly to the figure, and the full skirts having bands of white marabou. Miss Osborne had on green with laces from the hips, and carried a vanity-bag of green. Miss Lily Browse wore yellow with three little ruchings on the skirt. Miss Hart was *chic* in gold *charmeuse* and laces of the same shade, a sleeveless corsage with *bateau* neck. Miss Woolf wore a blue gown flowered with roses and a lace *berthe* to the corsage. Miss Barbara Munro wore pale blue, and Miss Simpson powder-blue with sequins down one side and a wide belt having a butterfly at the waist. Miss Schwartz's *chic* frock was of jade-green, the tiny frills on the skirt being edged with gold beads. Miss Egnal wore pink and silver. Miss L. Franks was dainty in rose and grey trimmed with laces, and her sister wore black with gold. Miss Kowarsky had on a rose gown with silver beads, and Miss Cluver was very charming in a dainty white gown inset with net and trimmed with tiny rosebuds. Miss Suzman had on a lovely powder-blue frock trimmed with tiny balls of blue and embroidered in silks and bugle-beads. Miss H. Rabinowitz came in black *charmeuse* with an ostrich-feather puff at one side. Miss Kling wore black taffetas with an inset panel of rose, and, of course, there were many more gowns that we did not see as we sat on the cushioned sofas reserved for the dowagers. It was without doubt a jolly dance, and everyone enjoyed it.

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At the Carlton.

My third "house of call" that evening was the Carlton Hotel, where dancing was already in full swing and where I joined a merry party. Among the latest arrivals at the hotel are: Mr. L. B. Marks, Mr. A. du Plessis, Mr. H. M. Godbold and Mr. W. Rawson (Cape Town); Mrs. Desplace (Zambesi River); Mrs. G. H. Boardman, Miss Wrigley and Mr. and Mrs. H. Greenstone (London); Mrs. Hutchinson (Bloemfontein); Mr. R. Lucien (Lourenço Marques); Mr. F. S. Allan (Durban); Mrs. Allen (Windermere, Eng.); Mrs. C. Oosthuizen, Miss Belt and Mrs. C. L. Gibaud (Port Elizabeth). Although it was the end of the month, when presumably we are all hard up, there was not a vacant table, and although everyone missed "Red," Lynn Cowan and Bill Bailey, who lately have been responsible for much fun, still it was a good evening, and I noticed many very excellent dancers—even more than usual. Johnny Jacobs and Jack Greaves, with Edgar Adeler's band, played the

DR. HANS PIROW,

Who, at last Saturday's graduation ceremony of the University of the Witwatersrand, had conferred on him the degree of Doctor of Science in Engineering.

Photo by Leon Levson.

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latest London successes, and the supper was daintily served at small flower-decorated tables. Mr. W. H. Visser was entertaining Mr. and Mrs. Willie Millar, from Greenock, in Scotland, who are on a visit to our country. They own large ship-building yards, and did an enormous amount to help and entertain our boys during the War. Mrs. Millar wore a very smart black gown with Russian blouse effect and embroideries in red and gold. Miss Fifi Otto had on a charming white georgette gown with the new ball-edging to corsage and neck, and a belt of the same. She carried a lovely ostrich-feather fan. A *chic* green fan was carried by Mrs. Nelson Graham, who is one of the principals in "The Merry Widow"—a show that you must certainly not miss. With it she wore a *chic* black draped gown with jet buckles. Her sister, Miss Arliss, came in a pretty pink gown of georgette, edged with ribbon that formed tiny rosettes, and was made with a wide pink sash-belt. Mrs. Knox Baxter was smart in blue and silver, with silver laces forming a deep tunic to the skirt. Mrs. Holloway came in an elegant purple draped gown, and Miss Tony Carlin, one of the best dancers in Johannesburg, was dainty in rose with an overdress of net in fawn edged with a deep band of fur. Mrs. Dunville, wife of Lieut.-Colonel Dunville, C.B.E. (who was also present), came in a very *chic* black gown with padded flowers in art shades forming a wide hem. Miss Etherington was *chic* in white and silver embroideries on the envelope-skirt, which was edged with fur. Mrs. Erne Hewlett had on a lovely rose and gold gown beautifully draped, and Mrs. J. L. Carlin was *chic* in black laces embroidered in colours, and a blue belt. Mrs. Shaw wore lavender taffetas, the front apron-panel being inset with silver and an ostrich-feather ornament finishing off the waist. Mrs. Squires wore a handsome black gown, and Mrs. Hjort came in old-gold sprinkled with gold. Mrs. Osborne Knight had on a black gown with crystal-bead embroidery. Miss Cissie Smits also wore a pretty white georgette, and among others dancing were Mrs. Bedell Sivright (in a very elegant gown of peach *moire*), Mr. and Mrs. Lance Dale Lace, Captain Holloway, Captain Meredith, Mrs. Connew, Mr. and Mrs. Hollins, Mr. and Mrs. Dicey, Captain Nelson Graham, Captain Squires, Captain Bedell Sivright, Mr. Dunville, Mr. J. L. Carlin, Mr. Charles Benallack, Mr. Erne Hewlett and Mr. Eric Lavenstein.

"THE MERRY WIDOW" COMPANY.

A group of the amateurs who are presenting "The Merry Widow" at the Standard Theatre, Johannesburg, from Friday, April 4, until Saturday, April 12, in aid of the Theatrical and Musicians' Cot Fund.

Photo by African Film Productions, Ltd.

An Engagement.

The engagement is announced of Ermentrude, second daughter of Mr. and Mrs. J. H. Rainier, of Victoria Avenue, Parktown, Johannesburg, to Leslie Alfred, second son of Mr. and Mrs. Bertie Moses, of Mons Road, Observatory, Johannesburg.

Tramwaymen Make Merry.

The Tramwaymen's Association Football Club held a very jolly dance in the Selborne Hall, at which their own orchestra played, and played very well indeed. Over three hundred were present, and the committee (Mr. and Mrs. G. F. Doig, Mr. and Mrs. Lawrence, Mr. and Mrs. W. H. Winfield, Mr. Tiplady, Mr. S. Geoffreys, Mr. W. Blake, with Mr. T. Walker as hon. secretary and Mr. H. J. Smith as D.C.), are to be congratulated on the success of the function. I told you last week that I was going to several cricket dances, where I expected that my knowledge of cricket would be considerably enlarged. Well, let me tell you that what I expected to learn about cricket was nothing to what Mr. Doig told me of football, and I was introduced to Mr. Buller Hodgson (green and white tie complete), the centre-forward, to Mr. Teddie Fowles, the left wing, to Mr. Les Davidson, the full back, to Mr. Bobbie Forsyth, and to the captain of the team—Jeff, I think they called him. The ladies wore some very pretty gowns. Mrs. Doig had on a smart white gown with green bead embroidery and rosettes at each side (green and white are their colours), and I hear her little son is the mascot of the team and has never missed a match. Mrs. Hawkes came in black taffetas and laces, and Mrs. Lawrence had on a white gown with lace sleeves. Mrs. Moritz wore white and green, and Councillor Scott brought his wife in a handsome black gown with georgette sleeves. Mrs. Scott, wife of one of the footballers, was smart in rose-pink made with a full skirt. Mrs. Wingfield came in white piped with blue and a blue sash, and Miss Knipe had on rose and silver shot taffetas with tiny sleeves. Miss May Power wore jade-green, a very pretty frock, and Mrs. Fisher had on black. Miss A. Trenowith was charming in silver-grey. Supper was served at tables round the walls, and the new waltz by Bill Dowling, "Rhodesian Rose," was very popular. Mr. Drayton and Mr. Heegar were among the male dancers, and everyone—all sections of the Municipality were represented—had a really good time.

At the Empire.

The Empire this week has, as usual, gowns to please everyone, and on Monday night the Femina Quartette again wore entirely new dresses that were very lovely. There was something Grecian about the lines of Miss Estelle Mark's peach *marocain*, with its long trails of onyx and silver embroideries, and it suited her very well. Miss Kathleen Ambrose, the 'cellist, was very charming in green with loose panels of silver, and Miss Watt, the pianist, had on rose patterned in gold. Miss Stella Ambrose was very dainty in a lovely blue and silver frock with tunic from the wired hips of deep silver laces and underskirt of laces. Then Anna, who is the partner of the Clown Louis—one of the brightest and funniest of acts—wore a very handsome frock

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of sequins that shaded from silver on the corsage to jet black at the hem of the skirt, and had falls of lace at the hips over the *charmeuse*. And Miss Tree also wore black, a clinging gown embroidered in silver. Their act? Just wonderful, and how they do it is really a "Miss Tree." It is impossible to tell, for it does not seem to matter whether they talk or keep silent—the lady knows just what you have in your hand or what piece of music you want. "The age wants something different," says Mr. Tree; and he gives it to us. And of course you'll go to see their act, for it *is* something different.

A Benoni Budget.

Winter is approaching with great rapidity, and the surest sign has been the closing of the swimming baths at Benoni (writes our correspondent from that town). This week has been a quiet one, and there has been only one social function, the benefit organised by the Caledonian Society for Mr. Charles, when the Cecil Hall was crowded. The name of the Society is always a guarantee of success.—Mr. Ned Paterson left for De Aar during the week, other departures being Mr. and Mrs. C. F. Wilsford for Pietersburg, Mr. and the Misses Hornbrook for Port Alfred, and Dr. H. A. Smith for East London.—The Queries will give another of their concerts in the Kleinfontein Hall on April 9 in aid of the distress in the Highlands and islands of Scotland.—Benoni is awaiting with great interest the arrival of Anton Maaskoff, the violinist, son of Maurice Moscovitch, who will play in the Municipal Supper Room next Saturday.—Congratulations are extended to Mr. L. Frankel, the well-known Benoni agent, and to Mrs. Frankel, on the arrival of a son.—Mr. H. Phillips, of the Benoni Board, has returned from an enjoyable holiday at Port Alfred.—Vaudeville at the Criterion this week includes Carlton & Rosslyn and Anita Hayes, while the picture for Friday and Saturday will feature Wesley Barry in "The Country Kid." The Savoy picture for these two evenings will be "The Scarlet Agnel."

CARRIE.

ENGLISH-FRENCH.

The way English words are invading the French language through the open door of sport is shown by the latest announcement of the French Academy as to its progress in compiling the new French dictionary.

Among the words which they have just admitted are "bookmaker," "box scout," "bridge" (the game), "camping," "challenge," "club," "court" (in tennis), and "champion." They rejected, after much debate, the words "canter," "crack," and "crawl."

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AUTUMN HANDICAP.

The Chances of Imported and Colonial Horses.

RACING AT THE PARK.

By "ONLOOKER."

THERE were twenty-five nominations for the Johannesburg Autumn Handicap, and now, with acceptances in, twenty remain engaged. Red Ronald was one of those that dropped out. The owner of the crack three-year-old felt that he was deserving of a let-up; after a short spell the colt will be got ready to take part in the Prince's Handicap. Red Ronald was assessed with 8st. 5lb., 14lbs. be'ow the top-weight, Bondsman. Fabaris is placed within 2lbs. of Sir Abe Bailey's horse, and then comes Flush of Dawn with 8st. 2lbs. In a manner of speaking, Fabaris has earned his weight; yet it will be allowed that he is an extremely unlucky horse to have gone up from about 8st. to the weight he is now called upon to carry, without having won a race. I hardly think we shall find either Fabaris or Bondsman among the starters at Turffontein on April 19; although, should either go to the post, there is an adage that a good one must always be respected. Of the twenty left in, nine are imported horses, and the chances are that an English-bred one will score. At all events, in

The Little Betting

that has so far been indulged in, most money has come for two of the lightly-weighted importations: Jungle Call, 6st. 13lbs., and Poldemere, 6st. 10lbs. Both these have been sufficiently long in the country to have become thoroughly acclimatised; both, indeed, have won here. Poldemere is an especial favourite with the track-watchers at Turffontein, and is reported to be working well. Another that is doing good work is Katabasis. A heavy-topped mare, there was always a fear she would crack up on the hard going before the rains came. Now, on the softened tracks, Katabasis is striding out in unflinching style, and may come back to her Winter Handicap form. After his ignominious displays in his only two outings at headquarters, Clare Clan cannot be recommended, although on his coast running he is really well in with but 7st. 11lbs. to put up. Magicienne is in form, and won at a mile on Saturday, but it strikes one that this filly of Mr. Browse's requires strong horsemanship, and she cannot have this in the hands of a light-weight, her impost being 6st. 2lbs. It is likely that Mr. de Meillon will depend on his imported Glasgow (6st. 13lbs.) in preference to Flush of Dawn, and Glasgow, for one, should beat Magicienne.

* * *

Of the Colonial division in the race, Colesberg, 7st. 13lbs., is handicapped, and rightly, as a light of other days, and if he is to win another race it will probably be over a greater distance than the Handicap course. Surprise Sauce certainly

Ran Surprisingly Well

in the last Handicap, but it will be a further surprise if he were to gain a place in the forthcoming Handicap. King's Daisy, 6st. 9lbs., and Sam Weller, 6st. 10lbs., may be found to be the most likely among the Colonials to supply the winner.

* * *

Some interesting racing was witnessed at Auckland Park on Saturday. Mr. de Meillon had in all three runners. Two of these, Cardinal Campeggio and Star and Garter, won, while the other, the well-performed Helvellyn, was third in a very close finish for the chief race. It was astonishing to find Kei Croft, a filly with no form to recommend her, made favourite for Cardinal Campeggio's race. The winner certainly was a maiden when started, but he previously had demonstrated in races that he could go a bit. Kei Croft ran well enough to gain second place, but the bearer of the yellow, green sleeves, livery won as he liked. Cardinal Campeggio's race was over five furlongs. The race

Won by Star and Garter

was over six furlongs. Backers of the favourite, King's Pride, in this race did not get a run for their money, for at the line-up Strachan, who had the mount on King's Pride, was so severely kicked that he had to be lifted from the saddle and his mount remained at the post. In winning his first race, Star and Garter may have been fortunate in missing opposition from the favourite. He, however, won in good style from Sandstone, receiving 13lbs., and can be marked down as one to follow. Star and Garter, like Cardinal Campeggio, is a three-year-old by Cardinal Wolsey. Both Mr. de Meillon's winners were ridden by McLeod, a jockey just arrived from Australia, and it looks as if the newcomer is a needed addition to our horsemen.

* * *

As I have said, it was a near thing between the placed horses in the chief event, which was run over the mile course. Magicienne ended up favourite from Cardinal's Court, with Prince Orb in third demand. Prince Orb ran well for seven furlongs, but could not see it out. The favourite, thanks to the

Vigorous Riding

of Simpson, lasted just long enough to hold Cardinal's Court (the verdict being a neck), who, in turn, was only a head in front of Helvellyn. With the slightest bit of luck the runner-up, who was conceding the winner 17lbs., would have won. Cardinal's Court is proving himself a good one.

* * *

Most of the regulars deemed that Victorious was a short-distance horse, and he was an unconsidered element in the field for the mile-and-a-quarter Auckland Park Handicap. Mr. Stranger's colt, however, won, and won too, with plenty to spare, from the proved stayer, Limpid. Prudens, heavily backed for a six-furlong event, again

Let Her Connections Down,

for she failed to get into a place, the race going to Essay. Prudens can be written down a jade. Another knock to

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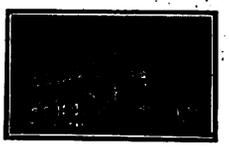

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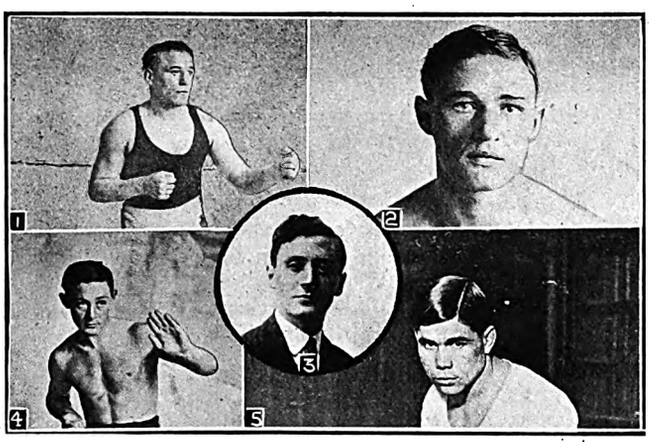
followers of the money was the failure of Battle Cry, backed at evens, in a field of nineteen for the mile race, won by Erin-go-Bragh. There was the excuse for Wadsworth's grey filly that she lost start, and thereafter was never going smoothly.

* * *

Altogether Saturday at the Park was a disastrous day for punters, seeing that Magicienne and Everton Toffey, who captured the last race, were the only two favourites to succeed.

* * *

Racing is again in full swing in England. For once in a way the Lincolnshire Handicap, the first big race of the season, went to a heavily-backed runner—to, as a matter of fact, a strong first favourite. This was the French four-year-old Sir Gallahad III. If not a second Epinard, the Lincoln winner is evidently a colt of high merit, for he carried 8st. 5lbs. and won in very easy fashion. Both sire and dam of Sir Gallahad III. were English-bred. There was no great amount of straight-out betting on the Lincoln in



BOXING IN JOHANNESBURG TO-NIGHT.

Some of the principals in the Transvaal Professional Boxing Association's Tournament in the Johannesburg Town Hall this Saturday evening, April 5. 1. Llew Probert, "The Welsh Whirlwind," who will fight 20 3-minute rounds with Johnny Squires, the Heavyweight Champion of South Africa. 2. Squires. 3. S. Starkey, the secretary and organiser. 4. "Scotty" Fraser, Bantamweight Champion of South Africa, who will meet "Taffy" Jones. 5. Norman Mulligan, "The Pocket Hercules," ex-Bantam Champion, who will meet Joe Michael for the first time in the professional ring.

this country, but there was heavy speculation on the double Lincoln and National, the French colt being

Extensively Coupled

with everything deemed to have a chance over the big fences. The ring would have been very hard hit had Conjuror II. been successful in the Grand National, but the victory of the outsider, Master Robert, got bookmakers out of their troubles. The starting-price of Conjuror II. is said to have been 4 to 1. It is longer odds than that about any runner getting the Liverpool course, let alone winning. Eight of the thirty that started, finished the race last week; and that is about the average number to stand up. The favourite came to grief at Becker's Brook. Master Robert is Irish-bred, and for a time was a plough-horse. On the day of the National a belated tip to back Master Robert was received in Johannesburg; and he was consequently befriended in the local rooms.

* * *

The principal race at the Pony and Galloway Club's meeting this week-end promises to be an interesting contest. All of the eighteen originally engaged are still eligible to run, and a big field is assured. With all her weight, 8st. 7lbs., Brown Bess will make the best of them hop it should the going be on top of the ground. Eurotas won his last race in such

Convincing Style

that, notwithstanding the penalty then incurred, he looks like playing a prominent part this Saturday. The race he won was at six furlongs, but the colt is equally at home over a mile (the journey to be covered on Saturday), and whatever beats him should win. Will's Maid is sure to have a goodly following, while, of the others, Paper Fan, on some of her running, should have a big say. The finish may result somewhat as follows:—

3.20 p.m.—One mile.
Eurotas 1, Will's Maid 2, Brown Bess 3.
The following are selections for the minor events:—
1.5 p.m.—Galloway Stakes, 1 mile.
King's Maiden 1, Sub Rosa 2, Polyrose 3.
1.55 p.m. Junior Pony Plate, 5 furlongs.
Titinia 1, Rose Croft 2, Codfish 3.
2.35 p.m.—Galloway Plate, 7 furlongs.
Great Karroo 1, Romanos 2, Lady Frosso 3.
4.0 p.m.—Galloway Plate, 6 furlongs.
Guiding Star 1, Curfew 2, Pleasure 3.
4.40 p.m.—Pony Purse, 5 furlongs.
Dark Lady 1, Not Far 2, Free Lance 3.
5.20 p.m.—Pony Plate, 1 mile.
Tamworth 1, Bonny Bird 2, Lady Croft 3.

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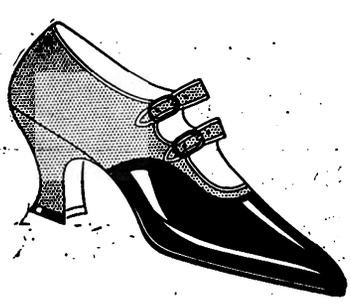

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Next Week's Calls.

WEEK COMMENCING MONDAY, APRIL 7.

Tivoli, Cape Town.—Till April 8: Brull and Hemsley, Ernest Pitcher. Continuing: Bailey and Cowan, Landry and Julls, Mills and Innes, Howard Rogers, Hobbs and Nolan. Opening April 9: The McLean Twins, Jock McKay.

Opera House, Cape Town.—George Relph and Company in "Havoc" and "The Knave of Diamonds."

Empire, Johannesburg.—The Trees, Anna and Louis, Ward and Long, Eileen and Marjorie, Pringle and Alma, Billy Collier, Dawn and Derriss, Reg. Thornton.

His Majesty's, Johannesburg.—Maurice Moscovitch and Company in "The Merchant of Venice" (till Tuesday) and "The Outsider" (commencing on Wednesday afternoon).

Standard, Johannesburg.—"The Merry Widow" (amateur production in aid of the Theatrical Cot Fund).

Orpheum, Johannesburg.—Anita Hayes, Evison and Hestor.

Grand, Pretoria.—Sandrisi and Copelli, The Femina Quartette.

Criterion, Benoni.—Bettino Capelli, Zena Zampa.

Rinko, Maritzburg.—Stoll and Steward, The Great Gerard.

Criterion, Durban.—Leslie Strange, Carlton and Rosslyn, Stanelli and Douglas, Joel Myerson.

Vaudette, Bloemfontein.—From April 8: "Jack and the Beanstalk."

Vaudette, Krugersdorp.—April 7, 8 and 9: Colleano. April 10, 11 and 12: "Rupert of Hentzau."

Apollo, Germiston.—April 7, 8 and 9: "Rupert of Hentzau." April 10, 11 and 12: Colleano.

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

Merrick, Grant Allen, Renoir, and others, and an account of the scene in Bernhardt's dressing-room when she was informed of the death of her husband. Sarah, attired in her corset with "a bit of linen sticking from her drawers giving her the appearance of a hen," upon hearing Damala was *au plus mal*, replied, "*Vous voulez dire qu'il est mort?*" and, receiving an affirmative reply, simply said, "*Tant mieux, tant mieux, tant mieux!*" He opens the portrait of H. L. Mencken with this pregnant pronouncement: "It often seems to me that criticism is the true art of this twentieth century. Creative art is based on belief, and there never was a period so empty of belief as the present. It is not only that we do not believe in God or a future life; it is that we believe in nothing. Goethe's faith in the Good and the True is as ridiculous to us as the faith of Paul; science has dis-anchored us and set us adrift. We question all things, and hold fast to none."

Frothy and Frivolous.

Storm Jameson, after those few intensely serious and provocative novels, now in "Lady Susan and Life" presents us with a study of one of those frothily frivolous society ladies we get in books by E. F. Benson and the Hon. Mrs. Dowdall. Amusing but somewhat trivial.

George Moore at Two Guineas.

There is a new George Moore ("Conversations in Ebury Street") at two guineas; a new Rider Haggard, in the "Ayesha" tradition ("Heu-Heu"); and a full-length novel by Fannie Hurst which has already attained the honour of being banned by the libraries. Ethel M. Dell has also broken out again with another enthralling mystery story, "Tetherstones."

New French Books.

The event of the French literary season is the publication of two further volumes of the late Marcel Proust's twelve-volume epic, *A la recherche du temps perdu*. They are entitled *la Prisonnière*, but are, of course, a continuation of the *Sodome et Gomorrhe* portion. *Lewis et Irène*, Paul Morand's latest work, has not the sparkle and novelty of setting of *Ouvert la Nuit* and *Fermé la Nuit*, though it promises well in the first chapter, where the hero plays a game of "Beaver" at a French funeral! M. Morand is remarkable for his innovation of an unusual departure in the marketing of fiction—he himself writes laudatory criticisms of his books and pays for a widespreal advertising campaign on their publication.

Clemence Dane's New Play.

Clemence Dane's new play, "The Way Things Happen," has been a failure in New York and has the appearance of repeating it here, in spite of several intensely dramatic scenes and some thrilling acting by Haidée Wright, Leslie Banks and Hilda Bailey. Though it works

(*Continued on page 28.*)

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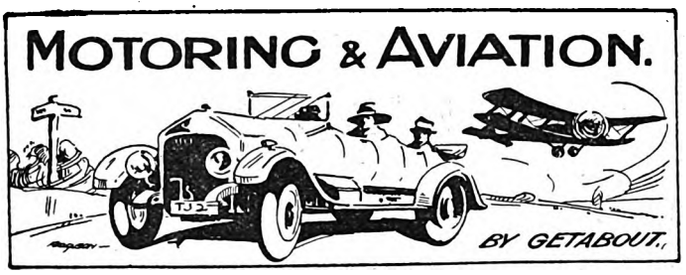


An Unrehearsed Thrill.

A picture on this page shows a Chevrolet car reclining against the side of a hill in such a position as to suggest that it could not run again for some time. But, wonderful to relate, the car was eventually driven away on its own power. Mr. W. Rice, the owner, was making a trip through the Gouph Mountains in the Beaufort West district. When at one of the highest points the driver and passengers alighted to admire the view. The brake had not been applied securely, and, unseen by the party, the Chevrolet started off down the mountain-side. When the owner looked round he was horrified to notice his car travelling down the hill at high speed, hitting boulders and then going on again. It dropped fully 300 feet. The inaccessibility of the position in which the Chevrolet finally came to rest may be gathered from the fact that it had to be lowered by ropes 500 feet to level ground, as it was impossible to get it back on to the road. And the only damage was the loss of the battery, which was torn out during the rapid descent!

Weather Bad for Motor-Cyclists.

Weather again interfered with the plans of the Rand Motor-Cycling Club. Last Sunday the Club was to have held a treasure hunt at Sandown and Rivonia, but the event had to be "washed out." Unfortunately it will be difficult

A STRANGE ACCIDENT.

The mishap is described on this page. The car, a Chevrolet, fell 300 feet, and was driven away on its own power after being lowered 500 feet to level ground.

"S.A. Pictorial" photo.

to fix on another suitable date, as most of the available days until the time of the big Durban-Johannesburg motor-cycle race and car reliability trial at the end of May are booked up for other competitions.

Coming Events.

This Sunday, April 6, the Pretoria Motor Club will hold a novice trial to the Premier Mine, and the West Rand Motor-Cycling Club will hold half-mile speed bursts, electrically timed, on the Potchefstroom road, about five miles from Johannesburg. There will be five classes, and a big entry is anticipated. It is interesting to note that the first and second men in the R.M.C.C. 132-miles Vacuum Vase trial held at Alberton the Sunday before last, were members of the West Rand M.C.C. On Sunday, April 13, the R.M.C.C. will hold a hill-climb at Mulder's Drift for cars and motor-cycles.

P.M.C. Holds Hill Climb.

In spite of the weather the Pretoria Motor Club held its hill-climb at Klapper Kop last Sunday. Owing to the rain no Johannesburg motor-cyclists put in an appearance, and there were very few competitors. Impey, on a Douglas, made the fastest time, for he climbed the hill in 2 min. 36 3/5 sec. Bower, also on a Douglas, was next in 2 min. 43 1/5 sec. One of the riders, Hall, had a mishap: a burst tyre forced him into a ditch. He was not badly injured. Other competitors were: Westerman, Lurie, Du Toit, Lievaart, Hirst and Brierley.

The Price of Noise.

The Johannesburg police are out to obtain convictions for contravention of the new by-law demanding that efficient silencers be used on cars and motor-cycles. The first batch of offenders appeared in court last week, and those found guilty were discharged with a caution. The next batch will not, however, be so lucky.

MAIL-WEEK IN LONDON.

(Continued from page 27.)

up to gripping climaxes, in the same way as her "Bill of Divorcement," there is something wrong with its psychology, and the male characters never attain the full semblance of reality. The evening I saw it the stalls looked particularly "papery," and the pit was put forward four or five rows into the stalls (a habit which is growing in some of our West End playhouses, causing much acid comment when, business flourishing, the screw is turned the other way and the pit shrinks to two rows).

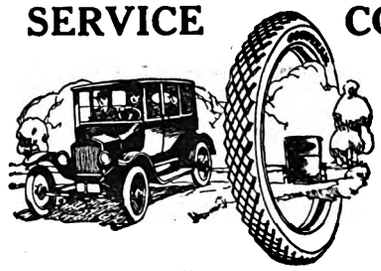
Shaw's Metabiological Pentateuch.

My determination to see the second cycle of Shaw's "Back to Methuselah" had to be abandoned after the first evening, when I caught a severe *grippe* whilst waiting in the queue. The freezeful blasts of Sloane Square, notably in the Court Theatre's corner, are without an equal in London. Anyhow I thoroughly enjoyed "In the Beginning," particularly the acting of Gwen Ffrangçon-Davies as *Eve*. She delivered the closing speech of the second act with exquisite feeling, leading us to expect as much of her as we were counting on from the lamented Meggie Albanesi. There is a likelihood of further cycles being given later in the season. Meanwhile, I am getting on with the reading of the play in the little "Tauchnitz" edition I got on the Continent (Frs. 4.50, instead of the edition published here at 10s.).

Heartfelt.

I borrow this little anecdote from "Quex" of *The Evening News*. De Groot, the Piccadilly Hotel's famed violinist, was playing some sensuous bits from one of the recent Italian operas. On finishing, a tall, monocled, military-looking man strolled over and asked De Groot if he would mind playing "that delightful thing from 'Samson and Delilah'—it's called, er, er, *'Mon coeur*——' er, er"; then, his "memory" returning, he briskly added, "'*Mon coeur—comment ça va?*'" PAUL PRY.

SERVICE COUNTS



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STAGE & CINEMA.

VOL. XVIII. No. 454.] SATURDAY, APRIL 12TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS JEAN ANDREWS.

Miss Jean Andrews will be the Leading Lady in the revue "Brighter London" which is to be produced at the Johannesburg Empire on Easter Monday, April 21. She is an L.R.A.M., and is known as "The Golden-Voiced Soprano." At Christmas-time she appeared as Robin Hood *in "The Babes in the Wood" at the Theatre Royal, Huddersfield.*

AN ANNOUNCEMENT OF INTEREST TO WOMEN-READERS IS MADE ON PAGE 17.

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A CAPE TOWN CHRONICLE.

BY 'BEACHCOMBER.'

CAPE TOWN, Monday.

The Prince's Visit.

All the talk of the town is still of the coming of the Prince, and will remain so, I suppose, until that beautiful May morning (which we all hope it will be) when His Royal Highness first sets foot on South African soil. The first official programme of Cape Town's celebrations excited a storm of criticism; public and Press alike complained that it wasn't nearly democratic enough; and since then certain revisions have been made. After the official reception in the City Hall, there is to be a sort of mass meeting of citizens on the Grand Parade, and the Prince is to be asked to give an address. Then big efforts are being made by the sporting section of the community to tempt His Royal Highness up to Newlands to see a Rugby game; and a lot more unlikely things might happen than that they should succeed.

[Since our Cape Town correspondent wrote the foregoing paragraph, "a more unlikely thing" has happened: General Smuts has dissolved the Union Parliament on account of the result of the Wakkerstroom by-election, a general election is about to take place, and the Union Government has requested that the Prince's visit may be postponed until the elections are over.—Ed., S.A.P.]

Earl on Dassen Island.

And all the time that this talk about the Royalty to come is going on, the Royalty already with us—the Earl and Countess of Athlone—are quickly winning for themselves a quiet, unostentatious, but deep-rooted popularity. The other Sunday the Governor-General and his Princess visited the grape farms at Constantia; last Sunday they decided to take a trip to Dassen Island—a place which very few people who have lived in Cape Town all their lives have visited. Aboard the stout little tug *Ludwig Wiener* (known to every mail-boat passenger all over South Africa), the Royal party set off about nine o'clock in the morning, arrived at noon, and returned to the Cape Town Docks at seven in the evening. Among thousands of squawking gaping penguins, they wandered to the lighthouse. It is a hot, tiring walk to the lighthouse, and then up the flights of stairs to the top. But it is well worth it when you get there; and the Earl declared that he would not have missed the view on any account.

An Island of Pleasure.

No doubt if anybody and everybody could just jump on to a boat and sail away to Dassen Island whenever the fancy pleased them, the penguins would very quickly be frightened off, and that would be an end to Dassen Island from a revenue point of view. But it seems a great pity that Cape Town hasn't an island it can sail to, so to speak, whenever it fancies a little sea-trip. Just getting on to a boat and sailing about with no definite object in view is never a very exciting business; and there can be no doubt that a short trip to some island or other would very materially add to Cape Town's attractions. Perhaps in the years to come, when leprosy has so far become curable as to liberate the poor patients who live on Robben Island, the island that is now "the island of sorrow" may become "the island of pleasure"—Cape Town's Coney Island. Already this season "Moonlight trips round Robben Island" have been creeping into vogue. And very nice, too, I'm told.

Hats in Church.

One or two ladies who went to hear Bach's Passion music at the Cathedral the other night had their attention drawn to the fact that they were not wearing hats. "That women must have their heads covered in church has been a law since the very beginning of things," said Dean Rolt to a Press representative the following day, "and I am here to administer the law so far as my church is concerned." Nobody blames the Dean for carrying out orders; but quite a lot of people cannot help asking if, in these days (and whatever St. Paul may have had to say about it), a very much better case could not be made out for women being compelled to take off their hats in church instead of keeping them on. Apart from obscuring a view of the preacher, there is the undoubted and undeniable distraction of women's hats to consider. No woman, surely, will be able to maintain that she can concentrate better on a sacred service in a church full of the latest modern "creations," than if every woman there had gone bareheaded?

A Great Play.

As yet no other place but Cape Town in South Africa has seen the George Relph Co. play "Havoc." One Cape Town critic, who evidently finds no charm in the divine Ethel, observed that the Relph Company in presenting "The Way of an Eagle" and "Havoc" had given Cape Town the worst and the best play it had seen for a very long time. And I am inclined to agree with him. Certainly I have seen no more gripping, no more true-to-type play than "Havoc" during the past twelve months. No wonder all London is flocking to see it. Harry Wall, the young Yorkshire solicitor who is the author of the play, makes no bones about things; he presents a War-play—pure and simple—but he pictures war as it really was and not as the stay-at-home public were made to think it was, during the years between 1914 and 1918. It is the amazingly natural and clever drawing of a little company officers' mess, under active service conditions, which gives the play its real power; and the Relph Company gave a really splendid interpretation. Perhaps they could not very well help doing so—since three out of the four actors mainly concerned formerly occupied real officers' messes, while the fourth would also most likely have been there if he'd been old enough at the time.

From Tivoli to Orchestra.

Not the least of recent notable happenings in the entertainment world, however, has been the performance by the Cape Town Orchestra of a striking Orchestral Suite composed by a young English musician—Mr. Stanelli—at present touring South Africa under the ægis of the African Theatres, Ltd. Three of the movements of the Suite—which is full of a modern beauty and inspiration—were inspired by the glorious set voyage from England to the Cape; the *Adagio* was composed while Mr. Stanelli was still a student at the Royal College of Music. Mr. Stanelli spoke to a Press representative in the highest of terms of the Orchestra who so ably performed his Suite, and was particularly impressed by the effectiveness of the strings. The only fault he had to find was that the instruments were not quite numerous enough. Another half-a-dozen players are needed, says Mr. Stanelli. But I am afraid we shall have to wait a very long time before that happens.

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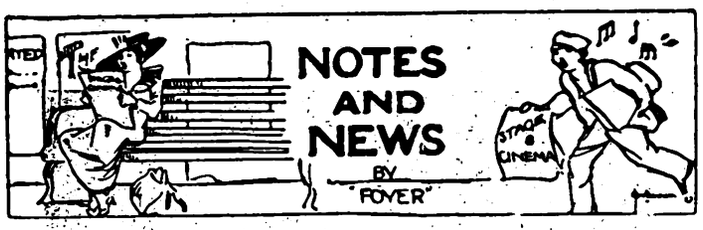

The Girl on Page Nine.

Mlle. Solange Landry and M. Julls are Parisian dancers who are now in South Africa. At present they are appearing at the Tivoli Theatre, Cape Town, and their next engagement will be at the Criterion Theatre, Durban. Later on they will be seen in Johannesburg. Concerning them, the London correspondent of The S.A. Pictorial writes: "When in Paris last autumn I noted amongst an otherwise quite so-so programme a couple of modern dancers whose *svelte* elegance, grace, and sureness of pose and movement, struck me as being altogether exceptional in these days of mediocrity-dressed-up-to-look-like-22-carat. In view of the persistent wail for novelties set up by our London music-hall hierarchy, it seemed surprising that none of their scouts had "discovered" this terpsichorean pair. However, a few weeks later, I had to make a mental apology to Sir Oswald Stoll, for, twice within a fortnight, I came across the turn—Mlle. Solange Landry and M. Julls by name—appearing as a 'star attraction' in his programmes at both the Coliseum and the Alhambra, and, curiously enough, I was introduced to them by a mutual friend a few days later in a Leicester Square hostel widely patronised by stage-folk. Since then Mlle. Landry and her partner have been touring the English music-halls (including further appearances at the Alhambra and Coliseum), and giving 'exhibition dances' at Ciro's, where they were seen by H.R.H. the Prince of Wales, who complimented the direction on their acquisition of such a clever and versatile turn. I now hear that they have had to curtail their contract with Ciro's, postpone engagements on the Riviera, at Paris and Deauville, etc., as they have accepted tempting offers for Africa and Australia, and are sailing for Cape Town this week on the *Windsor Castle*. You must not miss seeing their wonderful *valse*, arranged to Toselli's *Serenata*, nor their dance-burlesque with its unbelievably grotesque feminine 'wall-flower' study by Mlle. Landry. The latter dance can well claim to be on a par with the best of Hogarth's or Rowlandson's satirical *études de mœurs*. Mlle. Landry tells me she is taking no less than fifteen dresses with her, all of them advance models from Paris, incorporating ideas which we ordinary mortals will not have vouchsafed to us for quite a few months yet."

MR. GORDON JAMES,

Who will be the Leading Man in the Revue "Brighter London," which is to be produced at the Johannesburg Empire on Easter Monday, April 21.

"Havoc" at the Cape.

The record for the quickest after-London production of a play in South Africa is now held by "Havoc," which was staged by "The Way of an Eagle" company at the Opera House, Cape Town, on Monday evening, March 31. The London production was on January 16 this year at the Haymarket Theatre, where it is still drawing huge audiences. "Havoc," which is by Mr. Harry Wall, a solicitor, tells of a girl, one of those thousands of sensualists who took a delight in the emotion of the times during the War. She was engaged to *Captain Roddy Dunton*, who was at the front. One of the captain's subalterns, his greatest friend, comes home on leave. The girl lures him on to become engaged to her. The subaltern goes back and tells the captain, who tries to kill him, but his revolver is not loaded. Later on he gets his chance. The subaltern is holding a desperate position with one officer and 17 men. The captain receives orders for his company to retire. He orders everyone back but the little group of men commanded by his former friend—a modern version of King David and Uriah the Hittite. That is an outline of the theme on which the plot is founded. The play's truthfulness to life is said to be amazing. The War scenes are absolutely true and gripping. A message from Cape Town states that the South African production was a triumphant success and that the play was splendidly received, Mr. George Relph and the members of his company receiving a tremendous ovation from an enthusiastic first-night audience. "Havoc" will be seen in Johannesburg some time in June.

"Brighter London."

It will be seen that South Africa is reducing considerably the length of time that elapses between the production of a play in London and its presentation in this country. (In this connection it is likewise worth recalling that quite a number of plays have been staged in South Africa before they reached London. "It Pays to Advertise," at present running in the West End, is an example. Others are "Katinka," "Officer 666," "A Pair of Sixes," "A Little Bit of Fluff" and "Fair and Warmer.") It is quite likely that when "Brighter London," South Africa's twenty-ninth revue, is staged at the Johannesburg Empire on Easter Monday, it will still be "going strong" at the London Hippodrome. Mr. Victor Crawford will be the comedian in "Brighter London," and the rest of the principals have arrived from England, and include: Miss Jean Andrews (leading lady), Miss Renée Sutton (soubrette), Mr. Gordon James (leading man), Mr. Hal Gordon (light comedian), Miss Aida Kaye and Miss Lalla Cragg. Mr. Philip D. Levard is the producer, and rehearsals are now in full swing. There are more than twenty scenes in "Brighter London," and all of them are very elaborate and gorgeous.

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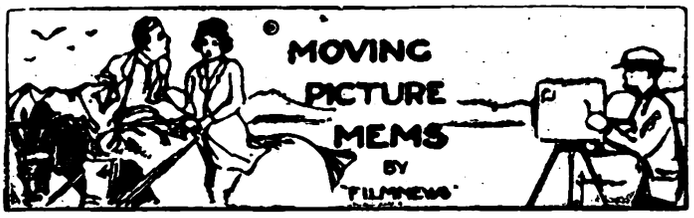
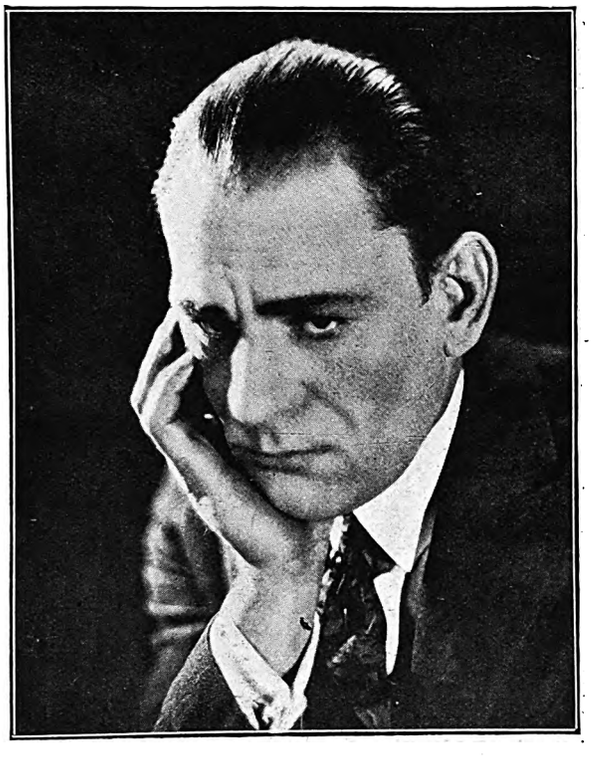


"The Hunchback of Notre Dame."

"The Hunchback of Notre Dame," to be shown at the Johannesburg Bijou next week, is a Universal (Carl Laemmle) film-version of Victor Hugo's great novel, "Notre Dame." Last year and early this year it was screened for over one hundred consecutive presentations at the Empire Theatre, Leicester Square, London, at theatre prices, and attracted enormous audiences. The picture was produced by Wallace Worsley. The novel was adapted for the screen by Perley Poore Sheehan, and the scenario was written by Edward T. Lowe, junior. The film differs from the novel in that the student *Jehan* is the villain instead of the priest, *Claude Frollo*. This was done, I learn, out of regard for the feelings of Roman Catholics. The "featured" player is the well-known character actor of the screen, Lon Chaney, who is seen as *Quasimodo*. His make-up and his performance are described as being among the most notable achievements of the motion-picture. The rest of the cast is as follows: *Clopin*, Ernest Torrence (who played the principal "villain" in "Tol'able David" with Richard Barthelmess); *Esmerelda*, Patsy Ruth Miller; *Phœbus*, Norman Kerry; *Mme. de Gondelaurier*, Kate Lester; *Jehan*, Brandon Hurst; *Gringoire*, Raymond Hatton; Louis XI., Tully Marshall; *Dom Claude*, Nigel de Brulier; *Monsieur Neufchatel*, Harry L. van Meter; *Godule*, Gladys Brockwell; *Marie*, Eulalie Jenson; *Fleur-de-Lys*, Winifred Bryson. The total number of people taking part in the picture is 2,800. The scenes are laid in mediæval Paris in the reign of Louis XI., A.D. 1482.



MR. LON CHANEY,

Whose performance as the hunchback *Quasimodo* in "The Hunchback of Notre Dame" (from Victor Hugo's novel, to be shown at the Johannesburg Bijou next week), is described as the most arresting character-study ever seen on the screen.

Some Production Facts.

"The Hunchback of Notre Dame" cost $1,250,000. It took six months to prepare and one year to produce. Wallace Worsley, the producer, had ten assistant producers, 28 field captains, ten camera-men, ten assistant camera-men, 105 electricians, 20 sculptors, and 750 carpenters, masons, property men and costumiers. Lon Chaney required three and a half hours each day to make up for *Quasimodo*, and he did not use any doubles in any of his hazardous scenes. The Cathedral of Notre Dame is an exact replica of the Cathedral as it looked in 1482. Its dimensions are 225 feet in height and 150 feet in width. The total area used for the construction of the Cathedral was 6,000 square feet. In addition to the Cathedral, other historical "sets" include exact reproductions of the Court of Miracles, the Place du Parvis, the Palais de Justice, the interior of the Bastille, seven different mansions, and eight unnamed streets, each 200 feet long. The cobblestones used in the street scenes were hauled 38 miles by truck and placed by hand. The immense crowds were directed by means of a radio amplification device which permitted unit control by the director, for the first time in motion-picture production. The length of the Place du Parvis was 448 feet. The "sets" were insured at Lloyd's for half-a-million dollars.

A Scott Mist.

In an article on "To-morrow's British Films" in *John o' London's Weekly*—a paper whose laudable aim it is to be "literary" in a "popular" way—Sir Philip Gibbs mentions several great British novels that should be made into great British films, and says that from among them he would choose "'Woodstock,' with *Amy Robsart* and the Earl of Leicester and Queen Elizabeth." Personally I think it would be even more interesting to see a film of "Kenilworth," with *Alice Lee*, *Markham Everard* and King Charles II.! (In neither case, by the way, would the film depict life as it is lived in suburban Cape Town.)

Then He Was Arrested.

A number of years ago John Barrymore was leading man for a stock company in Los Angeles. One evening he did not appear. The time came for the curtain, but no John. Finally the manager of the company got a call on the telephone from the police station. "Say," said the chief, "have you got a fellow up there by the name of Barrymore?" "Yes," said the manager. "Well, we've got him now," said the chief. The illustrious *Hamlet* had been arrested for cleaning up a barber's shop. It seems that the barber had insisted upon trimming his hair. "No," insisted John, "I like it long." "No," insisted the barber, "it is too long." The argument continued until John, exasperated, arose with dignity and smashed everything in the place—just as many of us have longed to do when the barber whispered determinedly in our ears advising the usual singe, massage, and tonic. With an actor such a demonstration is called "temperament." In another mortal it is considered simply—healthy peeve.

McGrew and Lou.

Lew Cody is going to play "Dangerous Dan McGrew" in the film version of Service's famous poem, "The Shooting of Dan McGrew." It seems to be another one of those pieces of casting forced by public demand. When it was announced that Barbara La Marr was to make the story and appear as *The Lady That's Known as Lou*, people began writing in from all over the country suggesting Lew Cody for *Dan McGrew*. That was something, but when the exhibitors added their voice, it was everything.

Poets' Corner: A Home-Coming.

Sussex brooding o'er dreams of winter,
Mists o'er valley and down and plain,
Winds flecked red from the burning woodland,
Hillsides grey in a drift of rain,
Land of my heart, friend, bride, and mother,
Dreaming Sussex, we meet again.

Thakenham pines, with a surge like thunder,
Swaying aloft o'er fern grown brown;
Homesteads lost in a waste of waters
Where sunset reddens on Pulboro' town;
Racing cloud-wrack and hoarse rooks whirling
Over the beeches on Duncton Down.

Wide white roads of the south-land calling
Feet that have trodden the ways of pain,
Villages glowing a firelit welcome
To hands that have beaten men's doors in vain.
Motherland to thy children yearning,
Dreaming Sussex, we meet again.

By A. F. Bell.

BIJOU, MONDAY: "THE HUNCHBACK OF NOTRE DAME."

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MUSIC AND MUSICIANS
BY "C.A.O.D."

Pianist and Composer.

Among musicians of the past whom the world has agreed to honour as composers there have been many whom their contemporaries esteemed mainly for their skill as executants. There was, indeed, a time when the *virtuoso* and the composer were hardly separable. Corelli, Tartini, Handel and Scarlatti were certainly accepted in both capacities, and mostly they were concerned only in the performance of their own works. Whether these performances were admired for the composition or the execution it is now difficult to tell; yet it is natural that in those days the player should appeal more strongly than the composer. Bach and Mozart are further examples of great composers who appealed in their day not so much as creative musicians but as performers, and Beethoven was another performer who was heard in his younger days. In later times, however, probably owing to the increasing demands made upon executive artists, the composer and the performer coincide with less frequency. The artist who takes up the difficult career of a *virtuoso* finds his responsibilities so great and exacting, and the available literature for his instrument so immense, that in many cases he is compelled to neglect the composition of his own music for the sake of mastering that of others—in many cases of such a nature that it cannot be ignored. Since the time of Beethoven the standard of instrumental writing has reached such a point of perfection that the present-day musician must be conscious of an overwhelming desire for self-expression, and must have, in addition, that which merits expression, before he can enter the field of original composition. Hence it is seen that to-day there is a great preponderance of executive musicians, while those who can successfully combine performance of master works of the past with a strong and significant output of original music are in a decidedly great minority.

MR. SYDNEY ROSENBLOOM,

A distinguished South African composer and pianist, whose compositions are referred to on this page.

Sydney Rosenbloom.

But there are a few present-day musicians who can claim distinction in both directions, and among them must be numbered Mr. Sydney Rosenbloom. He has already gained wide recognition as a pianist of high attainment and serious purpose, but to the inner ring of his admirers he is something much more than that. He is pre-eminently a deep and original thinker in music, even if he still finds that the pianoforte can adequately express what he has to say. In this regard it is easy to see by Mr. Rosenbloom's published works that his mentality as a composer has grown naturally out of his activities as a pianist. There is, for instance, his deservedly popular *Scherzo* in B-flat minor, one of the first of his compositions with which the writer became acquainted. There is here a degree of harmonic and melodic delicacy that immediately suggests the cultured musical mind and the original thinker. The whole work is set down with a fastidiousness that leaves no room for doubt as to what the composer intended to express, and it sits on the keyboard with the kind of appropriateness and ease that only a highly-trained performer can encompass. This *Scherzo* has done much for Mr. Rosenbloom as a composer, but it is somewhat overshadowed by a later publication, the brilliant *Polonaise* in A-flat. There are no friends like old friends, but this does not justify the musician in ignoring the new and unknown. We have long become accustomed to go to Chopin, Liszt and Mozkowski for our *Polonaises*. But a new voice has undoubtedly entered the field, and this voice is Rosenbloom's as it is heard through his recently published *Polonaise* for pianoforte solo. The work has many claims to be regarded as a most important addition to the literature of pianoforte music designed for use in the concert-room. The composer has treated the form in the manner made familiar by Chopin and by Liszt. It reveals quite plainly the composer's general attitude towards his art. There is no feverish desire to secure the semblance of an erotic mind by bizarre and ugly combinations. Indeed, it is necessary in the first place to perceive the essentially diatonic foundation upon which the whole *Polonaise* is built, and then to realise that the chromatic harmonies and figurations are decorations expressive of the fundamental design. Mr. Rosenbloom is here again fastidiously exact. He leaves no room for any doubt as to what is necessary in performance; hence the work holds a direct interest for the teacher of advanced pianoforte-playing in its legitimate pianistic requirements, as it does for the concert performer in its melodic strength, its characteristic rhythmic strength and its captivating figuration. I will again hazard the opinion that Rosenbloom's latest published work is destined for a popularity equal to that enjoyed by his illustrious predecessors who moulded and perfected the form.

Mrs. Movshon's Recital.

The programme to be played in the Selborne Hall next Thursday evening by Mrs. Movshon should ensure a large audience at the first appearance of this artist in Johannesburg. Mrs. Movshon will be heard in an exacting selection of music, including the big B-flat minor Sonata of Chopin, two of the same composer's studies, and representative pieces by Bach and Liszt. Altogether the event promises much real musical interest.

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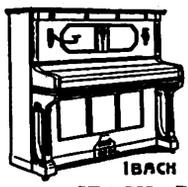

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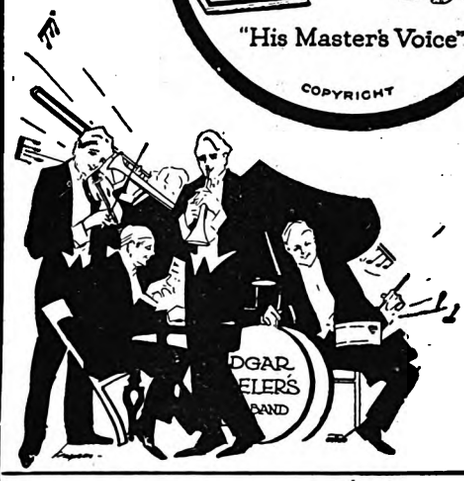

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In The Bright Lights.

"THE MERRY WIDOW."

Splendid Amateur Production at Standard Theatre in Aid of Cot Fund.

"THE Merry Widow" production of April, 1924, has displaced the "Iolanthe" production of March, 1923, as the best amateur light-opera production seen in Johannesburg during the last eleven years. It will be at the Standard Theatre until, and including, this Saturday evening, and will go to the Opera House, Pretoria, for the first two nights of next week (Monday and Tuesday).

The performance of the piece compares more than favourably with the last professional production at His Majesty's in November, 1920, when Ada Reeve played *Sonia*, J. R. Cunningham *Danilo*, Bert Beswick *Popoff*, Jess Sweet *Nisch*, and Elsa Craig *Natalie*. If individual performance were pitted against individual performance, the professionals would, naturally, score; but the complete effect presented by the amateurs is more cheery and satisfying, and this could only have been achieved by the combined result of individual merit of a brilliance not usually to be found in amateur productions.

Mr. Cyril Griffiths as *Popoff*, for instance, gave, on the first night, an astonishingly faithful imitation of George Graves; and it was plain that it was an imitation that was going to be even better at subsequent performances, for its principal fault of the moment was that it was held on too tight a rein. Mrs. A. J. Orenstein's *Sonia* was altogether charming and elegant. Mr. William Matthews was as good a *Danilo*, both in looks and voice, as one could hope to find. Mr. Thos. Carrick was a delightful *Nisch*, hardly at all "traditional." The duet and dance by *Nisch* and *Frou-Frou* (Miss Janie Daniel) was one of the "hits" of a phenomenally enthusiastic evening. Mrs. Nelson Graham sang well as *Natalie*. Mr. Keith Ralling was better as *Strephon* than as *de Jolidon*. An outstanding small-part performer was Mr. Basil Harris, whose *Novikovich* was always "in the character."

The producer and musical director is Mr. H. Barlow Coulthard, and the dances were arranged by Miss Poppy Frames, who herself does a dainty solo dance in the Maxim's scene. The production is in aid of the Theatrical and Musicians' Cot Fund, and is a credit to all who take part in it or who have had anything to do with it.

Carlyon.

HIS MAJESTY'S THEATRE.

Maurice Moscovitch's Second Production: The Cast of "The Outsider."

THE following is the cast of "The Outsider," by Dorothy Brandon, which was produced at His Majesty's Theatre, Johannesburg, on Wednesday afternoon:—

Frederick Ladd, F.R.C.S., Mr. Cyril Nash; *Sir Montagu Tollemache, F.R.C.S.*, Mr. H. Mackenzie-Rogan; *Sir Nathan Israel, F.R.C.S.*, Mr. George Zucco; *Vincent Helmore, F.R.C.S.*, Mr. Basil Bowen; *Jasper Sturdee, M.S.*, Mr. Stanley Drewitt; *Lalage Sturdee*, Miss Jane Wood; *Madame Klost*, Miss Natalie Moya; *Anton Ragatzy*, Mr. Maurice Moscovitch; *Pritchard*, Miss Julie Kean; *Basil Owen*, Mr. Nat Madison.

The production is by Mr. Stanley Drewitt. The first act takes place in the Honorary Staff's room at St. Martha's Hospital, London; the second in *Lalage Sturdee's* sitting-room in her father's Harley Street house; and the third in *Anton Ragatzy's* Nursing Home at Regent's Park.

A notice of the production will be published in The Pictorial next week.

Charlie Chaplin has chosen Lita Grey as the leading lady for his new comedy, which is about the early Klondyke gold rushes. She is seventeen, and had a small part in "The Kid."

"BRIGHTER LONDON."

Some Details About the Empire's New Revue to be Produced on Easter Monday.

"BRIGHTER LONDON" was produced at the London Hippodrome over a year ago, and is still playing there to crowded houses. The production at the Johannesburg Empire on Easter Monday will be a close copy of the London production.

There are more than twenty scenes, all very elaborate and gorgeous—a triumph of the scene-painter's and stage-mechanist's art. The first two scenes represent "Dull" and "Brighter" London respectively, and the transition from one to the other is accomplished by means of specially-constructed mechanical scenery.

In "Dull London" we shall see the "Deadly Dull Brigade" routed by *Miss Cheary Hoe*—played by Miss Jean Andrews—who, in an avowed endeavour to "paint the city scarlet," changes the dull order of things into a vivid scheme of gay colouring. The famous statue of *Mercury* on the fountain at Piccadilly Circus comes to life in the person of Miss Renée Sutton, is sold to *Billy* (Mr. Victor Crawford), and between them they become controllers of "the love market." Many ludicrous situations result from this state of affairs.

It is only consistent with the scheme of things that there should be Pink Policemen, and we find Mr. Hal Gordon playing the *Pink Policeman*. With Mr. Victor Crawford he sustains the comedy in "Brighter London," and they should make an excellent pair.

The dresses in the "Brighter" scene are, as may be expected, very "Futuristic," the combination of colour and designs being daringly but artistically executed.

From "Brighter London" a change of scenery will transport us "Among the Fairies,' where *Lord Top Hoale*, as an inventor, conjures up a dainty Fairy (Miss Jean

(*Continued on page 24.*)

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A FRENCH DANCER IN SOUTH AFRICA.

MLLE. SOLANGE LANDRY.

(See Page 4)

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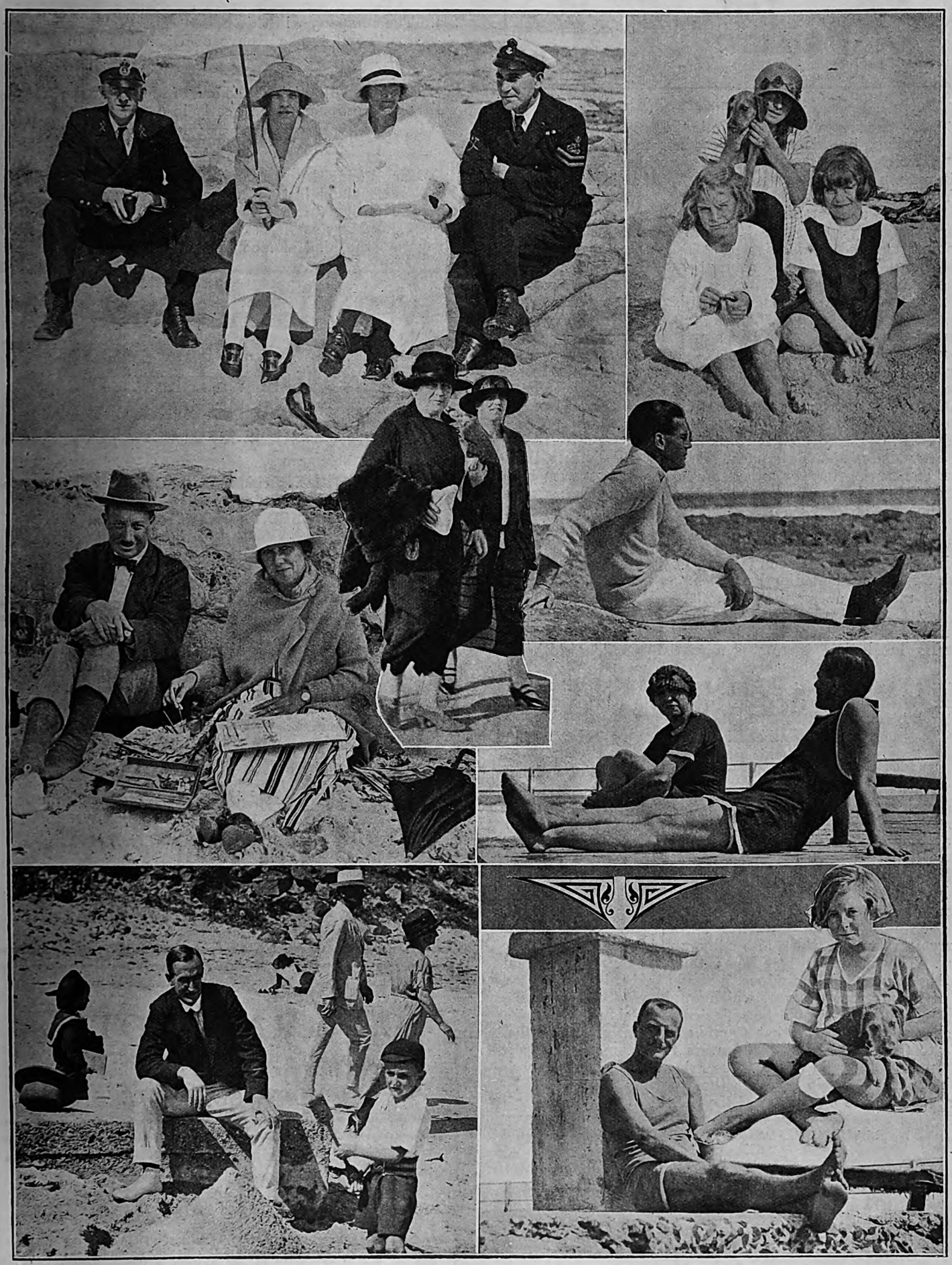

WERE YOU THERE ON SUNDAY MORNING, MARCH 30? IF SO, ARE YOU HERE?

"S.A. Pictorial" photos.

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JOHANNESBURG, Tuesday afternoon.

THE decision of General Smuts "to go to the country," which, in this relation does not mean a fortnight's shoot on the *veld*, caused something like a *débâcle* this morning in the sharemarket. Wakkerstroom has certainly "whacked" the market!

The news became generally known about a quarter to four yesterday afternoon. Some prominent "bulls" promptly turned into agitated "bears." Opening prices this morning showed some nasty declines, which were accentuated on High 'Change.

Between High 'Change yesterday and to-day several of the best stocks shed five shillings. This is explicitly true of City Deep, Crown Mines and New Modders. Brakpans were down as low as 67s. 6d., but they are very good "goods" at the moment, and by twelve o'clock they were 69s. buyers again, a drop of only 3s.; much the same as in the case of Geduld, and rather less than that of Springs Mines, which traded at 51s. Modder Easts, after being sold at 8s. 6d., recovered to 8s. 9d. The former price makes the new shares about a guinea. Brokers who make a business of carrying largely for clients sold shares "with both hands" in order to protect their own position. That always happens in demoralised markets.

Randfonteins flopped half-a-crown to a mere "tickey" over par, proportionately a heavier drop than in the case of investment stocks. Only a day or two ago they shared with Brakpans the distinction of being the most active share in the market, owing to the profit declaration of £75,000 by the Central company, or £10,000 better than that in January. New States fell 1s. 6d. to 30s.

By lunch-time there was a partial reaction in shares of which the selling had been overdone, Crown Mines finding purchasers at 55s. and City Deeps at 59s. On the other hand, West Springs remained at 23s. 6d., and Langlaagte Estates below par.

In times like these, the old rule to buy first-class stocks when they are cheap holds good.

The market rather wonders why the Premier did not decide to "carry on," though at the same time appreciating the boldness of his "shock tactics"—certainly a shock to the holders of shares! The general view is that whichever side gets in, "Sap." or "Pact," the majority will only be a small one. Curious that General Smuts should go out on a majority of eight, while the British Premier is apparently sticking to office after a defeat by a very similar number of votes.

Second thoughts are that if the Nationalist-Labour Party is returned, their bite may not be so bad as their bark. The suggestion was heard that if they were bent on getting more out of the mines, it would probably be by a tax on dividends sent oversea, which would not hurt us much locally, thought it would be reflected inevitably in the price of shares. Some said that *Cherchez la femme* provided a clue to General Smuts' decision, as the Women's Enfranchisement Bill could not be passed in the time, and it was by no means certain whether the women's vote would be altogether to the advantage of the S.A.P.

MAURICE MOSCOVITCH'S TOUR.

After concluding on April 26 their Johannesburg season at His Majesty's Theatre, the Maurice Moscovitch Company will take "The Merchant of Venice" and "The Outsider" to

Pretoria	Bloemfontein
Kimberley	Cape Town
Durban	Port Elizabeth

The English members of the company will return to England in August.

GEORGE RELPH'S TOUR.

The George Relph Company's season at the Opera House, Cape Town, will finish on Easter Monday (April 21). The company will then take "The Way of an Eagle," "Havoc," and "The Knave of Diamonds" to

Port Elizabeth	Durban
Maritzburg	Pretoria

The tour will finish at the end of May, and the company will return to Johannesburg early in June.

MARY AND LITTLE MARY.

Mary Pickford and Douglas Fairbanks sailed from New York for England last Saturday. They were accompanied by Mrs. Smith (Mary's mother), Mary's little namesake-niece, and Mary's *chef* (who has gone along to see that Mary gets the kind of food that Mary likes).

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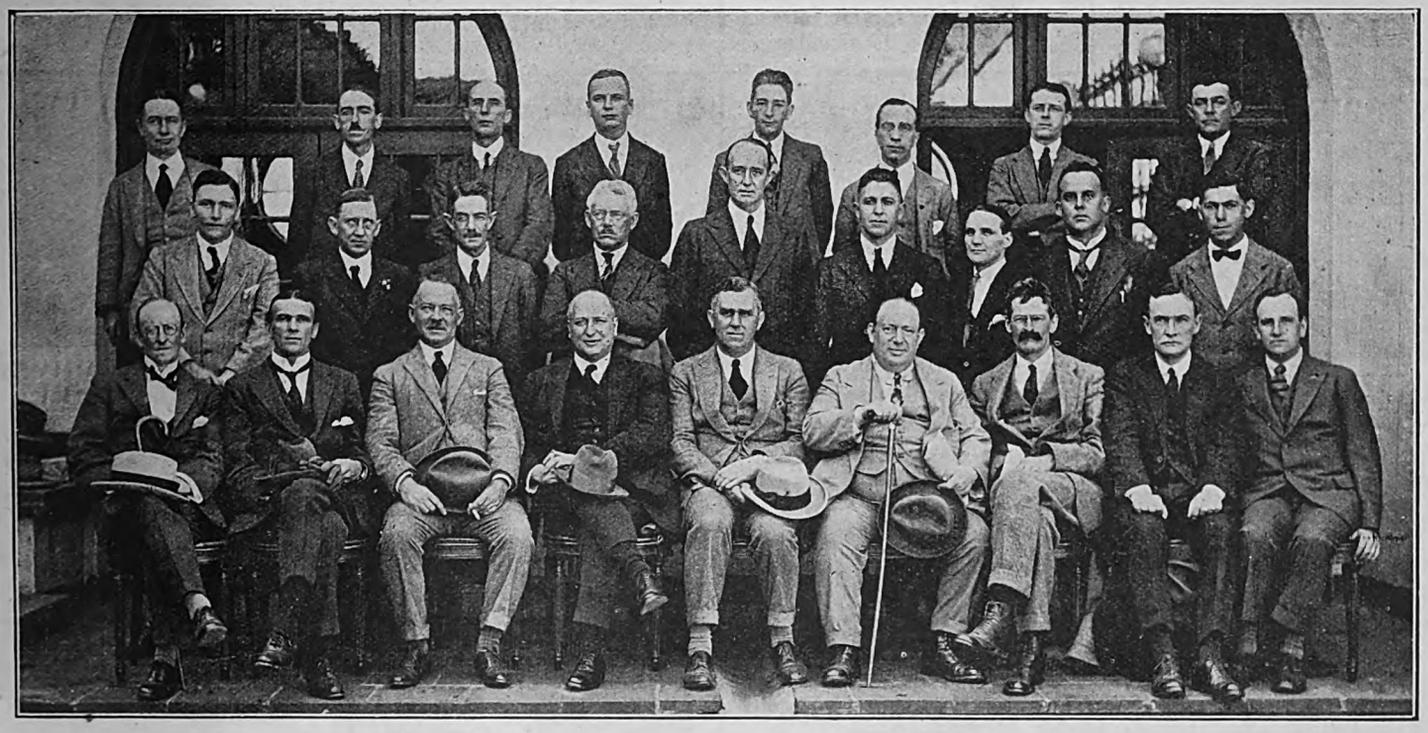
YOU WILL FIND THESE GROUPS INTERESTING.

SNAPPED ON ARRIVAL: PRINCIPALS FOR THE "BRIGHTER LONDON" REVUE COMPANY.
"Brighter London" (which is still running at the London Hippodrome) will be produced at the Johannesburg Empire on Easter Monday, April 21. This group of the principals was taken at Cape Town on their arrival from England. *Left to right:* Mr. Gordon James, Miss Ida Kaye, Miss Renée Sutton, Miss Lalla Cragg, Mr. Hal Gordon, and Miss Jean Andrews.
"S.A. Pictorial" photo.



AN EDITORIAL FAREWELL: A UNIQUE GROUP-PHOTOGRAPH OF SOME JOHANNESBURG JOURNALISTS.
The editorial staffs of *The Rand Daily Mail* and *The Sunday Times* photographed on the occasion of their farewell to Mr. L. E. Neame, editor of *The Rand Daily Mail*, who is going to London. *Left to right: Front row:* Messrs. H. A. Chilvers (News Editor, *Rand Daily Mail*), Guy Gardner (Asst. Editor, *Sunday Times*), E. G. Thompson (Mining Editor, *Rand Daily Mail*, Night Editor, *Sunday Times*), A. J. Haigh (General Manager, *Rand Daily Mail* and *Sunday Times*), L. E. Neame (ex-Editor, *Rand Daily Mail*), J. Langley Levy (Editor, *Sunday Times*), Frank Trott (Asst. Editor, *Rand Daily Mail*), R. Fielding (Sub-editor, *Rand Daily Mail*), J. Addy (Night Editor, *Rand Daily Mail*). *Second row:* Messrs. G. E. P. Jones (Asst. Sub-editor, *Rand Daily Mail*), C. Ruxton, D. A. Mackay ("Sentinel"; Racing Editor, *Rand Daily Mail* and *Sunday Times*), W. Warden, Cyril Campbell, E. Millin (Sporting Editor, *Rand Daily Mail* and *Sunday Times*), R. F. S. Dewdney, E. C. van Wijk and I. Sachs. *Back row:* Messrs. St. John Dean ("Long Melford"), H. Humphries (Asst. Photographer), P. J. Sampson, H. V. Williams, G. le Mare, I. Goodman, Dyke White (Political Cartoonist, *Rand Daily Mail* and *Sunday Times*), and W. H. Green (Chief Photographer).
"Rand Daily Mail" photo.

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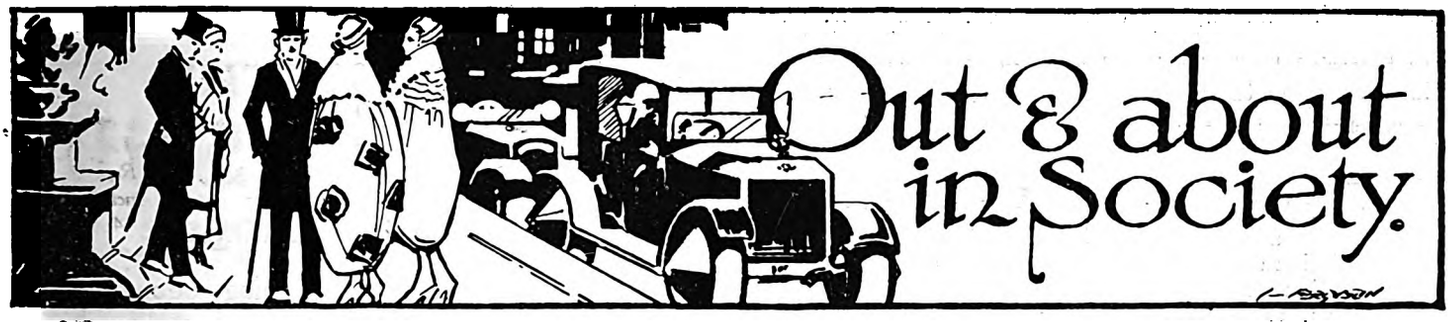

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

Transfer-Patterns for "The S.A. Pictorial."

Again a week in which every minute of one's time was taken up with hurrying from one function to another. A week of seeing lovely gowns and trying not to break the ten commandments! or the one, at any rate, which bids us not envy others. Evening frocks seem to be even more delightful than usual this year, and on everything one notices beautiful embroidery, either in beads or in silks. As transfer-patterns are really difficult to get, it will be good news to everyone, I am sure, to hear that THE S.A. PICTORIAL has made arrangements with one of the most exclusive English firms to send out a large selection of transfers, specially selected and designed, and that in the near future every issue of the paper will contain one. So keep a bright look-out and be sure to order your copy of the paper well in advance. Embroidery to-day has become a fine art, and I hope to be able next week to tell you of several new stitches.

An Afternoon of Dancing.

And it was, as I have just said, a busy week. Just as we were going to press there was a very enjoyable *matinée dansant* and *musicale* at the Carlton Hotel. How they got in everyone was a puzzle to me. The tables were arranged two and three deep, and yet there was plenty of room to dance. It seems as if Monsieur Gauthier has learned the trick of the expanding walls. It was very pleasant sitting there watching the pupils of Miss Pearl Adler dance, or listening to the singing of Mrs. L. Japhet (in such a lovely black *marocain* made over red edges with beading, worn with such a smart black hat turned up in front), and Mr. Paul Brereton. Mrs. Grant Smith was the organiser, and was assisted by an influential committee, among whom were Lady van Hulsteyn (who wore a handsome *beige* georgette gown with laces and a hat of the same shade banded in apple-green and trimmed with flowers), Mrs. Lawn, Mrs. Nelson, Mrs. Henry Adler, Mrs. Gerald Jooste, Mrs. Peter Anderson, Mrs. Harvey and Mrs. Taylor; and many ladies were assisting during the afternoon. The dancing was a thing of joy, and the children, many of them tiny tots, enjoyed it themselves immensely. Starting with five kiddies in futuristic *pierrot* costumes, who did a Jazz dance very well indeed—they were Mavis Berman, Leonard O'Sullivan, Lorna Downs, Biddie Hardie, Marjorie Wallach and Barbara Harrison, the last a dainty little dancer whom I should like to see in solo dances—we came to "Miniatures," where the "gentleman" (Veronica Murray) wooed the "lady" (Muriel Williams) in the picture-frame until she came to life. A daintily conceived effect. There was a Cossack Dance excellently executed by Poppins Saloman, and Lily Browse as a Persian Slave won all hearts in her dance, the draping of powder-blue suiting her admirably. Coleen Purchase had bad luck and had to retire owing to a shoe that refused to keep tied, and one was genuinely sorry; as her *Pas Seul* promised to be one of the gems of the afternoon. Altogether it was a very well-organised function, and must have swelled the funds of the British Empire Exhibition considerably. And there were so many well-known women there that a walk round made one feel the futility of trying to get them all in. The Mayoress, Mrs. M. J. Harris, was elegant in gold georgette with laces to tone and a hat of brown with a green mount. Lady Andersson wore a blue floral silk with a large black hat trimmed with a posy in front. Mrs. Grant Smith came in powder-blue brocade with georgette sleeves and a blue hat trimmed with gold, purple and blue. Mrs. Adler wore a handsome black georgette gown and hat *en suite*. Mrs. Moscovitch was *chic* in black with a mustard-shaded yoke and accordion-pleated panels at the side of the skirt and a black satin hat. Her husband came along after the matinée at the theatre, but refused to face so many ladies, and had tea in the Palm Court. Anton Maaskoff, his son, was of the party; also Mrs. S. L. Sive, in an elegant three-piece suit of velvet and a black velvet hat trimmed with ospreys, Mr. Goldberg and Mrs. G. Nathanson. Mrs. Sims wore grey and white striped fugi silk and a grey crinoline hat. Mrs. Paul Selby came in black embroidered in rose and blue, a very smart *toilette*, and a fawn hat trimmed with lace bows. Mrs. Gemmill had on a very dainty white flowered georgette and a blue hat with large bows at the back. Mrs. Knox Baxter came in a *chic* black lace gown and black hat edged with ospreys. Mrs. Willie Millar wore a pretty mauve georgette and a black hat. Mrs. Sacke came in black, and Mrs. Holloway wore sage-green made on smart lines and a green crinoline hat with feathers. Dancing for everyone took place at five o'clock, and many well-known men rolled up then.

MISS PEARL ADLER,
Whose pupils gave an exhibition of dancing at the Carlton Hotel, Johannesburg, last Wednesday afternoon in aid of the British Empire Exhibition Fund.

Tasselled Walking-Sticks.

By the way, I told you last week that I saw two ladies with the long sticks and tassels carried so many years ago

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by the fashionable women of the period. I wonder, have they come to stop? for I have seen many more in Pritchard Street carried by ladies in all manner of different clothes. I have searched the store windows but can't find out who is responsible. Shall we see them at the Easter races, I wonder?

Tea at the Lounge.

Mrs. H. A. Neame was good enough to invite me to a tea afternoon at the Lounge that she had organised (by kind permission of Mr. Sheffield) in aid of the District Nursing Association, and I accepted with alacrity, for the dainty surroundings, the beautiful flowers and service there, are always a pleasure, and Mrs. Dorrington really seems to be everywhere at once, looking to each detail. Miss Janie Daniel was a singer I admired very much, and there were songs by *Prince Danilo* (of whom more anon)—and "Our William" can sing—and selections by the orchestra. Mrs. Neame wore a smart maize georgette gown with ball embroidery and inset of fine laces in the same shade, the tiny collar being composed of three frills of lace. Her hat was very original, of orange felt, banded in the same. Mrs. Wright, secretary of the District Nurses' Association, came in tussore with a paisley corsage and a fawn crinoline hat to tone. Lady Andersson wore china-blue and white and a black hat, and was entertaining several friends, among them Mrs. Gordon Sandilands. Mrs. Juta wore a *chic* black *marocain* three-piece suit and a black velvet hat. Mrs. Percy Sherwell came in a black coat-frock with Egyptian embroideries, and Mrs. Burtt Andrews wore white with a white hat. Mrs. Frank Raleigh had on an elegant fawn embroidered in braid—a loose coat and skirt—and a turban of the same shade with a mauve and gold wing. Mrs. E. G. Izod was dainty in a charming black gown with a white Peter Pan collar and small black hat. Mrs. Z. Marsh came in a pretty grey flowered silk and a grey hat with a velvet band. Mrs. William Dalrymple was exceedingly smart in an apple-green coatee and hat to match, worn with a white skirt.

Jeppe Old Boys' Dance.

And then there was, of course, Cricket; the Jeppe High School Old Boys' Club's annual cricket dance, and the Commercial Cricket League's ball in the Selborne Hall, both thoroughly enjoyable. I had hardly stepped into the former dance when "Father" took possession of me. "Father?" Yes, "Father," with a black and white cap rakishly set on one side of his head—the life and soul of the dance. "Father?" Oh! Don't you know him? Mr. Eckhout, the captain of the Second Eleven, who was only bashful for one moment, and that was when he came forward to get the Chauncey Cup at the hands of a very serious young gentleman who, I discovered, was Mr. Algy Frames. Mr. Whytock, the captain of the First Eleven, received the Lionel Phillips Trophy, a magnificent piece of silver that we all admired, and in the gallery were many of the boys of the School come to watch their heroes; for the captains of the Elevens are always IT to the smaller fry. Did I learn much about cricket? No; but "Father" instructed me in—was it "the Blues"? I think so. Among the committee were Messrs Whytock, W. Cooper, L. Eckhout, G. L. Vincent, J. L. Catterall, H. Treadwell and W. R. McPhail. Mrs. Eckhout wore an elegant black gown with a jade-green Spanish shawl. Mrs. A. E. Cooper came in nigger-brown *charmeuse* embroidered in bronze bugle beads. Miss Cummings wore a black sequined gown, and Mrs. Charles brown with insets of laces and touches of rose. Dr. Basil Melle was among the dancers, and brought his *fiancée*, Miss Peggy Donald, in a straight-cut frock of mauve georgette and a twisted silver band at the waist. And, talking of weddings, I met Mr. Treadwell, who is to be married to Miss Rose at Boksburg this week (this Saturday, the 12th, to be precise), and the lady was very charming in peach taffetas and gold laces on the skirt. Mrs. Stanley Elliott was one of the smartest-gowned women present in a lovely robe of rust-colour with embroideries in gold on drawn-thread material, simply banded with a wide sash with long ends. An elegant *toilette*. She was chaperoning her sister-in-law, Miss Queenie Elliottt, who had just come from India and who wore a pretty pale rose *débutantes* frock with silver laces. Miss Ethel Kantor also came in rose—georgette embroidered in bugle beads and silver—and Miss Feinstein came in black. Miss Treadwell wore blue taffetas, and Miss Hiscock was very smart in rose silk with flowers of the same shade on a tiny white stripe. Miss Laschinger came in deep blue with laces of the same shade.

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The Tragedy of May Vivian.

Talking of dancing, there must be many people in South Africa who were shocked to hear of the murder at Monte Carlo of Miss May Vivian, for both she and her partner, Mr. Henri de Bray, were very popular while they were at the Empire two years ago, and entered into the social life of the town, judging dancing at balls on more than one occasion. Miss Vivian's real name was Mary Frances Smith, and she was a very animated, pretty and popular girl. A writer in *The Daily Mail* (London) says: Miss Smith was the daughter of Mr. William Smith, riding master, of Ossington Mews, Bayswater, W. "She was a short, slim, dark little thing, wonderfully pretty, with a sweet though rather small voice," said Mr. Henri de Bray, who was her dancing partner for two years. "The last time I saw her was at Richmond, Surrey, last December. I was asked by Mr. Rinder to help in the arrangement of some dances in which they were going to appear in Monte Carlo. Miss Smith and I had dissolved partnership in the previous March." Miss Smith started her stage career when

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16 in "Susette," in which Gaby Deslys appeared. Afterwards she joined the cast of "Irene." In June, 1921, she appeared with Mr. de Bray on London halls. For two years Miss Vivian was in partnership with Mr. Henri de Bray. They appeared together as exhibition dancers at the leading music-halls and on several of the West End dance floors, and later toured South Africa, where they "topped the bill" and had a most successful trip. Her last appearance with Mr. de Bray was at Ostend last year. The partnership was then dissolved, and Miss Vivian "starred" on her own account in London *cabarets*. The producer of the last *cabaret* in London in which Miss Vivian appeared—Mr. Percy Athos, now the producer of the Princes *Cabaret*—said that last autumn at Rector's Club, where she was the principal singer and dancer in a scene called "Perfume Nights," Miss Vivian worked hard, as she always did, and had "not a trouble in the world." "She was an exceedingly fine dancer," Mr. Athos said, "and I was surprised last autumn to find she also had a sweet and very fine voice. Previously she had appeared at the Queen's Hall Roof *Cabaret*. She was very light, neat and graceful, and

"NUMBER ENGAGED! RING AGAIN, PLEASE!"
Some Pretoria "Hello-Girls" enjoying themselves while off-duty at the Northern Capital by giving a "pre-Flapper" Party.
Photo by J. Barnett & Co.

I should rank her as about the sixth best exhibition dancer in England." A friend of Miss Vivian who was at Monte Carlo, said she seemed extremely happy there. "She had been living at one of the principal hotels, where she danced in the evening with Mr. Rinder. In the afternoon she appeared at tea dances and sometimes during the day she gave lessons." Before her departure for Monte Carlo, Miss Vivian danced for several nights at a Richmond hotel with Mr. Rinder. Mr. Michael Rinder is a Russian teacher of dancing who is very well known in London dancing circles. It now appears that the Italian, Vincent Sirello, who shot Miss Vivian, was also a professional dancer, and as such had occasionally danced with the girl, although her regular partner was Mr. Rinder. Sirello apparently fell quickly in love with her, but Miss Vivian, in her English way, merely chaffed him and refused to listen to him seriously. Sirello, however, with obstinate jealousy, is said to have followed her everywhere, and even made scenes if she danced with others. The night of the tragedy Miss Vivian, Mr. Rinder and a third party had had supper together at a fashionable *cabaret* when their dancing turn was over. Mr. Rinder then escorted the girl back to her hotel in a motor car, and it was as they were nearing the hotel that the tragedy occurred. Sirello fired, shot Miss Vivian and Mr. Rinder (who was slightly wounded) and then ran off. Miss Vivian was still living when carried into the hotel lounge, but died a few seconds later, the bullet having traversed her brain.

"The Merry Widow."

Have you seen "The Merry Widow" yet? I hope so, for it has only a few more nights to run before it goes to Pretoria. One is always inclined to fight shy of amateur shows, and the fashionable audience who were there on the first night undoubtedly went with the idea of seeing their friends on the stage, and remained to applaud sincerely a very fine production. It was, in fact, an astonishingly fine production from every point of view. The principals would not have disgraced any professional musical-comedy company. The chorus was well-balanced and was composed of good voices, the dancing was excellent, and the scenery the best procurable. The insistent calls at the end of the performance for Mr. Barlow Coulthard were a spontaneous appreciation of what that gentleman had done as producer and as musical director and conductor of the excellent orchestra. And I, for one, like the old musical comedies. Is it because we have become so familiar with the music? Or is it that the music is really more catchy? Looking round the crowded house I saw Sir George and Lady Albu, Mr. Leopold Albu, Miss Albu and Miss Veronica Albu, Mr. and Mrs. William Dalrymple, Mrs. E. G. Izod (who, with her husband, has taken such an interest in the production and helped so much), Mr. Douglas Christopherson, Mr. and Mrs. R. F. McCall, Dr. and Mrs. R. P. Mackenzie, Mr. Gerald Hart and his sisters, Dr. E. B. Woolf, Mr. and Mrs. Britstone, Mr. Tom White, Mr. N. O. Currey, Mr. T. G. Otley, Miss Olive Jackson, Mr. and Mrs. Warten-

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weiler, Mr. Erroll Hay, Mr. and Mrs. L. Japhet, Mr. and Mrs. Seals Wood, Mr. Nelson Graham, Sir Julius Jeppe, Mr. and Mrs. Simpson, and many others. Dr. A. J. Orenstein was stage manager, and shone exceedingly in this *rôle*, for there were no long waits and everything ran with great smoothness—quite belying the pessimists I met who thought that the dress rehearsal was so good there was bound to be a hitch on the first night. Mrs. A. J. Orenstein in the title-*rôle* was an exceedingly attractive *Widow*, who acted well and sang her songs with great merit. But, dear me, there I am usurping the post of dramatic critic. In the first act the *Widow* wore a lovely fairy-like *Toilette* with circular bands of onyx and crystal, the palest blush-rose underskirt peeping out at the slashed sides. At one hip was a large bow of white tulle, and, with ospreys in her hair and the most wonderful and largest white ostrich-feather fan I have ever seen, with mother-of-pearl handles, *Sonia* did not, it seemed to me, need her money to make her desirable. Later her Marsovian costume became her well—a black skirt heavily embroidered in gold, with a coatee of shell-white satin whose sleeves were open from shoulder to wrist and fell in wide wings, showing the rose satin lining. Her bodice was of blue and was swathed round the hips with a black and silver scarf, and she wore a fascinating little gold and silver turban with a black cock's-feather. In the Maxim's Scene, *Sonia* wore a gown of the most delicate shade of grey georgette with squares of mauve circled with beads. A modish Egyptian scarf of mauve georgette round the hips ended in long falls in the front edged with mauve marabou. A chinchilla coat and a "Merry Widow" hat with a long soft black curling plume, completed a *Widow* that even *Danilo*, a fine figure of a man, could not resist. Mrs. Nelson Graham gave a finished performance as *Natalie*, and charmed everyone. In the first act she looked very regal in deep peacock-blue, the whole made on straight lines, and then at the waist soft folds of the material were hung round to the back, giving the harem effect. The back featured two straight lines of *diamanté* from shoulder to waist, and she wore a chain and locket of diamonds and a coronet. In the Marsovian scene, *Natalie* wore primrose satin with gold embroideries, a silver satin coat to the knee with the open sleeves, a gold sash round the waist, and a turban with a paradise bird at one side. At Maxim's she appeared in silver tissue, with large rose and green flowers and leaves, made on simple lines, but with such cunning of cut, and the only ornament a trail of flowers of the material. And *Danilo* (Mr. William Matthews), he certainly looked his best in his pink and silver Marsovian costume—and then when one saw him in the conventional black and white that is Fashion's decree for evening, perhaps he looked better still. Sure, I don't know, but all the girls adored him, and it was difficult to sit and watch the *Widow* flaunt him. A good performance, Billy! And *Popoff* (Mr. Cyril Griffiths), who had on "everything except the kitchen stove"—he surprised everyone; a very distinguished gentleman of very old family ("very old and very family")—a well-preserved old *beau*—a *Popoff* that will in future rank with most performances of the part that have been given in South Africa. And with *Nish* (Mr. T. Carrick), I wonder whether the age of journalism will ever eventuate when we can write "D. S. Lola" for "Dear Sweet Lola," and editors be satisfied? It would be so easy. So here's luck to "The Widow" and the kind hearts that conceived the plan of so helping the Theatrical and Musicians' Cot at the Memorial Hospital.

BIG FETE AT TURFFONTEIN RACECOURSE TO-DAY: THE ORGANISERS.
The *Fête*, which takes place this Saturday, April 12, commencing at 2 p.m. and lasting until midnight, is on behalf of the Southern Suburbs' "Push" for the British Empire Exhibition Fund (South African section). These are the members of the Kenilworth Committee who are responsible for the side-shows and sports. *Left to right: Back row:* Messrs. R. Pilley, W. Holmes, A. G. Thompson (Asst. Treasurer), B. Lovall, F. Bainbridge, S. Heath, C. J. Hookham, S. Scott, Belinfante, junior, F. McAll. Rogers (General Secretary, who, with Councillor H. Norris, initiated the movement), and C. J. Holmes. *Second row:* Mrs. McAll. Rogers, Mr. G. B. Daws, Mrs. Belinfante, Messrs. A. A. Belinfante, R. W. Bailey (chairman, Kenilworth Committee), and J. S. Manning. *In front:* Mrs. Thompson, Mrs. Bailey (Asst. Secretary).

At the Carlton.

I arrived rather late at the Carlton and found dancing in full swing, and it looked as if the whole of the audience of the Standard Theatre had been removed there *en bloc*. The audience, did I say? Well, of course, almost all of the company were there, too. I have seldom seen the ballroom so full on a Friday evening. It was impossible to get even a chair, much less a table, and many people sat in the Palm Court and then danced. There was a very big party at the far end of the room—admirers and cast of "The Widow"—and all the world seemed to be entertaining. I noticed Lady Andersson wearing a very handsome black *toilette*, black georgette featuring the new wing drapery and trimmed with sequins. Lady Wallers had on a *chic* rose gown with embroideries in allied shades. Miss Wallers was smart in black. Mrs. Harold Wallers came in a charming jade-green gown inset with gold insertions, and Mrs. Nell-

THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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mapius wore black. Mrs. Bedell Sivright had on a smart peach *charmeuse*, the skirt being pleated and worn under silver laces, and the corsage having a large blue and silver flower at one side. Mrs. Frankfurter came in black chiffon velvet with georgette sleeves, and was chaperoning her daughter, lately returnd from Europe, in sapphire-blue with spider's web in silver and *diamanté*. Miss Margaret Bateman was another young girl who looked charming in jade-green with frills of net on the skirt and velvet corsage. And the *Widow* was there in the palest of mauve taffetas, a *bouffant* skirt with padded trails of flowers and leaves laid on, and a tight-fitting corsage. And *Natalie* came in a distinguished-looking *toilette* of gold tissue with pink ostrich-feathers at the waist and catching the long narrow panel to the wrist. *Popoff* was there as well, but one did miss his moustache—a sacrifice in the cause of art. Mrs. E. G. Izod came in a lovely deep blue gown with bands of onyx and crystal. Mrs. Willie Millar had on a *chic* black gown with tiny knife-pleated frills, and Mrs. William Dalrymple wore green and gold shot taffetas with deep laces to hem and yoke and the new "Buster" side-bow. Mrs. Rockey was smart in maize-shade, and Mrs. Pocock wore a *chic* black gown. Miss Veronica Albu came in mauve, and Miss Jane Wood (*Portia*) had on a most wonderful purple georgette gown with *diamanté* ornament holding the fall of pleated georgette in front, and the cutest little silver turban. There was, as I said just now, a long table with three offshoots, at which sat many of the *Widow's* colleagues and admirers, and I noticed there Dr. Orenstein, Mr. T. G Otley, Mr. and Mrs. G. Liddle, Major Stanley Harris (just returned from England), Mrs. Taylor (in a lovely blue and gold gown), and Mr. Barlow Coulthard. Mr. Sam Alexander was being entertained by Mr. Basil Bowen and *Gratiano* in the person of Mr. Cyril Nash (who confided to me that he *nearly* brought his eyeglass).

Talking of Monocles.

Talking of eyeglasses, I saw in one of the English papers the other day that in the Paris-Riviera express accident one of the coolest women was Miss Heather Thatcher who, with Mr. Leslie Henson, the actor, helped the injured. And Miss Thatcher wore her monocle. I am thinking of having one myself—they are becoming so popular. But I am leaving *Gratiano* and his friends without any women at their table. There was Miss Natalie Moya in such a lovely gown of white with brightly-hued flowers at the waist-line to form a girdle, and Miss Julie Kean in a very charming *toilette* of rose taffetas. The friends of Miss Judy Holdsworth—and she has made many during her short stay among us—will be sorry to hear that she is laid up in the Joubert Park Nursing Home, where she has had an operation to her foot, and she is, for the time being, of course, not appearing with the Moscovitch company. Mrs. Seals Wood, to resume, had on a lovely black *charmeuse* gown swathed over tissue of many shades. Miss Arliss came in a smart apple-green frock made on straight lines and tied with a bow at one side, and Mrs. B. Burns had on grey accordion-pleated georgette. Miss Mercer wore pale yellow and Miss Stewart deep blue. Mrs. Brian Dougherty wore an elegant black gown, and among the men were Mr. E. Bissett (was it "the Blues" he was doing?), and—but I fear the sterner sex will have to survive the disappointment of being left out, for I have still to tell you of the Commercial Cricket League's Ball, which I went to between times.

Commercial Cricket Dance.

The Commercial Cricket League's annual ball was held on the same evening as the *première* of "The Merry Widow," and I called in directly after the show and found the Selborne Hall filled with a very merry throng. Coloured balloons were a great feature and did a great deal to make for enjoyment; for everyone seemed to enjoy the balloon dance. Mr. A. P. S. Pain was the D.C., and between times presented the trophies and prizes won by the Club. Mrs. D. Considine, Mrs. Hunter, the Misses Thompson, I. Dukes, V. McBean, L. Gale, N. Erasmus, K. Press, E. A. Spencer and Messrs. T. F. Considine, C. C. Le Roux, H. S.

(Continued on page 24)

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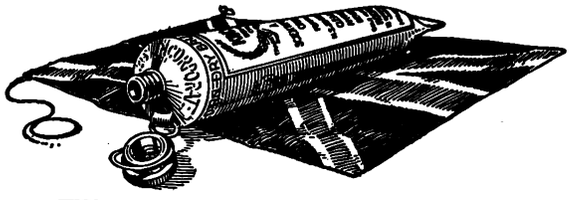

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AUTUMN HANDICAP CHANCES.

By "ONLOOKER."

IN consequence of the impending general election, the visit of the Prince of Wales to South Africa has been postponed—indefinitely postponed, it would seem. All the elaborate arrangements for the reception of His Royal Highness therefore come to naught. Had the Prince arrived according to plan there would have been a clash in racing—a meeting at Turffontein on Durban July Handicap day. There is now nothing in the way to lessen interest in the big Durban event. The Royal visit abandoned, it is a case of "racing as usual."

* * *

There were several surprises in the running at the Pony and Galloway meeting last Saturday. Chief of these was the utter failure of the favourite for the principal event, which was grandiloquently described as "the Easter Handicap." Eurotas is not the horse he was cracked up to be. The colt had won his previous race on the course in convincing style, and thereby earned a penalty of 10lbs. for Saturday's event. The added weight, however, only brought his impost to 7st. 8lbs., and his party were very sanguine of success. To be sure, his win was over the six-furlongs course, whereas last week the journey was eight furlongs. It was alleged by those who should know best that the extended distance was all in favour of Eurotas. Far from this proving so, the colt was beaten

A Long Way from Home.

Elvira, with second top-weight, 8st. 5lbs., and starting at 6 to 1, won the race going away. The fact that the supposed non-staying Auditory finished second, detracted, in the eyes of some, from the merit of the victory, but the mile was covered in "horse" time, 1 min. 42 secs., and on the face of it the performance of Mr. de Meillon's white-legged mare was a distinctly good one. Elvira's victory was immensely popular, the mare being loudly cheered on returning to scale. Her consistency deserved recognition, for since her pervious win early in the season, Elvira had been out nine times, and on seven of these occasions she had gained a place. McCloud, who rode Elvira, is an acquisition to the jockey ranks. The top-weight, Brown Bess, gave a creditable showing, but 9st. 7lbs. is an overpowering burden for the little mare.

* * *

The Pony Purse went to Mr. Passmore's Cherry Stick, and the four-year-old son of Cherry Stone was the only favourite to succeed during the day. Cherry Stick was quite all out to get up to beat Lady Galway a neck, Miss Wilfrid, very much on her toes going out, being only another neck further back.

* * *

A lot of money was lost over Ruiker in the four-furlongs Junior Pony Plate. The stable commission for Mr. Langerman's filly was a substantial one, and the public followed the lead baldheaded, so that at flag-fall 5 to 4 was being laid on Ruiker, and that in a field of twenty-one. Ruiker never flattered, and was a long way from the leaders passing the post. Garboard, the winner, had not previously earned brackets. A four-year-old, she was twice placed last season. This event, like the

Other Minor Races,

brought out poor-class fields. This can be judged when old Question was good enough to win the Galloway Plate, six furlongs; and two other aged ones, Tomboy, from Kimberley, and Bill II., were able to make good. The last-named, who ran away from Obsolete after running a dead-heat with that filly at a mile, does not boast of a pedigree. He did most of his racing at Bloemfontein, his only previous success being in a maiden race at Pretoria.

* * *

They had some exciting racing at Kenilworth last week-end. A dead-heat, two short-head and two neck wins, besides a couple of dead-heats for second place! This is close racing right enough. One of the equals for second place was when Prince Boz, the favourite, and Orpheus, got within a head of Tamil. To run second seems the best Prince Boz is capable of. He must be an exasperating horse to have anything to do with. On the other hand, Sir Abe Bailey's Confederate has commenced to assert himself. He

Beat a Better Favourite

than himself at this meeting—one of the neck victories. The dead-heat for first place was between Conquering Hero and Wavita over five furlongs. The latter was favourite to start with, but the other was most fancied for the decider, which went to Wavita. In this instance the theory that a mare is at a disadvantage in a run-off was not exemplified. Hunter, who won the bottom division of the Flying Handicap for Mr. Marcus, is a three-year-old imported gelding by Jaegar. He has been some time in the country: must have been to be permitted to take part in a bottom division race.

* * *

The win the other day at Cape Town of the five-year-old gelding Premier is an instance of patience and perseverance being at long last crowned with success. Yet, however admirable the exercise of patience is in most walks of life, it is a mistake when applied to racing. A decrepit racehorse is a continual source of expense and worry; the sooner he is rid of the better. Premier attracted a good deal of attention at the yearling sales. He was a taking-looking youngster, except for a "shocking" pair of forelegs—very much over at the knees. Most trainers opined he

Would Not Stand Training.

One, however, was found that risked this, and Premier realised what many thought an excessive price. The horse never actually broke down, but he had constantly to be put on the shelf, and it was only when the tracks provided easy going that he could be worked. When the last big drought came it was hopeless to persevere with Premier here, and he was sent to the Cape. The trainer who nursed Premier on the Rand wishes he had never seen him. A large dividend was paid from the totalisator over the horse's win, but this did not benefit the owner. His share of the spoils was the prize money. The totalisator money was lifted by a couple of stray punters. Premier must have "eaten his head off" over and over again.

* * *

So far there has been very little wagering in connection with the J.T.C. Autumn Handicap. Poldemere and Jungle Call are the nominal favourites. I learn that Colesberg pulled up very lame after a gallop on Saturday, and therefore can be eliminated from the race.

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Mrs. E. NORRIS, Proprietress.

The racing on the Rand this Saturday is at Germiston. Three Autumn Handicap candidates, Clare Clan, Sam Weller and Helvellyn, are engaged in the chief event, and interest in the race will be heightend should the trio, or any one of them, go to the post. Selections:—

12.50 p.m.—Stewards' Handicap, 6 furlongs.
Enchanter 1, Antique 2, Barretto 3.
1.35 p.m.—Park Hill Handicap " B," 1 mile, 3 furlongs.
Intervention 1, Limpid 2, Queen's Wake 3.
2.10 p.m.—Rose Deep Handicap, " D," 6 furlongs.
Kei Croft 1, Nun Nicer 2, The Nun II. 3.
2.50 p.m.—Park Hill Handicap, " A," 1 mile, 1 furlong.
Sam Weller 1, Helvellyn 2, Norwood 3.
3.30 p.m.—Pony and Galloway Handicap, 1 mile.
Lady Galway 1, High Society 2, Crumpet 3.
4.5 p.m.—Rose Deep Handicap, " B," 6 furlongs.
Noble Polly 1, Senator II. 2, Rugby 3.
4.40 p.m.—Rose Deep Handicap, " C," 7 furlongs.
Polyphonest 1, King's Pride 2, Weale's selected 3.
5.15 p.m.—Rose Deep Handicap, " A," 5 furlongs.
Peroxide 1, Poldemere 2, Errigal 3.

OUT AND ABOUT IN SOCIETY.

(*Continued from page 21.*)

Bessarabia, H. D. Hocking, R. N. Jefferies, H. Brown and T. P. Wilcox were the M.C.'s. A stall for carnival novelties in the corner was presided over by a bevy of ladies, and Mr. Reg. R. Morgan was the very energetic secretary. During the evening Miss Marjorie Kidner, who wore an elegant blue-shot taffeta gown, gave an exhibition of the fox-trot, partnered by Mr. Brown—a delightful interlude. Miss Kidner is a dancer of great grace, and was exceedingly ably partnered by Mr. Brown, whom one would like to see oftener giving such exhibitions. There were many very beautiful gowns worn. Mrs. Considine wore a pretty primrose silk frock with rosettes of the same shade, and Miss McBean had on black chiffon velvet with gold tissue bows and panels at the side. Miss Erasmus wore jade-green taffetas with silved back-panel, and Mrs. Hunter had on shot blue and fawn taffetas. Miss Thompson wore a peach-coloured *toilette* made with the long-waisted corsage, and among others present were: Mr. and Mrs. Schwartzberg, Mr. and Mrs. Griffin, and Mr. and Mrs. Harry Lucas. Then, as Pepys has it, " home to bed."

CARRIE.

GERMISTON RACES.

SATURDAY, APRIL 12,

8 RACES 8

FIRST RACE AT 12.20 p.m. LAST RACE AT 5.15 p.m.
Double Tote on 4th and 5th Races.

JAS. D. DALLAS,
Secretary.
'Phone 63 Germiston.

IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

Andrews) and a pretty number gives an opportunity of introducing a very effective " Shadow Scene."

Next we shall see Victor Crawford and Hal Gordon as two labourers brightening up the face of Big Ben—the famous clock that surmounts the Houses of Parliament.

Then a " Brighter Shakespeare " skit will introduce the company in an " up-to-date " version of " Hamlet," which is screamingly funny. The spirit of Shakespeare appears and condemns the burlesque, but he is himself persuaded to " brighten up," and indulges in a mad jazz-dance in which the entire company appear as various characters from Shakespeare, and in which even the scenery takes part, changing its colour and design to the time of the music.

(*More about " Brighter London " next week.*)

EMPIRE PALACE.

TRUE VARIETY THE KEYNOTE OF THIS WEEK'S NEW VARIETY PROGRAMME.

A REPRESENTATIVE audience applauded on Monday the first night at the Empire of a new bill, the variety of which caters for each individual taste.

Ward and Long in " Just a Little Different," scored a great success, the American accent of the lady finding a good foil in her extremely " Algy " type of partner, who just " wandered on to the stage to see what it was like," and turned out to be the possessor of a very fine voice, his song, " The Trumpeter," being exceptionally well rendered.

Pringle and Alma did their introductory matter from one of the boxes, and revived the never-failing gag of the mother whose husband left her, and her opinion of him. Pringle, as the son, sang well, but was, to my mind, unfortunate in his choice of a song. " Hats off to the Stoker " might well be superseded in these days by even one of the hoary-headed favourites, which would certainly get over the footlights better.

Eileen and Marjorie were the third new " turn," and " Tumbles " was the very name for their act. Marjorie, in particular, seemed to be made of india-rubber, and came up each time unhurt with rosy cheeks and a wide smile. They are two children who, with a big reputation behind them, do not belie it, and they had a very big reception.

Mr. and Miss Tree continue to mystify audiences, and after seeing the show several times, from all angles, one is still not able to come to the slightest conclusion as to " how it is done." Hardly pausing to take breath, Mr. Tree fired questions at the stage, and the lady answered without an instant's pause, although many of the articles handed to her partner were of uncommon design and shape. The second half of their programme, Musical Thought Transmission, is even more unusual.

Anna and Louis were recalled time after time. Theirs is an act full of fun, and the little that one is permitted to hear of the French clown Louis on the violin makes one long for a serious solo, so sweet is the tone he gets from his many little fiddles.

Reg. Thornton, Dawn and Derriss and Billy Collier complete the vaudeville part of the programme, which is reinforced by *The African Mirror* and *Pathé's Gazette*.

ELAINE.

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"THE MERRY WIDOW."

(An Ingoldsby Legend of Marsovia).

MARSOVIA'S a State— Now I blush to relate
That my g'ography's bad and my hist'ry's not great—
Lying somewhere 'twixt Paris and Old Billingsgate;
And, as most people know, A few years ago
Its finances were thin—'twas a really bad show.
So that wily old bean, Seeing times rather lean,
Count Popoff, is scheming to scrape up the dough.
The idea is to grab *Madame Sonia's* millions,
Which, converted to marks, would make billions of trillions.
Now *Prince Danilo* is dying to marry her,
But considers her cash an impassable barrier.
And just 'cos he thinks so From *Sonia* he shrinks so,
And that is what drives the poor devil to drink so.
The condition this sinner Rolls up to dinner
Makes one think that he's just backed a Turffontein winner.
His flirtations are riskly; His movements are frisky;
In fact, he's chock-full of good fun and bad whisky.

In act number three They are all on the spree
At Maxim's, where kisses and drinks are all free.
It's a sight good to see, With a girl on each knee,
The sporty old *Count* drinking—let's call it—tea.
He discovers a plot (Which is really all rot)
Compromising his wife, who's divorced on the spot.
In fact, this old tank, Without any swank,
At divorce can show quite a few points to a Yank.
Not wishing to tarry, He offers to marry
Sweet *Sonia*, but finds that his plans quite miscarry.
She explains that her cash Will be lost in the crash
If ever she takes up with some other mash.

How all this works out, and the fish becomes landed,
Is delightfully shown if you go to the Standard.*
The "Dutiful Wife," You can bet your sweet life,
Must have come from Marsovia, or else from Saxe-Coburg,
For they don't turn out anything like that in Jo'burg.
Sonia is sweet From her head to her feet—
I so envied the *Prince* I could scarce keep my seat —
While Francie and Daisy and Enid and Poppy,
And Olga and Freda get thoroughly "hoppy."
The Marsovian movement Is quite an improvement
Compared to the fox-trot, and makes it look sloppy;
They go through the dance with grace and with vigour,
And (to quote *Master Nisch*) display "superb figure."

I admit I am not Very good at this rot,
So let's all go to Maxim's and have the odd spot.

L.M.B.

[*If L.M.B. ever encounters the shade of the Rev. Richard Harris Barham, we hope he will be let off lightly. —Ed., S.A.P.]

DOUBLE-SIDED "CELEBRITY" RECORDS.

The London correspondent of THE S.A. PICTORIAL writes: "I have just heard that the Gramophone Company are about to spring a surprise, most wonderful and welcome, upon us—nothing less than the cancellation of their old 'celebrity' records, and a re-issue, on the improved 'wax,' of the same recordings, but *two to each disc;* that is to say, double-sided, instead of the old tiresome method of wasting one side on pictorial trade-marks and the name of the company. The new records include all the famous ones by Caruso, Galli-Curci, Kreisler, Chaliapine, Melba, etc., and cost (in England) but an average of a shilling a record more than the old single-sided ones. My dealer tells me he is hard put to it to cope with the tremendous advance demand; but that, of course, doesn't surprise me in the least; in fact, I've joined the merry throng myself and put my name down for a veritable bankruptcy-inviting supply of the new issues."

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6-Part Paramount Drama, featuring
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WEEK COMMENCING MONDAY, APRIL 14.

Tivoli, Cape Town.—Till April 15: Landry and Julls, Mills and Innes, Howard Rogers, Hobbs and Nolan, Bailey and Cowan. Continuing: The McLean Twins, Jock McKay. Opening April 16: W. V. Robinson, Anita Hayes, Laurence Glen, Mayfair and McPherson, The Trees.

Opera House, Cape Town.—George Relph and Company in "The Knave of Diamonds."

Empire, Johannesburg.—Colleano, Anna and Louis, Brightie and Carlyon, Maggie Foster, Leslie Strange, Ward and Long, Pringle and Alma, Eileen and Marjorie.

His Majesty's, Johannesburg.—Maurice Moscovitch and Company in "The Outsider."

Orpheum, Johannesburg.—Zena Zampa, The Femina Quartette.

Opera House, Pretoria.—April 14 and 15: "The Merry Widow" (amateurs from Johannesburg).

Grand, Pretoria.—Evison and Hestor, The Great Gerard, Billy Collier.

Criterion, Benoni.—Sandrisi and Copelli, Stoll and Steward.

Rinko, Maritzburg.—Stanelli and Douglas, Ernest Pitcher.

Criterion, Durban.—Kiddy King, Wright and Hartley, Reg. Thornton, Dawn and Derriss.

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(1) Approximate date of arrival in England; (2) date they wish to open; (3) lowest terms required for (a) London, (b) Provinces; (4) bill matter; (5) full description of the act, stage requirements and time.

NOTE.—Artistes are advised to send particulars under headings 3, 4 and 5 as soon as they open in Africa, which will be filed for reference.

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Maclear; Ugie; Umtata; Cala Road; Stellenbosch; Ceres; Worcester.

For particulars concerning accommodation, procure a copy of the Official Hotel and Boarding House Guide on sale at Railway bookstalls.

Johannesburg, February, 1924.

W. W. HOY, General Manager.

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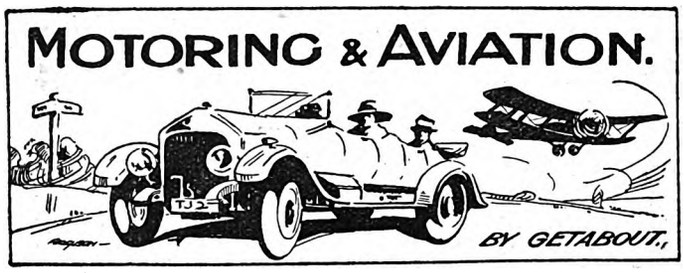
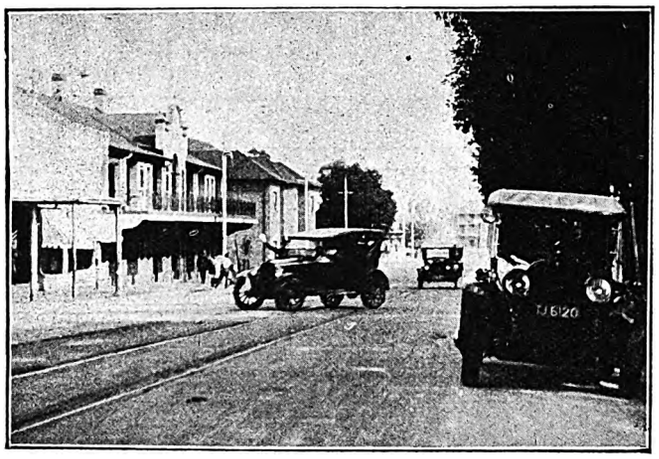


A Motor Street.

Twist Street, at the Park Gates, is one of the busiest points in South Africa as regards motor traffic. Although many cars now travel up King George Street, the traffic in Twist Street has become denser of late. Motorists always complain of having to pull up to allow people to get in and out of trams on the hill, but they nevertheless stick to this route. It is strange that streets where there are tram-lines should be such a great attraction to motorists, and one can only assume that it is a matter of habit. Some years ago the streets in which the trams ran were the best, and sometimes the only ones, for motor traffic. To-day, however, the surfaces of some of the side streets are even better as far as the motorist is concerned.

The Result of a Bet.

Interest was centred on the Heidelberg Road last Sunday. H. P. Rose gave another demonstration of "stunt" driving, and two Maxwell owners, Messrs. Vernon Pratt and H. Widdowson, went out to settle a little bet. These two enthusiasts bet one another that each would do



TRAFFIC IN TWIST STREET.

Twist Street, Johannesburg, at the Park Gates, is, at the rush hours, one of the busiest points for motor traffic in South Africa. Even at a quiet time of the day, when this photograph was taken, there is, as the picture shows, a constant stream of traffic demanding the keen attention of the policeman on point duty.

"S.A. Pictorial" photo.

more miles than the other on one gallon of petrol. They started out from the City Deep at about 11 a.m. Petrol was poured into a special tank, and the vacuum tank and carburetter were disconnected. Messrs. Syd. Clow & Co., Ltd., the Maxwell agents, took the opportunity of holding a picnic at the Heidelberg Kloof, to which all motorists out seeing the trial were invited. Mr. H. Widdowson won the bet, for he travelled 46.1 miles on his one gallon. Mr. Vernon Pratt did 45.4 miles. Coasting was allowed, and full advantage was taken of it. No high speeds were made except down the hills, and the average worked out under 20 m.p.h. The trial was very interesting and reminiscent of the Maxwell petrol consumption event held in 1922, when remarkably high mileages were obtained by most competitors.

Week-end Motor-cycling.

The Pretoria Motor Club held its Novice Trial from Silverton to the Premier Mine and back last Sunday. This was one of the first motor-cycle events for some time run off without trouble due to bad weather. There were few competitors, but the riding was good. The distance of the course mapped out was approximately 56 miles, and this was covered by the winner, R. Hirst (Douglas) in 1 hour, 26 minutes, 38 2/5 seconds. G. Lievaart came second in 1 hour, 26 minutes, 45 seconds. He rode a Blackburne. L. H. Impey, another Douglas rider, was third.

At the Wanderers' last Saturday, C. D. Bulman won the 10-laps motor-cycle race, with I. H. R. Scott second and A. Long third. Bulman's time was 3 minutes 55 seconds.

The West Rand Motor-Cycling Club held half-mile trials on the Potchefstroom Road, at a point about five miles from Johannesburg, on Sunday. Up to the time of going to press the results had not been officially announced.

Cars Will be There.

This Sunday the Rand Motor-Cycling Club will hold a hill-climb at Mulder's Drift, and a big entry is confidently looked forward to. Mr. Dave Owen, who has now recovered from his long and severe illness, will be present with the well-known Chevrolet racing car, and Mr. H. P. Rose will be there with the two-passenger Hupp. It is thought probable that Mr. T. B. Adair will also turn up with the Essex racer, so that, besides the motor-cycling sports, there will be some car climbs. The event starts at 10 a.m.

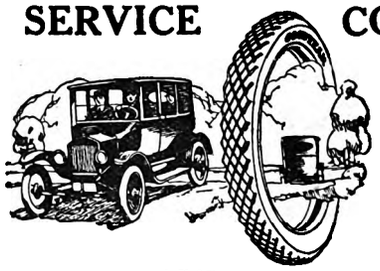
All Talking Show.

The motor industry is talking Show these days. The motor exhibition always needs a great deal of preparing for, and this year endeavours, that will be successful, are being made to ensure an exceptionally interesting "Motor Street." People visiting the motor building at Milner Park will be surprised at the size of it since the six extra bays have been added.

The War on Buses.

It must be an annoying matter to the railways and tramways that their profits are being eaten into by the motor-bus services. But the same principle of competition enters into every department of trade and commerce, and cannot be effectively legislated against. Yet an endeavour will be made at the forthcoming session of the Natal Provincial Council to do so. The motion to be moved is to the effect that the Administration should introduce legislation that will debar buses from carrying passengers in competition with the S.A. Railways at rates lower than third-class railway fares. It remains to be seen if anything will come of this attempt to muzzle fair opposition; it was tried in America, but met with little success. There is no doubt about it that competition hurts. It is all a question of the struggle for survival. Our own tramways incurred such a heavy deficit last year that the prices of coupons had to be raised. No doubt the bus services were responsible for this falling-off, but it doesn't seem as if increasing the fares of the trams is the best way to win passengers from the buses. It is a fact, unhappily, that in any poorly-populated country a split trade is like a split vote—neither side scores.

SERVICE COUNTS



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STAGE & CINEMA.

VOL. XVIII. No. 455.] SATURDAY, APRIL 19TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS RENEE SUTTON.

Miss Renée Sutton is the player of the soubrette parts in the revue "Brighter London" to be produced at the Johannesburg Empire on Monday. Some details of the production are given on page eight.

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JAZZING ROUND THE WORLD.

By JENKYN.

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Ipoh (Straits Settlements), March 12.

I HAVE a very terrible confession to make. I am in danger of becoming faithless to an early love. For many years Rhodesia has been my favourite colony, and I have always looked upon Rhodesians as the best in the world. And now I am falling in love with Malaya.

* * *

Of course it is useless to deny that good business adds a rosy tint to one's spectacles, and when, on landing at Penang, we found that our plans were all criss-crossed for both nights, we naturally felt pretty gay. At Kuala Lumpur, where we play next Saturday, the house, so our agent informs us, was sold out two days after the plan was opened. Our tour through the country will be—according to *The Straits Echo*—a triumphal progress!

* * *

But that is not all. Consider. Since our arrival here no one has attempted to beg from us. There has been no whining of professional *baksheesh*-hunters. Porters do not ask for tips. There are no deformed children—purposely deformed at birth. (At Madras I saw a lad with both his arms *cut off at the shoulders!*). There is no perceptible discontent. There are no foul odours. There is no dirt, no

Openly-flaunted Vice.

The native quarters of Penang are beautifully clean. The buildings are speckless. Everyone is happy. The 'ricksha boys expect more than their legal fares, but if they don't get it they laugh as if it were a huge joke. There is an utter absence of the greed and corruptness that, frankly, make India unbearable. We dread going back there, and would like to finish our stay in the East right here.

* * *

Penang is one of the most beautiful places I have ever seen. As you land, it is curiously like the approach to Cape Town, but much cleaner and more picturesque. The Government buildings are like a miniature edition of the City Hall—and there are other

Points of Resemblance.

The E. and O. (Eastern and Oriental) Hotel is superbly run and luxuriously appointed. On the Saturday night the hotel management gave us a supper. On each night we have been invited out to supper after the show—without music!

* * *

The people are hail-fellow-well-met. They are without side, and I have not heard one resident curse the country. True, one of our hosts is counting the hours to when the boat leaves for England, where his "mem" (or wife) awaits him at her home in Kensington. But I'll bet he will soon sigh for Penang again.

* * *

On Sunday the hotel management put two cars at our disposal, and we drove through the most luxuriant groves of palm, rubber, and plantain trees, past elegant and picturesque Chinese and British bungalows, to the funicular railway, which took us up the famous Penang Hill. The gradient is one of the steepest in the world, and almost takes one's breath away. Arrived at the top, after drinking in the wonderful vista of glorious scenery, we started to walk to the Crag Hotel. Now there is one member of our company, the brilliant young banjoist, Albert Bowley, who is a continual source of worry to me. He is absolutely fearless and loves taking risks, and his mercurial temperament has caused me many an anxious moment. At Victoria Falls he would go to the extremest edge. At the Taj Mahal he walked unsupported round dizzy parapets. On the train he likes to climb from one coach to another by the outside platform while the train is in full motion. On the way to the hotel, as we

Paused to Admire

ferns, orchids and the luxuriance of Mother Nature at her most ebullient, he suddenly spotted a small snake sunning itself on a rock. He killed it, and put his heel on its head, the while my heart got pushing against my tonsils. Returning to the train, we saw lots of beautiful purple-black butterflies, and that brilliant young banjoist must needs try to capture one with his hat. The butterfly led him a pretty dance. It had other ideas. A dozen times he was within an ace of catching it, but always it just escaped him. Now some coolies near by were engaged in quarrying in connection with the railway, and on two occasions, just as our butterfly-hunter had gotten close to his prey, an explosion frightened Mr. Butterfly away. "Damn!" said Albert, and "Bang!" went the dynamite; and while Albert was damming and the coolies were blasting the butterfly went on ahead. The last we saw of it was on a bough of a tree, just out of reach, and I'll swear it laughed in its pursuer's face, and with his two antennæ gave the rude gesture of Ingoldsby's "vulgar little boy."

* * *

As soon as I heard the tour detailed to us I knew somehow we were going to have a good time. Here it is, and surely the reader will acknowledge that there is magic in the names:

Penang	Klang
Tai Ping	Kuala Lumpur
Ipoh	Serendarm
Teluk Anson	Malacca

Singapore

* * *

These lines are written from Ipoh, which is pronounced to rhyme with an American's idea of the pronunciation of the word "railway station." (That's a subtile one, laddie, isn't it?) Ipoh is a town of just over one hundred white inhabitants. Last night there was just under £100 in the magnificent Town Hall. I have been arguing with one of our lads about the various merits of the Station Hotel, Ipoh, and the Carlton Hotel, Johannesburg. My rooms are:

(*a*) A sleeping apartment over twenty feet high, forty-five feet long and thirty feet broad, fitted with beautiful furniture in mahogany—wardrobe and dressing-table with bevelled-edged mirrors, three electric lights and very comfortable beds.

(*Continued on page 24.*)

NEXT WEEK

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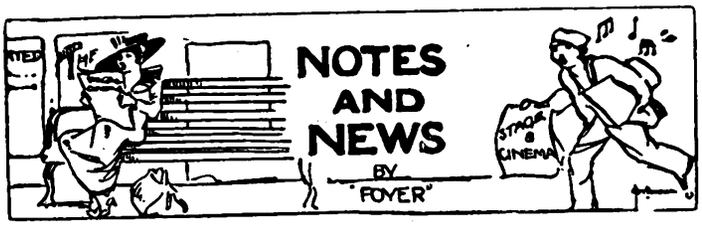

The Thurston Hall Company in "The Broken Wing."

Mr. Thurston Hall and the members of his Anglo-American Dramatic Company—including the producer, Mr. Joseph R. Cunningham, who will be remembered for his work with the 1919 Musical-Comedy Company and with the Ada Reeve Company in 1920—reached Cape Town by the mail-boat on Monday, and will make their first appearance in South Africa at His Majesty's Theatre, Johannesburg, on April 28. The opening production will be "The Broken Wing," "a colourful comedy of modern Mexico, with a great aeroplane crash," by Paul Dickey and Chas. W. Goddard, in which Mr. Thurston Hall starred at the Duke of York's Theatre, London, in 1922 and 1923, after previously making a big success in the play in his native New York. He will, of course, play his original part — that of *Captain Innocencio dos Santos*, a jovial and lawless Mexican fire-eater, whose idea of courting is to tell the girl that if she will not marry him he will break her neck. *Captain Innocencio dos Santos* (who is neither as innocent nor as saintly as his name might imply) represents what there is of law and order in his particular district of Mexico, being autocratic ruler by the virtue of his good right arm and his ready holster; and when he desires hasty promotion for himself he adopts the simple but efficacious method of shooting the General in command and impounding his victim's epaulettes and—medals! The big hit of the piece (in more senses than one) is an aeroplane crash on the stage in full view of the audience—described by a prominent London critic as "quite the most tremendous triumph of stagecraft I have seen." That it will be well done here is promised by the fact that the African Theatres have purchased, and are bringing out, the complete Duke of York's Theatre production. As the aeroplane contains an American aviator who falls in love with *Captain Innocencio's* pet girl *Inez*, who nurses him after the smash (in which he loses his memory), and as *Captain Innocencio* hotly resents the intrusion of the "Gringo" (as the Mexicans call an American), the lively complications that follow are thrilling enough for the most sensation-loving audience. Mr. Thurston Hall will be supported by Miss Zillah Bateman as *Inez*, and the company also includes Miss Gwynedd Vernon, Mr. Arthur Bawtree, Mr. Ward McAllister, Mr. Laurence Halbert, Mr. Patrick Ludlow and Miss Gladys Webster.

MR. HAL GORDON,

Of the "Brighter London" company, player of the light-comedy parts in the new revue to be produced at the Johannesburg Empire on Monday.

A Vaudeville Star for South Africa.

The London correspondent of The S.A. Pictorial writes: "I have just been having a chat with Miss Marie Burke, the lovely actress-vocalist who made such a tremendous hit here when co-starring in 'Afgar' at the London Pavilion with Alice Delysia. She is a sinuous, flashing-eyed brunette from 'Those United States,' though to look at her you would swear she was a daughter of sunny Seville. After her English season terminates (next week at the London Coliseum) Miss Burke sails for Cape Town, where she commences her first tour of South Africa. Accompanying her is Mr. Arthur Klein, the composer-pianist, whose work is familiar wherever the modern ballad is known. On enquiring the name of Miss Burke's *couturière*, I was amazed to learn that all of the wonderful *toilettes* she wears, both on and off the stage, are entirely designed and made by the beauteous Marie herself. Her genius with pencil, scissors and needle was, I found, brought to light by stern necessity—on an occasion when, as a humble chorus-girl, she was struggling for recognition, and, to eke out a parsimonious wardrobe, snatched up a well-worn dress, pulled it to pieces, matched up some cheap remnants, and made up from them an exact copy of a discarded 'Paris model.' The Columbia Company have just taken some records of Miss Burke's songs and will probably publish the first discs next month. I hear they are excellent, but will defer criticism until advance copies arrive."

Nicknamed "Froggie."

Although Miss Jean Andrews, the leading lady of the revue, "Brighter London," to be produced at the Johannesburg Empire on Monday afternoon, is now known as "The Golden-voiced Soprano," she had at one time, to use her own words, "such an awful croak of a voice" that her brothers (who are both clergymen) nicknamed her "Froggie." Miss Andrews was born in London, the daughter of a clergyman, and when she was young she rather fancied she'd like to add strings of letters after her name, so she began studying for a degree in music and attended a preliminary examination at Durham. She was the only girl amongst eighty men, and they used to cheer when she entered the examination room. She passed, and got her L.R.A.M. (pianoforte) when she was 17. It was after this that she began to have a voice.

George Robey's Son.

During his undergraduate days at Cambridge Mr. E. G. Robey, son of the inimitable George, is winning quite a name for himself in amateur operatics. He has already made an excellent *Pooh-Bah*, and in mail-week was essaying the more difficult *rôle* of *Bunthorne* in "Patience," and making a very good job of it.

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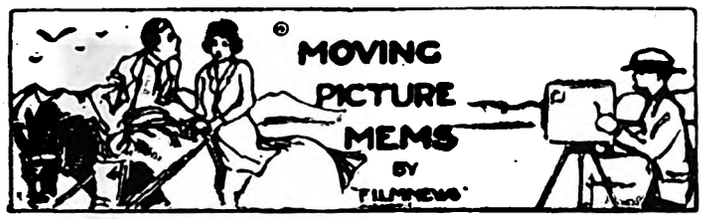

The Stereoscopic Film.

Details have been received from New York of an invention which at first sight seems of immense possibility in the development of film entertainment. Frederic Eugene Ines, who has made many discoveries in the field of colour photography and printing, has invented a process which gives stereoscopic quality to motion-pictures. This process has been tried out at the Rivoli and Rialto Theatres on Broadway, where, it is said, " so startling were the effects seen by the spectators that they experienced an entirely new set of thrills when articles were seemingly thrust in their faces from the screen." The principle involved is described as the adaptation of a principle well-known in colour photography.

Through Coloured Glasses.

The stereoscopic film is printed with both red and blue images photographed from different angles, and when projected on the screen both red and blue images appear. When viewed through glasses with one red and one blue lens, the two images are combined into one, giving stereoscopic value. Apart from the special glasses required, no other extra apparatus is necessary to the perfect projection or perception of the illusion. It is claimed that the spectacles can be sold at a nominal price, and that therefore the invention can be practically applied to all cinemas. It seems to me, however, that if everybody who goes to a cinema has to provide himself beforehand with a pair of special spectacles through which to view the pictures, the invention is foredoomed. " Stereoscopic " films have been heard of before—and then not heard of any more.

MISS DOROTHY DALTON,
Who is to be "featured" at the Johannesburg Orpheum on Monday in the Paramount drama, "The Law of the Lawless."

A New Colour Process.

Another film invention for which great things have been claimed, the Friese-Greene colour process, was seen on March 25 at a matinée at the Holborn Empire, London. This was a demonstration programme produced by Felix Orman, and included " Moonbeam Magic," a fantasy describing how colour arrived in the world; " The Dance of the Moods," performed by the Margaret Morris dancers; and " A Quest of Colour," a cinema record of some of the beauties of nature. Hitherto colour photography has not been very successful on the screen. The colours have been hard and glaring and have merged into each other in a series of rainbow effects, called " fringing."

Charlie in Alaska.

Charlie Chaplin is now well under way with his new comedy, for which he has taken as his theme the gold rush to Klondike in 1898. This picture is designed mainly to burlesque the mining camps of those days in Alaska, and to aid this burlesque Charlie will appear in his own complete regalia. Chaplin will, however, convey also the hardships endured by many who met with tragedy in the course of that mad rush to Alaska. It seems that such a mixture of comedy and pathos should yield another " Kid." Immediately following the completion of this film, which will be soon, Chaplin will again visit England, on his way to Italy, where this summer " the best film production in the world " will be carried on.

First Express Cinema.

On March 12 the first cinema saloon was experimentally attached to the " Flying Scotsman " which leaves King's Cross at ten a.m., and not only was the usual good luncheon served on board, but between London and York the film featuring Norma Talmadge, " Ashes of Vengeance," was twice shown to interested passengers. On the return journey from York to London a new film, which has already created some sensation in America, was shown for the first time by the Associated First National Pictures, Ltd. This was the screen version of Miss Gertrude Atherton's novel of renewed youth, " Black Oxen," with Norma Talmadge and Conway Tearle in the principal *rôles*. So far as the practical experiment of projecting films on trains was concerned, the experiment was quite a success. There was no " back lash," or not sufficient to interfere with the mechanical side of the trial. The definition was good and steady, and excellent lighting was provided by electricity generated by the train. A first-class saloon with movable, roomy arm-chairs was converted into this train cinema. There was accommodation for thirty to forty passengers. A special screen some 5 ft. by 4 ft. was fixed at one end of the saloon, and a special Ross projector threw the picture on the white surface. Even when the train was moving at sixty-five miles an hour the picture was seen in perfect comfort, and the organisers of the experiment estimated that it would be possible to give at least fair " showings " to 200 passengers between London and Edinburgh. As indicated, the novelty was purely experimental, and is not to become an immediate feature of train travel in the British Isles.

Columbus of the Film.

Some modern Hakluyt is needed to record British achievements in travel cinematography. Mr. G. M. Dyott, F.R.G.S., one of a gallant little band who have put Great Britain in the forefront of adventurous exploration, is about to start on another expedition, which begins at Guayaquil, in Ecuador, and ends at Para, on the other side of the continent, a distance of about 3,000 miles.

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MUSIC AND MUSICIANS

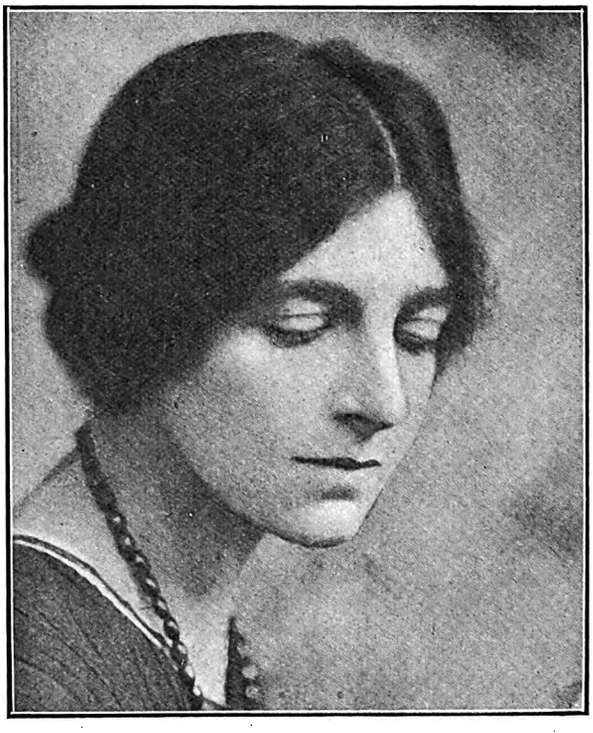
BY "C.A.O.D."

Eisteddfod Record.

The remarkable increase in the number of entries for this week's Eisteddfod competitions should be a matter upon which the Executive Committee can be heartily congratulated. The figures issued by the Committee are as follow: Literary Section, 45; Elocution, 180; Choral, 14; Vocal Solos, Duets and Quartets, 436; Piano, 87; Violin, 36; 'Cello, 13; Trio, 4; Dancing, 160; School Art, 20; making roughly a total of one thousand entries, representing well over fifteen hundred competitors. When these figures are compared with the previous record—the figure stood at just over 600—it will be seen that this year has witnessed a remarkable response to the Witwatersrand Cambrian Society's efforts, and that the many new features as embodied in the present syllabus are welcomed.

Entries Analysed.

Among the details of the number of competitors in the various sections are fifty competitors in the Ladies' Open Solo; thirty-seven in the Men's Open Solo; thirty-eight in the Contralto Section, and an average of over twenty in the Soprano (light and dramatic), Mezzo, Baritone, Bass, Old English, and Duet (contralto and soprano). In the Recitation contests there are forty-one entries for competitors under 10. The Girls' Recitation (10-16) attracted thirty entries. For the Piano test (under 14) thirty-five candidates will be heard, and for the Violin (under 11) fifteen will come forward. The new sections in Dancing have also been favourably regarded, the average entry in each section being over twenty. In the Tenor (light) competition there will be eleven competitors; Tenor (dramatic), ten; Welsh Solo, five; while in the Afrikaans Solo twelve singers will be heard. In the Choral sections four Children's Choirs and four Afrikaans Children's Choirs have entered, and two Choirs will take part in each of the chief choral tests, the Ladies' Choir and the Church Choir. Only one Male-voice Choir has entered this year.



ROSALINE MOVSHON,

A Rand pianist who will be heard in a fine programme at her first recital in the Selborne Hall this Thursday evening, April 17.

Difficulties of Judging.

From the foregoing figures it will be seen that the responsibilities of some of the adjudicators are going to be of a distinctly worrying nature. Take, for instance, the difficulties that are going to arise in the Men's and Ladies' Open Solos. In these two sections competitors are allowed to make their own choice of songs, and the result usually covers a very wide range of song-writing. The adjudicator will not only have to discriminate between respective renderings, vocal and interpretative, but he is bound, whether consciously or sub-consciously, to be swayed by the nature of the selection. He will have to set the operatic selection against the extract from oratorio, and probably the ballad against the art song, and altogether he will have to consider all kinds of musical points before he can complete the sorting out of nearly ninety singers in the Open Solo. These two sections are among the most interesting in the whole Eisteddfod, and though the judging presents so many difficulties, the competition is evidently regarded as a big attraction by those who sing. There is promise here of a veritable festival of song, and I must express the pious hope that the adjudicator will enjoy himself. The same official will be confronted by equally exacting tasks in the Set Solo competitions, for frequently the nature of the singing is of a high standard and decisions are swayed on the finer points of voice or delivery. On the whole the vocal adjudicator will find himself one of the hardest-worked of this year's Eisteddfod judges.

Dancing and Chamber Music.

The various dancing competitions are this year's new departure, and should prove of considerable interest from a spectator's point of view. While the finer and probably the scoring points will perhaps be lost upon the mere musician, the idea is not without its special æsthetic appeal so that the dancing may be anticipated with much interest.

It is gratifying to note that there are four entries in the Trio competition. The Eisteddfod meetings do much when they can encourage the study of Chamber Music. The first part of Beethoven's First Trio is an excellent selection for a competition of this kind, and the playing should prove an exceptionally interesting feature in the finals—providing the competitors are given their chance at some reasonable hour during the final meeting. Coleridge-Taylor's Impromptu in B minor seems to have appealed widely to the younger students of the piano, for the contest for players under fourteen has attracted thirty-five candidates. The piece affords much scope for individuality in presentation, even if its technical requirements are not of an exacting nature. The judging in this and in the lower section is bound to prove difficult, since the abilities of many young performers are of an outstanding nature. Dr. C. Edgar Ford, one of the visiting Trinity College Examiners, will undertake the task of assessing the respective merits of the players, and he may be relied upon to find the best in every section. But his task will probably be no easy one.

Subscription Tickets.

The committee of the Eisteddfod has decided to issue subscription tickets covering admission to all sections of the competitions. The tickets are priced at half-a-guinea, and it is hoped that the concession in admission price will stimulate a wider interest in the festival. The subscription ticket will admit to all preliminary tests, to the Selborne Hall for the meeting on Easter Monday afternoon, and to a reserved seat at each of the three evening meetings in the Town Hall on Saturday, April 19, Easter Monday, April 21, and Tuesday, April 22. These tickets are obtainable at Mackay Bros.

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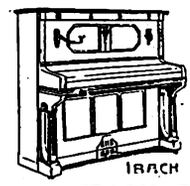

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In the Bright Lights.

HIS MAJESTY'S THEATRE.

More Fine Acting by Maurice Moscovitch as Anton Ragatzy in "The Outsider."

IF Miss Dorothy Brandon had any "purpose" in mind when she wrote "The Outsider" I failed to detect it when I saw the first-night of the play in South Africa at His Majesty's Theatre, Johannesburg, on Wednesday last week. She takes sides neither with the doctors nor with the "bloodless surgeon" ("bone manipulator" is a more accurate description of *Anton Ragatzy*), and allows them to finish with the honours fairly evenly divided.

It is true that the eminent surgeons who constitute the honorary staff of St. Martha's Hospital are as stuffy and stiff-necked as the most rigorous professional etiquette could demand. But *Ragatzy* himself is worse—at any rate, to begin with, before the influence of *Lalage Sturdee* tones him down a little. Not only is he an "outsider" in the sense of being an unqualified practitioner; he is a blatant, self-advertising bounder into the bargain, and if (which seems, as I have said, doubtful) it was Miss Brandon's intention to gain sympathy for the methods of the "quack" as opposed to those of the "regular," *Anton Ragatzy* is just the sort of man to defeat that object.

If, on the other hand, as seems more probable, her sole intention was to write an entertaining play, with no particular application to life in general except such as individual fancy may glean from it, she has succeeded admirably. In the second act the character of a cultured woman who is young and beautiful but a cripple is revealed with a sweeping candour that could never successfully have been attempted by one who was not in some sort the prototype of her own heroine. And incidentally *Lalage Sturdee* is a distinct change from the usual type of heroine who wants to be loved for her mental rather than for her physical attractions.

The play is not a model of construction—I found *Basil Owen*, for instance, half incredible and half pathetic; surely the most appropriate "lyric" he could have written for *Lalage* would have been "You made me love you—and I didn't want to do it!"—but it is sincerely and compellingly written, holds the attention, promotes interesting discussion, and (most important of all) provides a very fine acting-part for Mr. Maurice Moscovitch.

In spite of a far-from-perfect acquaintance with the text of the part, especially in the last act (a shortcoming doubtless now remedied), Mr. Moscovitch made his *Ragatzy* as fine a piece of acting as his *Jean Paurel* in "The Great Lover." Praise can hardly go further than that, and the two parts are widely different; although, curiously enough, *Ragatzy* seems to have moved another critic to the same ejaculation as *Paurel* wrung from me in The Pictorial of July 21 last year: What a *Svengali* Moscovitch would make!

The acting honours of the production were shared by Miss Jane Wood, who as *Lalage Sturdee* revealed a strength for which her *Portia* had not prepared us. She never once let down the play nor her own difficult part in it, and was of very considerable assistance to *Anton Ragatzy* on more than one occasion.

Of the "eminent surgeons" who play so important a part in the development of the plot, Mr. George Zucco as *Sir Nathan Israel* and Mr. Cyril Nash as *Mr. Frederick Ladd* were particularly convincing. Mr. Nat Madison has a thankless part as *Basil Owen*, who neither loved, nor wanted to be loved by, *Lalage*, either cripple or whole, and was, in point of fact, much more interested in *cabarets* and chorus-girls. Miss Natalie Moya put a great deal of sincerity into her impersonation of *Madame Klost*, of whose real nationality, however, she did not appear to be at all certain. Mr. Stanley Drewitt was responsible for the excellent production, but was inclined to play his own part, that of *Mr. Jasper Sturdee*, the Master of Surgery, rather too much on the lines of the "heavy" stage father of tradition. The other parts are played by Mr. H. Mackenzie-Rogan as *Sir Montague Tollemache*, Mr. Basil Bowen as *Mr. Vincent Helmore*, and Miss Julie Kean as *Pritchard*.

It seems extremely improbable that two such dissimilar plays as "The Merchant of Venice" and "The Outsider" can ever before have been coupled together in the same *répertoire*, and I can assure the playgoers of other centres that during the forthcoming tour of the Moscovitch Company they will find the contrast most interesting and instructive.

Carlyon.

"BRIGHTER LONDON."

"The Jackdaw of Rheims" Ballet: Many Beautiful and Interesting Features.

A DETAILED description of what the first half of "Brighter London" is going to be like was given in The Pictorial last week.

The *pièce de résistance* of the first half will undoubtedly be "The Jackdaw of Rheims," a most impressive and beautiful vocal *ballet*, adapted from the poem in the "Ingoldsby Legends" by Basil Macdonald Hastings. The scene will represent the Refectory of the Cathedral at Rheims, and Miss Vivien Talleur will make a popular return to the stage, impersonating the famous *Jackdaw*. Mr. Alexander Haviland will play the *Cardinal*. This scene will give the entire company an unprecedented opportunity of showing their united vocal and histrionic ability, and will be one of the finest pageants ever staged in Johannesburg.

The second half opens with the trials of a number of passengers in a cross-Channel air-liner. Their antics, after taking some cocaine snuff, in the restricted area of an aeroplane, can be easily imagined. Mr. Victor Crawford gets plenty of fun out of this scene as the *Attendant*.

We are then transported to a "Brighter Future," in the year 2024, where the order of things has changed and women are the "stronger sex."

A series of scenes telling the story of the Shawl gives the producer an opportunity of displaying some gorgeous stage pictures and dresses. A very sensational effect is promised in the scene depicting "A Spanish Shawl," but the nature of it is being kept a secret until the opening performance.

A burlesque drama entitled "The Bat and the Canary" is a travesty on modern problem and "hush-hush" plays.

The revue concludes with a "Brighter Carnival" scene, a blaze of colour, movement and novel effects.

The producer is Mr. Philip D. Levard.

"Brighter London" will begin at the holiday matinée on Monday. I understand that practically every bookable seat has been booked for both performances on the holiday.

EMPIRE PALACE.

Leslie Strange, Here For One Week Only, Scores With Outstanding Act.

COUPLED with the enquiry this week, "Have you been to the Empire?" will certainly be, "Have you seen Leslie Strange?" To me it is a thousand pities that he has arrived here when his time must perforce be so short; for "Brighter London" begins next week. He is simply billed as a giver of character burlesques "From the Limelight." A dark, humorous-looking young fellow, as he comes on the stage one expects, somehow, little of him, and is not prepared to find him a great artist—one who must stand preëminent in his line. With the aid of a few wigs scattered on a small table he makes up into different well-known men. Not only is the make-up wonderful, but his facial expressions are marvellous, for he disdains the use of grease-paint and must have wonderful control of his facial muscles. His first character was that of an old man of 95, "whose grandmother had been carried away by Mormons," and in a minute he was transformed into doddering old age, not only in features, but in physique. A twist of his coat, a bend of the shoulders—it is all done

(*Continued on page 25.*)

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AS CAPTAIN DOS SANTOS IN "THE BROKEN WING."

MR. THURSTON HALL,
South Africa's Next Dramatic Star.

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Leicester Square, March 20.

Prince's Accident in Film " Topical Budget."

To race or not to race?—that is the question which many here vicariously have been voicing since the Prince's accident at Arborfield Cross on Saturday. They even found a parliamentary champion to put their case for a ban on any further racing by H.R.H., to the Prime Minister, as they considered the heir to the throne should not expose himself again to such risks! It sounds distinctly molly-coddle-ish to most of us, and those who know the Prince are of the opinion that these little *contretemps* will in no way affect his determination to pursue the sport he is so fond of. After all, the finest horsemen occasionally have their " off days " (in more senses than one) but it's very seldom indeed that much harm is done. Those superstitiously inclined see their theories never more clearly confirmed than in this instance—the Prince's riding number in the race was 13! A film operator happened to be " shooting " that portion of the course where the spill took place; the result you can see in the current *Topical Budget*, where, for the benefit of those whose vision is not of the keenest, the film repeats the pictures of the actual fall.

Tourists Fighting Shy of French Trains.

Another accident causing much comment has been the terrible disaster last week to the Riviera Express. The frequency of similar calamities on French railways of recent years gives travellers furiously to think, and naturally, until assurances are forthcoming that conditions are greatly improved, a deal of foreign tourist traffic is bound to fight shy of France—whether insured by *The Daily* — or not.

The Frenzied Franc.

Following the frenzied fluctuations of the *franc* has been a most interesting pursuit for the past fortnight; at least for those whose pockets are not affected thereby. Business people dealing with French firms beg to differ! While the slump lasted markets were practically stagnant, buyers and sellers mutually holding off—and speculation was very little indulged in, which is not to be wondered at after the lesson of the *mark!* Now, of course, after weakly wobbling around 120 to the £, the *franc* has improved to 84, and the would-be punters cannot kick themselves hard enough.

London on a Sunday Afternoon in Spring.

A good-tempered new moon brought us a spell of genuine, and settled, Spring the other day, so at the week-end all London was out and about in the sunshine. Hyde Park on Sunday afternoon was thronged; everybody noticing what a difference the taxis make to the traffic there; it is only recently that the centuries-old prohibition has been raised and " conveyances for public hire " allowed to traverse the sacrosanct territory. (They may not " ply for hire " there, but must content themselves with transporting their fares, with the utmost celerity, in and out again. The concession, however, will prove a great boon to all those in a hurry and wanting a short cut to avoid the ever-increasing traffic-congestion on the roads.) On the Serpentine every boat was out until dusk, and a chairman told us he had seen " a bloke wiv a straw 'at " walking around in the morning. In Kensington Gardens there was a lovely show of crocuses—and a trio of sparrows busily engaged upon devouring the blossoms, favouring the yellow ones above the white or purple.

Seeing Through the Skin.

There has just been published here a most amazing scientific book by Jules Romains (Louis Farigoule), one of the leaders of the new style in French fiction. The translation, entitled " Eyeless Sight," is by K. Ogden (Putnams, 5s.). M. Romains claims to have discovered, after a few years of most remarkable experiments, that modern man can be brought to " visualise exterior objects (colour and form) without the ordinary mechanism of vision through the eyes." Perception is obtained by the effect of light-rays on the skin. To obtain such perception hypnotism is at first employed, and a lengthy series of sittings appears to be necessary for the purpose of training the subject to exercise his complete attention and concentration—on which the whole thing depends. The details of these experiments and the possibilities opened up by M. Romains' thesis are of enthralling interest, even to the most sceptical layman. The author will be remembered by many who read his strange novel which was anglicised as " The Diary of a Nobody." I have just finished another of his works, a collection of short stories loosely connected up to form a whole, entitled *le Vin Blanc de la Villette*, where we are told of strange happenings in the Paris underworld of anarchy and communism.

Sinclair Lewis's Earlier Novels.

Mr. Sinclair Lewis's publishers have not been slow in taking advantage of the vogue he is enjoying from his " Main Street " and " Babbitt." They have just published his fourth book, " Free Air " (motorists will tell you what that means), and I find it far more amusing than were " Our Mr. Wrenn " and " The Trail of the Hawk," which were issued over here *after* their famous successors. There is much colloquialism and slang from the American " one-horse burg " dweller in " Free Air," but the story swings along in a delightfully racy way—so delightfully, in fact, that, reading it in the Underground last night, I found myself four stations beyond my destination, when the end of a chapter caused me to look up.

Torrents of Tosh.

The characters in Princess Bibesco's (*née* Elizabeth Asquith) new novel " The Fir and the Palm " reminded me very much of those in Clemence Dane's play " The Way Things Happen "; they are all intensely interested in their own small selves and, on the slightest provocation (sometimes on none at all), spout torrents of monstrously clever but morbidly egotistical sentiment. There is a leavening of Asquithian wit, but not sufficient to nullify the effect of the orgies of selfish soul-searching. We had hoped for something better than that from the writer of " I Have Only Myself to Blame."

Murdered Dancer in Rand Revolt.

A host of people in theatrical circles here were deeply shocked by the news of the shooting of poor little May Vivian last week on the Riviera. Henri de Bray, her former dancing partner, has been interviewed for several papers and told some interesting anecdotes of their engagement in South Africa, notably of the week they played Benoni during the rebellion, and of Miss Vivian's nerve and calm when the lead was flying around.

A Ledger-Clerk in Hades.

The Stage Society's second production of the season was given on Sunday. This time an American " expressionist " drama was chosen—" The Adding Machine," by Elmer L. Rice—and turned out to be a remarkable study in futility and hopelessness; the futility and hopelessness of the semi-educated, plodding, machine-like human being doing hack-work in the modern industrial world. Mr. Rice's argument is that these folk are the re-incarnations of the Egyptian slaves, the Roman galley-slaves, or the mediæval serfs, for whom each succeeding civilisation finds equally hum-drum, servile occupations. In " The Adding Machine" the type is exemplified by an obscure counting-house clerk in a New York store, with a nagging wife and a platonic affair with a girl in the office. On being dismissed from his post (when adding machines are installed), he kills his employer in a fit of temporary insanity. The remainder of the play is devoted to nightmare-ish visions of his trial, resurrection, arrival in the Elysian Fields, and, later, in Hades, where a Falstaffian (not to say genial and

(*Continued on page 27.*)

VISIT JANE PLOTZ'S PORTRAIT GALLERY. ART STUDIOS, THRUPP'S BUILDINGS.

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A MIXED BAG: S. A. CRICKETERS SAIL.

GIRL ATHLETES AT THE CAPE: TRANSVAAL FOOTBALL TEAMS.

1. The South African Cricket Team on the R.M.S. *Arundel Castle* at Cape Town just before sailing for England. The mascot's name is Felix—a happy augury. 2. The great dam at Bethulie overflowing as the result of the March rains. The dam was opened in August, 1921, and cost £66,000. It holds 1,500 million gallons. The two figures on the embankment nearest the camera are those of Dr. Graham, the Mayor of Bethulie, and Mr. J. J. Wordhaugh. 3. Group of girl athletes who took part in a recent sports meeting at Cape Town. 4. One of the new twin dining-saloons now in use on the South African Railways. 5. The members of committee and the Benoni Association Football team who lost to P.S.A.R. (2-1) in the first League match of the season. 6. The E.R.P.M. team, who defeated Benoni in a preliminary "friendly game." 7. The P.S.A.R. team that defeated Benoni by 2 goals to 1.

"S.A. Pictorial" photos.

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JOHANNESBURG, Tuesday afternoon.

THE market is dull and easier; you can scarcely call it "flat," as there is not enough volume of business. With three days' holidays at Easter impending, there is the habitual tendency not to enter upon fresh commitments, and the "houses" are doing something less than nothing!

London is quiet, and has troubles of its own in the shipyard lock-out. Only some eighteen stocks were dealt in on High 'Change yesterday and to-day. The reaction from the slump following the announcement of the general election had started when I wrote my notes last week, and by Wednesday morning several shares had made up the bulk of their losses. But the sagging tendency since has absorbed a proportion of the improvement at one time in evidence. Thus City Deeps this morning are 60s., as against 64s. before the panic; and Crown Mines are 55s. 6d., compared with 59s. On the other hand, there is little adverse margin in the case of Modder Deep and Modder "B" (quoted at 25s.). Of the latter there are reports of better development, which the mine can certainly do with, as last year only 31 per cent. of the sampled footage was payable. I see that the bulk of the ore-reserve is much the same, but the value is down nearly three-quarters of a weight, and this would have been more but for the decrease of five inches in the stoping-width. I think these shares are preferable to Modder East new shares (which work out at 22s. 6d. on this morning's price of 9s. for the old shares), as some quite good dividends will be forthcoming before the directors sign dividend No. 1 warrant of Modder East. Receiving dividends and paying interest makes all the difference in the world!

None of the leading shares came to actual business on High 'Change this morning. Thus Government Areas were 129s. buyers, with no seller's price mentioned, Modders 78s. 9d. sellers, Brakpan 68s. 9d.-70s., Geduld 64s. 9d.- 65s. 6d., Springs 51s. 6d.-52s. 3d. The tendency was somewhat lower at lunch-time.

Randfontein Estates have declared a dividend of 2s. per share, which, with the quotation at 22s., brings them down to about par. The optimists think they can pay 20 per cent., but, even if they maintain a more conservative 15 per cent., they are not dear considering that the life of the mine is practically unlimited.

Wolhuter has declared the usual half-yearly dividend of sixpence a share—not a bad return on 3s. 8d., though for a cheap dividend-payer I would prefer Ferreira Deep at 6s. 3d. distributing double that rate of dividend, and with better prospects of continuance, as it has been thought worth while to sink a new shaft; the headgear of which is a conspicuous object looking south down Harrison Street. West Springs are due to start crushing this week, but that has given but little fillip to the shares, quoted at 24s. 6d. this morning. I have not yet heard whether the new 50,000-tons plant of the Modder East is to be designed on the all-sliming system, or whether the stamps purchased many months ago from the Simmer Deep are to be used. Central Wests have hardened to 8s.-8s. 3d., with the options at about 2s. 9d., on the satisfactory development report. With moderate values and low costs it may well be that we shall witness a revival on the West Rand. I should not be surprised to hear that Durban Deep had come to some arrangement with the Steyn Estate, so as to make the southern boundary of the original area line up with that of the Princess claims acquired last year.

POETS' CORNER: THE BYRON CENTENARY.

[George Gordon Byron, 6th Lord Byron, was born in London in 1788 and died of malaria at Missolonghi on April 19, 1824.]

My task is done, my song hath ceased, my theme
Has died into an echo; it is fit
The spell should break of this protracted dream.
The torch shall be extinguish'd which hath lit
My midnight lamp—and what is writ, is writ;
Would it were worthier! but I am not now
That which I have been—and my visions flit
Less palpably before me—and the glow
Which in my spirit dwelt is fluttering, faint and low.

Farewell! a word that must be, and hath been—
A sound which makes us linger;—yet—farewell!
Ye! who have traced the Pilgrim to the scene
Which is his last, if in your memories dwell
A thought which once was his, if on ye swell
A single recollection, not in vain
He wore his sandal-shoon and scallop-shell;
Farewell! with *him* alone may rest the pain,
If such there were—with *you*, the moral of his strain.

Childe Harold's Pilgrimage.

£40,000 NECKLACE.

Reports from India, the centre of the pearl industry, show that the price of pearls has increased considerably. This is due to the larger demand for pearl ropes and necklaces. One necklace was recenly sold by a well-known London dealer for the modest sum of £40,000. The price of large diamonds remains about the same, but smaller stones show an increase in cost of about 5 per cent.

Magdalene College, Cambridge, recently had a dinner to mark the anniversary of the birthday of Samuel Pepys, one of its most famous sons, and a distinguished company gathered to honour his memory. Pepys bequeathed to the college his library of 3,000 volumes.

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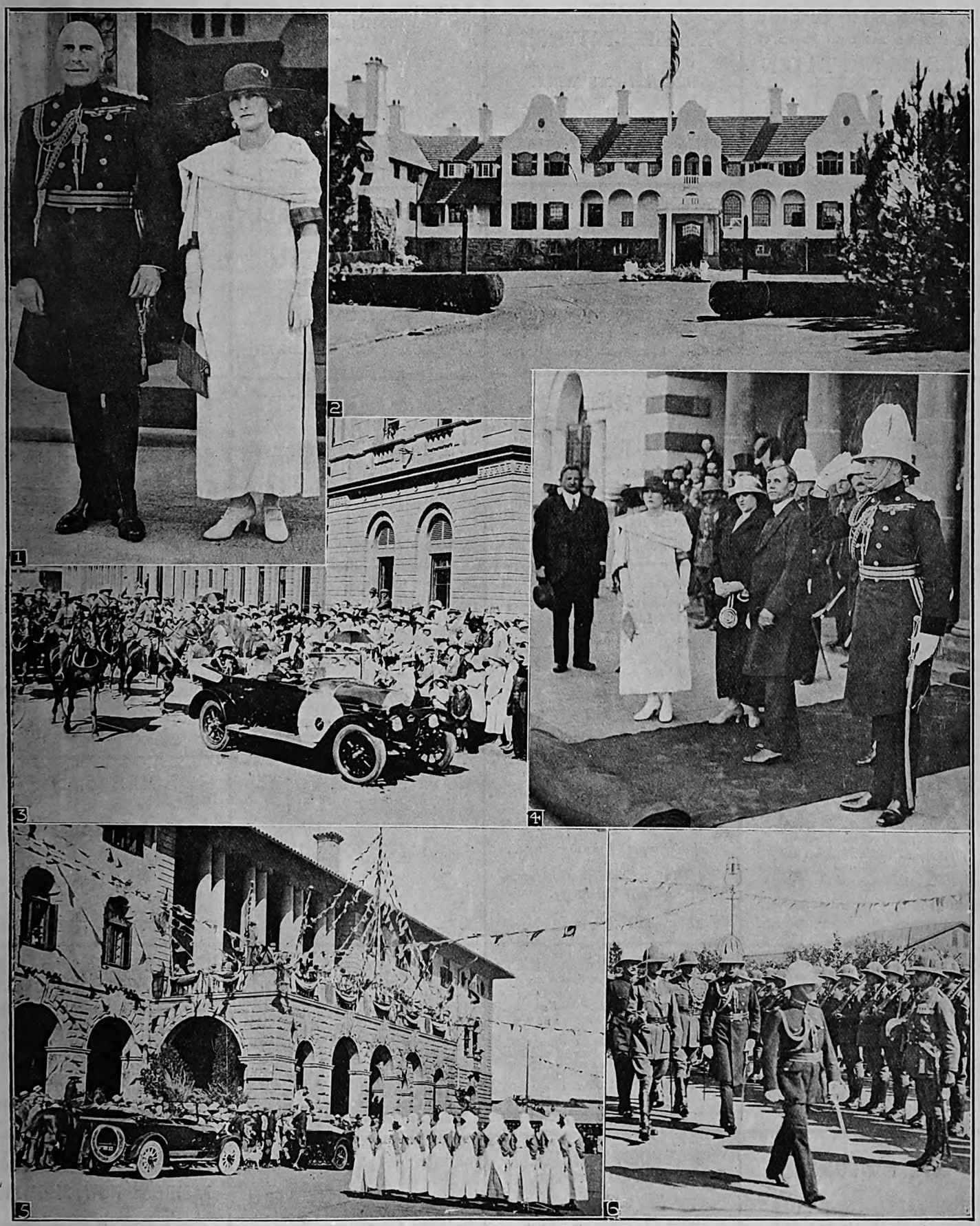

THE GOVERNOR-GENERAL AND PRINCESS ALICE PAY THEIR FIRST VISIT TO THE TRANSVAAL.

1. The Earl of Athlone and Princess Alice, Countess of Athlone, at Government House, Pretoria, where they arrived on Monday from Cape Town. Although this is the Earl of Athlone's first visit to Pretoria as Governor-General of South Africa, he was familiar with the future Northern Capital of the Union during the South African War period. 2. Government House, Pretoria, with the flag flying to denote that Their Excellencies are in residence. 3. The Governor-General and Princess Alice welcomed in Church Square. 4. The Earl of Athlone taking the salute outside the Railway Station. 5. Crowd waiting outside Pretoria Station for the Vice-regal arrival. 6. His Excellency inspecting the Guard-of-Honour of the Defence Force Artillery.

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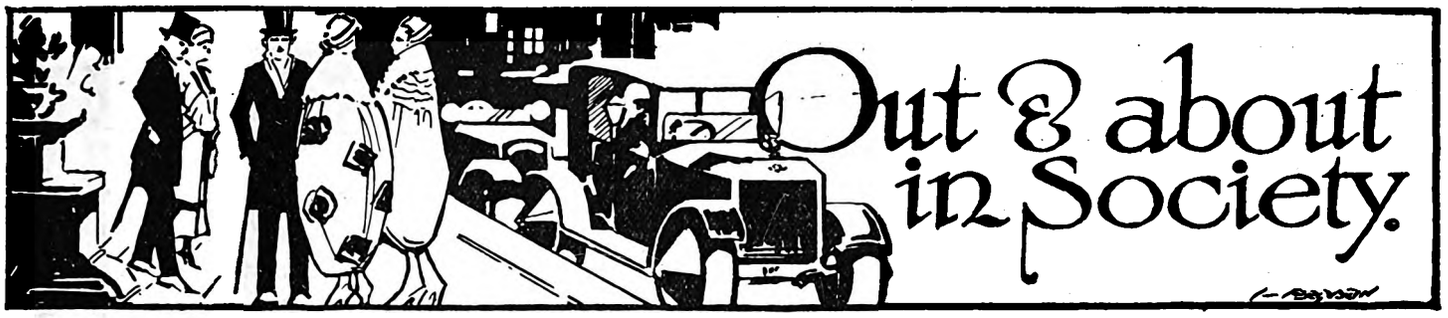

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

That "Show" Feeling.

There is such a nice "Show" feeling in the air, don't you think so? Strangers at all the corners of the streets, more traffic than usual, and lots and lots to see and to do; even more than usual, for we must live up to our reputation with country visitors, must we not? Last week I told you I intended to buy a monocle. I hear now that the newest kind is circled with platinum and, instead of a black *moire* ribbon (which is really very smart), a platinum chain inset with tiny jewels is the thing. So—I have decided to wait awhile, for it sounds quite too expensive, does it not? A bad cold this week has made life seem very dull and dreary, and I felt I might have recovered very much more quickly if I had been able to send for *Mr. Frederick Ladd*, only I am not sure if Fellows of the Royal College of Surgeons would treat an ordinary cold. Who is *Frederick Ladd?* Well, if you have patience to read on further I will tell you.

An East Rand Dance.

I went to the Simmer and Jack this week to the Grand Fancy-dress Carnival Dance in aid of their Scouts' Equipment Fund, and it was a very merry affair indeed. Their hall has a really delightful floor, although one kind mortal told me that some time back a corner had caved in with a landslide, and as all my friends—yes, really friends, for they mean well if their efforts do lack tact—tell me I am getting somewhat stouter, I keep well away from that corner. There were such a lot of really very pretty costumes that we had a difficult task in judging, but I try to hope everyone was satisfied. The other judges were Mrs. Frank Raleigh, who wore such a lovely black chiffon velvet gown with somehow a mediæval touch about it, a long narrow train and sleeves falling open from the elbow and studded with small *plaques* of steel; Mrs. F. G. Dunning, whose husband is maanger of the Simmer and Jack mine, and who wore an elegant black gown embroidered in tiny jet beads; and Mrs. H. S. Edwards, who represents *The Rand Daily Mail* on the East Rand. "Prince Charming," such a dainty little girl in rose tissues and plumed hat, got the first prize, and a dark-haired "Witch" the second (Miss Jean Williams). "A Persian Lady" (Miss Hilda Pomford) was third, and the most original was "Will He Come?" What was it and who was he? Why, the Prince of Wales, of course, for are we not asking ourselves just that question? Miss Alice Williams had designed her cistume with great care. On white linen was drawn a map of the different towns the Prince was due to visit, and here and there outstanding events of his tour were painted in in colour. A picture of him and plenty of red, white and blue ribbons, and then on the *coiffure* question-marks like the Wales feathers, and "Will he come?" The men were not so well got-up, nor so many, as the weaker sex. Do they consider it undignified, I wonder? But the first prize was awarded to a really splendid "Roman" (Mr. Fotheringham), and "The Saftest of the Family" (Mr. James Gorton) was second. He is, I understand, the Assistant Cub-master of the Pack. Mr. Evans, the District Commissioner for the East Rand, was there, and Miss May Oliver, who is the only Lady Scout-master, I believe. She certainly worked very hard and was obviously adored by her Scouts—such a cheery, chubby crowd of youngsters. Then along came Mr. Frank Raleigh, President of the Scout Association, who had been in Benoni to present awards to the two magnificent Scoutmasters, George Manning and C. Tainton, who did such wonderful deeds. A committee of ladies had helped with the arrangements, and with the really excellent supper, and they were Mrs. Frank Williamson, Mrs. Bennett, Mrs. Goddard and Mrs. Hough. The platform was very prettily decorated with flags and ferns, and showed off to advantage the blue and gold uniforms of the band under Bandmaster Smith. Mr. F. G. Dunning was among those present; also Mr. Douglas Christopherson, C.B.E., and Mr. W. A. Quince, who acted as D.C. Mrs. Raleigh presented the prizes and at the end was given three such hearty cheers by the Scouts that they must have been heard miles away. It was really a very delightful function.

FROM CHICAGO.
Mrs. L. J. McDonnell, of Chicago, who has come to join her husband in Johannesburg.

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MONDAY, APRIL 21st: Special Dinner in Restaurant at 7.15 p.m., and
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TUESDAY, APRIL 22nd: S.A. Motor Traders' Association Annual Banquet and Dance.
FRIDAY, APRIL 25th: Souper Dansant at 11 p.m.

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Musical Art Society.

The Musical Art Society intend to perform "The Chinese Honeymoon" in the near future, and they had a very jolly dance in the Berkeley Rooms last week—just too late to tell you of then. Mrs. L. D. Phillips, who is chair of the Society, was the hostess, and wore a lovely cream lace gown with rose ruchings. Mr. H. Stoloff was the D.C., assisted by Mrs. P. Alexander, who wore a pretty black *charmeuse* gown, and Mrs. A. Donner, in a sequined *toilette* of black, and Messrs. S. and M. Hart. Miss Poppins Saloman wore a pretty blue georgette gown, and I admired Miss E. Landsman's early-Victorian gown in black taffetas. Her sister came in black *marocain*. Mrs. H. Stoloff wore a *chic* cerise *charmeuse*, and Miss G. Wade a charming black frock. Among others present were the Misses Berman, Miss Leo Greenberg, Miss A. Mendelsohn, Mr. May (hony. secretary of the Society) and Miss B. Beagle.

"The Outsider."

And what about *Mr. Frederick Ladd?* Now, tell me, have you been to see "The Outsider," that virile play written by Dorothy Brandon, a cripple? The Outsider, a man of dominating personality, by name *Ragatzy*, is acted as only Maurice Moscovitch can act, with force—with that almost hypnotic power that compels the attention of the audience as it compelled the attention of the doctors. Then you will have met *Sir Nathan Israel*, just the right surgeon if you had something seriously wrong with you, for I am sure you would find his bedside manner just the thing, and his solemn tones will make you feel he realised the danger but would see you through. You will have met *Mr. Vincent Helmore, Sir Montague Tollemache, Mr. Jasper Sturdee* (who was "so great that he could believe") and then *Mr. Frederick Ladd* (whom I almost consulted about my cold), a typical doctor who had walked the London hospitals, a man who did believe in *Ragatzy* and was not afraid to say so; a man after my own heart (as a doctor, of course, I hasten to say), with that tinge of grey hair that is fascinating—and a man of sanity, for a man who can smoke his pipe as he did is sane with the real sanity that counts. Did you meet *Lalage Sturdee*, cripple and musician, most wonderfully portrayed by Miss Jane Wood? And her gowns? First, pastel-shaded *marocain* of biscuit with tight long sleeves ending with a cuff of georgette over the hands; beautiful drapery that culminates in a fall of grey silk in pleats at the back; a small black hat with a lace fall at each side and a necklace of Chinese jade with a long tassel, and ear-rings of jade. Later she appeared in the most wonderful tea-gown I have ever seen—heliotrope over which is swathed, as a long-waisted corsage, *écru* laces that also form the wide-angle sleeves, slit at the inside arm and falling in points to the floor. There is a long back panel of lace to the ground also, and the most original touch in the shape of a scarf drapery. Starting on the right shoulder, it falls to the hem, where it is turned over to show the deep blue lining, and then to the waist-line, where, at the back, a posy of lovely blue and pink flowers holds it in place; and then it is taken to the shoulders, where it forms a monk's *coiffe*. Pearl ear-rings and brooch completed the *toilette*. As an invalid she wore a *negligée* of pale shades, and later, when told to "Rise and walk," blue *charmeuse* made with a cloak effect that was caught in at the waist with two buckles in the front, and fell in

S.A. GOLF CHAMPIONS: THE WINNER AND RUNNER-UP.

Mrs. L. K. Harvey (left) (Johannesburg), who won the South African Ladies' Golf Championship in Johannesburg last week, and Miss J. C. Bain (Harrismith), the runner-up. Mrs. Harvey won the final by two up and one to play in a 36-holes match.

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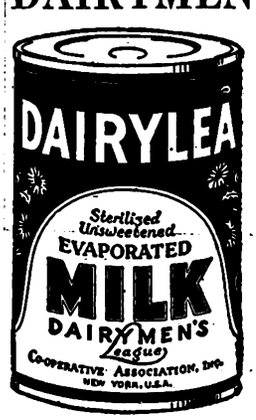

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long folds to the feet; and the lining was jade-green. Also was that the colour of her ear-rings, comb and necklet. It is a splendid production and one you ought to go and see.

The Vereeniging Amateurs.

On Thursday, April 10, the Vereeniging Amateur Dramatic Society produced, under the efficient direction of Mrs. Dixon (Madam Kate Drew), the play entitled "Billeted," by F. Tennyson Jesse and H. M. Harwood. This is the first attempt that the Society has made and it must be said that it was exceedingly creditable. The choice of play was wise; it was not too ambitious, and for that reason suited the occasion. A small cast of nine, with one scene throughout the three acts, prevented any undue delay and complications. The African Theatres' 16-foot scenery, supplemented by local furnishings, a gorgeous array of plants, cut flowers and a good lighting effect, created an excellent impression at the outset, making one feel that, with such taste, one might expect something worth while. In this respect the audience was not "let down." The first act went positively without a hitch and showed that the characters were thoroughly conversant with the *rôles* alloted to them. In a clear, audible voice the Maid admitted the Vicar, the *Rev. Ambrose Liptrott*, and his sister, *Miss Emmeline Liptrott*, whose anxiety for the welfare of the parish seemed to give her more concern throughout the play than it did her brother. This part, which was played by Mrs. S. Long, was extraordinarily good and in keeping with the original. Mr. A. Robertson as the Vicar, a benevolent and somewhat absent-minded character who had evidently "gleams of inspiration," mostly at the expense of his sister, drew rounds of applause from the audience. The part was played with just that necessary emphasis (a difficult thing to sustain without over-doing) which compelled the audience, while hanging on to every word, to respond to the dry humour. Miss Lillian Cole as *Penelope* deserves special mention. Her natural gift for acting naturally made one feel that while she was on the stage everything must go well. It is no exaggeration to say that Johannesburg would have raved over her. Should this young lady decide to take to the stage as a profession she should, under good tuition, make a name for herself. *Mrs. Taradine* (*alias Betty*) was played by Miss Irene Kreutzer. It is a decidedly difficult and lengthy part, but Miss Kreutzer proved herself a veritable asset to the cast, being "cool, calm and collected" in all circumstances; she excelled particularly in her position as hostess, and showed her ability of defending herself against the self-righteous and pharisaical world. *Col. Preedy* (Mr. S. Long) was very popular. While inclined to be slow, especially in the last act, he looked the typical Army man, and with a clear, resonant voice, capable of being subdued when sympathising with *Betty's* supposed bereavement, he made a decided "hit" with the audience. The cold matter-of-fact bank manager, *Mr. Macfarlane*, was well reproduced by Mr. J. Frost, and in his most amusing dialogue with *Betty*, which was punctuated throughout by rounds of applause, he found it very hard to convince her of the seriousness of a large overdraft. Her childish simplicity about money matters, however, succeeded in softening his heart to the extent of leaving her quite unconcerned about her financial dilemma. *Capt. Rymill*, really *Betty's* husband passing under a false name, entered at the close of the first act and appeared quite interested on hearing for the first time of his own death "in Africa from sleeping sickness"; but his surprise was nothing to *Betty's* upon meeting him, she having herself been responsible for circulating the false report of his death. In the second act Mr. A. Wallace, who took the part of *Capt. Rymill*, is seated at the breakfast-table, being entertained by *Penelope*. Their conversation gives some insight to the situation, and in this both caused some amusement, the Captain seeming quite "at home." Later things seemed to drag a little, but *Penelope* and *Betty* saved the situation in a "heart-to-heart" talk about their guests. *Capt. Rymill* was decidedly a

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A JOHANNESBURG WEDDING LAST SATURDAY.

Group at "Elgin," Victoria Road, Parktown, Johannesburg, after the wedding last Saturday afternoon at St. George's Church, Parktown, of Miss Vera Gilfillan, eldest daughter of Mr. and Mrs. Douglas Gilfillan, to Mr. Norwood E. Coaker, the eldest son of Mr. and Mrs. Norwood Coaker.

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trifle weak in the third act. *Mrs. Brace*, the cook (Mrs. J. Frost), was indeed a "character" and drew hearty applause from the audience. The close of the play found everything in full swing, and as the curtain fell the audience nearly raised the roof in appreciation of what was really a "good show." The play will be repeated on Thursday, April 24, at popular prices, in the Town Hall, Vereeniging, and should draw a big crowd. The proceeds on each occasion (after expenses are paid) are being given to the local Hospital Fund. The play, which commenced at 8.15 sharp, was over before 11 o'clock, a decided feather in the cap of those who were responsible for staging it.

Postal Club's Dance.

The Rand Postal Services Club held another of their very successful dances in the Selborne Hall and a merry party of young folk danced till midnight. Welcomed at the door by Mr. Hamer—who always seems to get that very lonely task of collecting the tickets, does not seem to mind and comes up smiling each time—I went into the hall, where everyone seemed to be carrying a balloon. We are all realising that to be *chic* we must have a novelty stall at our dances, and it certainly makes things go, for you cannot be stand-offish with a man who wears a false nose and long grey hair, can you? Who was he? The disguise was too perfect for me to fathom, but I really think "he" was "twins." Miss Madge Heath, the chair, wore a lovely blue flowered silk gown, and Miss Goodrick, the hony. secretary, came in blue taffetas with a lace skirt. Mr. Turnbull was the D.C., and his wife wore a lovely white gown embroidered in crystal beads, with, from one shoulder, a knot of orange velvet. Miss Turnbull wore a charming white *moire* silk frock. Miss Fick came in green with a lace *berthe* and a large pink ribbon rosette with long ends. Miss O'Connor wore black embroidered in jet beads, with touches of red beads round the edges of the slit skirt that showed falls of tulle at the side. Miss McKenna came in green *charmeuse* made on sleeveless lines and with a girdle of pink roses. Mrs. Godfrey was very sweet in black chiffon velvet with a ruched-on taffeta skirt having two panels of velvet. Miss Milburn wore petunia taffetas made full on the hips, and Miss Coote came in black taffetas. The Jazz Maniacs "discoursed sweet music," and everyone had a good time.

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Dancing to the Cape Town Orchestra.

I also went to the Tea Dance given by the Cape Town Orchestra in the Town Hall. They will take place every Thursday, you know. Matting round the sides, with dainty tea-tables set with pretty flowers, and greenery on the stage, and clusters of golden shower, made a pretty scene, and what more can you wish for than to dance to such music? From a quarter to four till half-past four we listened to the music—such light compositions that it is given to the least musical among us to enjoy and understand, and, with Mr. Wendt conducting, they are things of joy. Then at four-thirty his place was taken by Mr. W. J. Pickerill and dancing started. There were many well-known people present. I saw Lady Albu in a very elegant three-piece suit of fawn *marocain* with a small plumed hat to match. Mrs. Errol Hay came in a very *chic* grass-green gown with a pleated frilled skirt and a fawn hat, and Mrs. William Dalyrmple wore green and such a pretty green hat wreathed in feathers. Miss Albu had on an apple-green frock with tiny frills of white lace and a large hat trimmed with flowers. Lady Wallers was smart in white georgette embroidered in black beads, and a black hat with coloured flowers on it. Mrs. Pockel wore a *chic* black gown with georgette sleeves and a black hat lined with white. Mrs. Burmester came in a black *crêpe-de-chine* with lace *chemisette* and collar and a grey hat. Mrs. Paul Selby wore an elegant brown *toilette* patterned in rose and green and a brown lace hat with large bows. Mrs. E. G. Izod was very smart in a black frock with tiny buttons down the corsage and a Peter Pan collar. Her hat was black and was wreathed in flowers. Mrs. Beatrice Colby, Madame Crinsoz de Cottens, Mrs. Brandon Davis, Miss Friquer, Mrs. Saul Solomon and Mrs. Langton were among other well-known women. Mrs. Cherie Paton sang with great success and was encored. The acoustics of the Town Hall always make it difficult for any singer to be appraised at his or her true value. Mrs. Paton wore a very pretty grey *charmeuse* with wide sleeves lined with mauve and a grey hat lined with the same shade.

At the Carlton.

Last week I told you how full the Carlton Hotel *souper dansant* was. Well, this week it was even fuller, with such a bright merry throng; the theatre shows seemed to have cheered everyone up. Mrs. Harold Wallers wore a very handsome black jetted frock with a low sash at the waist-line. Mrs. Dall was entertaining, and I noticed one lady of her party had the most wonderful fan of grouse feathers and peacock plumes; very original. Mrs. Dall herself wore a very charming black jetted gown. Mrs. Wartenweiler came in powder-blue georgette embroidered in many crystal beads and made with a wide belt. Mrs. Zieg Davidson was *chic* in jade-green *moire* silk with emerald and crystal trimming. Mrs. Errol Hay wore dull gold tissue with a trail of flowers in autumn shades at one side. Mrs. Percy Sherwell had on a pretty pale blue gown, and Mrs. Donald Mackay wore rose georgette embroidered in bugle beads. Mrs. Bedell Sivright had on a very smart gown of Dresden-china blue with white embroidery on it. Mrs. Seals Wood came in black *charmeuse* over tissue of gold and rose. Mrs. Israel wore scarlet with tiny cascades of beads, and Mrs. Van Dam was *chic* in a lovely rose beaded gown. And there were so many pretty young girls. Mrs. Curlewis, who was Miss Joyce Jeppe, wore a lovely blue metallic tissue frock with a beaded corsage. Miss Veronica Albu came in mauve taffetas with a lace *berthe* and lace inset on the hips of the full skirt. Miss Betty Preece was *chic* in primrose silk, and Miss Margaret Bateman came in white georgette with a powder-blue drapery. Miss Enid Ablett wore rose georgette, the skirt made in handkerchief points, and Miss Nan Taylor came in a lovely silver tinsel gown with big

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side-bow lined with rose georgette stamped with *chenille*. Miss Feltham was very charming in primrose silk made on sleeveless lines and the drapery fastened with pearl ornaments. Miss Juta came in black, and Miss Purchas in jade-green with panels. Miss Hunter wore a pretty mauve frock, the skirt edged with swansdown. Miss Jane Wood, who has made such a success as *Lalage Sturdee* in "The Outsider," wore a *chic* black lace frock with a mantilla and high Spanish comb. Miss Nina Michaelis wore gold *charmeuse* with rose. Miss Critchley Salmonson was very elegant in silver tissues with a lace yoke and wide fox-fur to the hem of the skirt. Miss Peggy Strange came in a pretty black frock, and Miss Suzman wore silver. The latest arrivals at the Carlton Hotel include: Mr. W. A. Elder (Mbabane); Mr. and Mrs. Maitland Brown (Maseru); Mr. and Mrs. R. A. Bailey, and Miss Fyfe (Bethlehem); Mr. J. C. Southey (Schoombie); Mr. J. Fiasco (Bloemfontein); Sir Abe Bailey, Mr. Sidney Benjamin, Mr. and Mrs. A. W. Menkins, and Mr. C. Sanderson (Cape Town); Mr. H. V. Christian (Port Elizabeth); Mr. C. T. Heurtley and Mr. and Mrs. M. S. Macdonald (Durban); Mr. and Mrs. Hinman and family (Detroit, U.S.A.); Mr. and Mrs. Hickson (Pietermaritzburg); Mr. C. S. Jobling (Bulawayo); Mr. J. Jagger (London); and Mr. and Mrs. McKenzie Grant (West Australia).

News of Friends in England.

Many people will remember Miss Margaret Swallow, who was leading lady with Maurice Moscovitch in "The Great Lover," and Miss Helen Spencer, the youthful golden-haired actress who scored such a success in "A Bill of Divorcement." News from England tells how they are both playing in the same play, "The Mask and the Face." Miss Spencer will shortly open in a play by Knobloch and Arnold Bennett which will be produced by Dean and promises to be a great success. The many friends of this young actress will follow her career with the greatest interest.

The Governor-General's Visit.

It was a very stirring sight on Tuesday as the car containing His Excellency the Governor-General and Her Royal Highness Princess Alice drew up outside the Town Hall, where hundreds of people had assembled to greet them on their first visit to Johannesburg on the occasion of the luncheon given by the Municipality of Johannesburg. It was a beautiful day. Inside the hall was a very pretty sight, with the masses of wonderful chrysanthemums from the Parks and Estates Department, who had also provided the pot-ferns and plants on each of the tables. Outside a Guard-of-Honour of members of the Defence Force was drawn up, and very smart they looked in their new slate-grey uniforms. Both sides of the steps were lined with officers of the Defence Force and Police. I noticed among them Captain Batty, Captain Van Dam, Lieut. Bowyer, Major Fulton and Major Trigger. Major Alexander, Comptroller of the Vice-regal Household, Lieut. Hawkins, R.N., A.D.C., and Captain Beyers, A.D.C., were in attendance. The Princess wore a very lovely gown of cream laces, made in two tiers, with the straight corsage and short sleeves, and at the waist a belt-sash with ends of blue and silver tissue. Her white lace hat was wreathed in velvet flowers in blue, and she wore a magnificent rope of pearls. My first impression of our new Governor-General and his wife? An impression of a dignified statesman and of a lady very lovely and very charming. The Mayor and Mayoress received them on the steps, the Mayoress wearing a very handsome black *marocain* gown with black lace sleeves, and a hat to match, and they were accompanied by their tiny daughter, who presented a bouquet later on in the Mayoress' apartments, where many leading citizens had assembled to meet the Earl and Countess. Here the parquet floors and splendid Louis Quinze furniture made a fitting background.

Gowns at the Luncheon.

Among the ladies who were presented were Mrs. N. J. de Wet, who wore a handsome brown gown with georgette sleeves and a gold hat with plumes of the same shade; Mrs. Brink, Mayoress of Pretoria, who came in sand-colour, beautifully embroidered, and a brown feathered hat; Mrs. H. J. Hofmeyr, mother of the Administrator, who wore a blue costume trimmed with black braid and a black hat with ospreys. Mrs. O'Hara came in blue taffetas with a collar composed of tiny frills of lace. Her hat was black. Mrs. John Christie came in a very *chic* costume of silk fawn with a black, fawn and white design, and a smart hat of black with *appliqué* flowers in bright hues. Mrs. Thackeray came in stone *crêpe-de-chine* with a tiny white collar and falls of white at either side of the skirt. Mrs. Fernhead wore a handsome gown of golden *chenille* stamped georgette and a fawn hat with ostrich feathers. Mrs. Sims wore stone-grey, and Miss van Niekerk came in navy-blue. Mrs. Fulton wore a sand-coloured frock with pale grey *crêpe-de-chine* underskirt and sleeves and a grey hat, and Mrs. Trigger had on a handsome rust-coloured *crêpe-de-chine* frock and a black hat with feathers on it. It would be impossible to tell you of all the folks who were there, but one knew everyone and they were all very well-known people. The arrangements went without a hitch. Max Weinbrenn's Orchestra played during the luncheon, and then an address of welcome was presented on behalf of the Municipality. At the principal table among the guests were the Governor-General and Princess Alice, the Mayor (Councillor M. J. Harris) and the Mayoress, the Administrator and Mrs. Hofmeyr, the Hon. Mr. Justice F. E. T. Krause, LL.D., and Mrs. Krause, Sir Evelyn Wallers, K.B.E., and Lady Wallers, Senator the Hon. W. K. Tucker and Mrs. Tucker, the Mayor of Pretoria and Mrs. G. H. Brink, the Mayor of Cape Town, Sir Harry Graumann, Senator the Hon. N. J. de Wet and Mrs. de Wet, Sir William St. John Carr, Sir George and Lady Albu, Mr. and Mrs. James Thompson, Mr. and Mrs. J. A. Ashburnham, Mr. and Mrs. Seals Wood, Lieut.-Colonel R. G. Godley, O.B.E., Mr. and Mrs. John Christie, Councillor and Mrs. T. F. Allen, Councillor Forsyth Allan, the Deputy Mayor (Mr. A. Atkins), Mr. and Mrs. John Roy, Mr. and Mrs. W. A. Martin, Councillor Hancock and Mrs. Hancock, Councillor Milligan, Lieut-Colonel Thackeray, C.M.G., D.S.O., and Mrs. Thackeray, Councillor and Mrs. Steer, Major and Mrs. O'Hara, the Consul-General for Portugal, Major Alexander, Lieut. Hawkins, R.N., A.D.C., and Captain Beyers, A.D.C. Johannesburg had, there is no doubt of it, as the Costers say, "done herself proud." In the afternoon a reception was held at the Zoo and a vast concourse of people attended, many hundreds being presented. From what one has seen of our new Governor-General and his Princess, it will be very safe to predict their great popularity and that they will hold the love and esteem of the people.

CARRIE.

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRE (PROP., JAS. T. DURWARD). Late Umtali.

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AUTUMN HANDICAP SELECTIONS.

By "ONLOOKER."

THE outstanding performance at Germiston on Saturday last was that of Sam Weller in the principal event. In the parade of the nine contestants for the race Mr. Passmore's four-year-old was voted "the goods," and the colt was all thorugh the piece a strong favourite, the starting price being 5 to 4. Sam Weller carried out his contract in very convincing style; he won, indeed, without any apparent effort. The other

Autumn Handicap Candidates

that took part, Oribi and Helvellyn, finished second and third, but neither of these can have any chance in this week's big event with the Germiston winner. The course on Saturday was a furlong short of the Autumn Handicap distance, and the shorter the course of anything beyond a mile the better it probably is for Mr. Passmore's colt. Still, the gallop in the Park Hill Handicap was calculated to bring on Sam to some extent; and he is certainly one to be reckoned with this week-end.

* * *

A second good showing at Germiston was the hollow manner in which Mr. de Meillon's Cardinal Campeggio accounted for the big field opposed to him in the third division of the Rose Deep Handicap, seven furlongs. Foolscap, the only one seriously backed to beat Cardinal Campeggio, gained second place, but it was a very poor second, the winner, without having to be asked for an effort, being out by himself crossing the line. Mr. de Meillon had hopes of taking more than one race; bar Campeggio, however, the other bearers of the "yellow, green sleeves" failed to realise expectations. In this connection it was surely too much to expect Elvira to follow up her Turffontein success in the Galloway Handicap. The white-legged mare had been given a very big lift in weight for the win mentioned; 9 st. 7 lbs. is

A Prohibitive Impost

for her over a mile. Seeing that several that finished behind Elvira the previous week were again taking part with her, with the distance the same, the Galloway race was one of the most interesting on the Germiston card. The scale favoured the light weights; and one of these, Lady Galway, was made favourite; rightly so, for Colonel Harris's mare had excellent form to recommend her. Lady Galway gave a rather disappointing display, finishing no nearer than fourth, High Society, with the minimum, winning with plenty to spare from Eurotas and Auditory. All three ran in the "Easter Handicap" at the Pony and Galloway meeting, and first and second showed marked improvement on their Turffontein showing. No doubt Eurotas was indiscreetly handled at headquarters: ridden for speed instead of being waited with. Still, the statement holds good: he is not as good as he was thought to be before his defeats.

* * *

Kedgeree and Glasgow quite dominated the betting for the concluding race at Germiston—the top-class sprint. Kedgeree, for one, failed to run up to her trial, and she was beaten by Peroxide, the time for the five furlongs being 1.2. Everton Toffey kept Glasgow out of third place.

It is becoming quite the order of things for but a single investor to spot the double at Rand meetings. As a consequence new records in huge dividends are being constantly registered. The return to the lucky "one" at Germiston was over £1,000 for £1.

* * *

Barretto, still a maiden, was backed for the two-year-old race at Germiston, but was badly beaten. Indeed, False Pride gave no one of those in opposition a chance. False Pride is by Polystome, who is far out-distancing our

Other Sires

in the quality of his young stock. It looked as if Barretto required fining down a bit before being seen at his best. He is to be the last of Mr. Mike Browse's youngsters to make good, for Noble Girl, Mr. Browse's Nobleman filly, entered the winning list on Saturday by capturing the two-year-old race at Milnerton.

* * *

The winner of the leading event at Milnerton was Nigger Minstrel, who, putting up 9 st. 9 lbs., had his stable companion, Orpheus, 7 st. 10 lbs., and Fighting Cock, 7 st. 7 lbs., to follow him home at the end of the mile. It was the longest-priced one of the stable that succeeded.

* * *

It is flattering to our vanity to be told that Johannesburg possesses more brains to the square inch than any other place. Whether the assertion be correct or not matters little. It can, however, be claimed with some degree of sureness that the Rand "takes the bun" as a gambling community. And it can be asserted that many, probably the majority, gamble foolishly, whether it be on 'Change or on the racecourse. An authority,

An English Authority,

calculates that of racecourse punters 75 per cent. lose, 15 per cent. hold their own, and that only an astute 10 per cent. come out winners. Assuming that the calculation is not very wide of the mark, it implies that those who bargain with the punters—namely, the bookmakers—should be on a good wicket all the time. Yet we are told "the ring" in Johannesburg is in a parlous state; that several of the leading men are either forsaking the game altogether or going elsewhere to carry on business. How is this?

* * *

The reason for the instability of the local ring is not far to seek. The majority of the bookmakers here are either directly or indirectly interested in stables; if not the real controllers of stables, they have a say, a big say, in the running of the horses. As a consequence very frequently the supposed layer becomes a backer. It has been found all over the world that one cannot carry out with success the *rôle* of

Layer and Backer

at the same time. "Mixing it" may be profitable at times, but in the long run it spells disaster. You cannot have it both ways. Often when results at a meeting on the Rand would appear to indicate a good day for the fielder, the settling finds a percentage of them on the wrong side. There must be a mending of ways for our bookmakers—a sticking to legitimate business—if they are to make a success at their calling.

* * *

In previous years there was generally a good deal of *ante*-post betting on the Johannesburg Autumn Handicap. This year the race, which is set down to be run this Saturday, has engendered very little speculation. And the betting reported must be said to have been of a misleading

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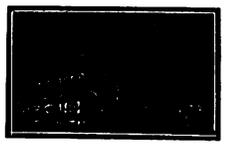

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character. About a week ago the imported horses Jungle Call and Poldemere were quoted at the shortest price. Both have been scratched. It was openly stated that

The Withdrawal

of one of the pair was on account of fair odds to a decent sum not being procurable. Perhaps it is as well that *ante*-post betting is going out of fashion. Happily some owners are not swayed by betting considerations. For instance, the owner of Sam Weller, placed at the top of the boards on Monday, is not concerned in regard to the " market." He will be quite satisfied to win the stake. Other owners like Mr. Passmore will be all out for the stake without betting on the result.

* * *

I hardly expect Bondsman and Fabaris to be in the field on Saturday. Should, however, one or other put in an appearance, he must be respected. Flush of Dawn has been working well and may not be quite the back-number many suppose. She, I take it, is much the best of Mr. de Meillon's little lot. On some of his running Surprise Sauce should go close under 7 st. 12 lbs. What is against Mr. Rowe's four-year-old is that he is so recently back from sea-level. Clare Clan is fancied in the right quarter, but, as I have previously stated, his displays at Turffontein have been very poor. Katabasis

May Not Be at Her Best,

but I would take Mr. Forbes's mare to hold such as Clare Clan. Sam Weller had nothing much to beat in the Germiston Handicap last Saturday. He, however, did what was required of him without an effort. This Saturday he has only 6 st. 10 lbs. to carry, and the light impost should enable him to see out the mile and a quarter. King's Daisy, like Sam Weller, may be a little deficient in stamina, but, like the other, she may see out the distance with only 6 st. 9 lbs. to carry. Since the above was written a regretful announcement has to be made. Mrs. Passmore, wife of the owner of Sam Weller, died on Tuesday. The starting of the colt is thus at the moment doubtful. In attempting to forecast the result I take:

SAM WELLER	1
Katabasis	2
King's Daisy	3

* * *

The Handicap is timed to start at 2.35 p.m.

* * *

The following are my selections for the other events:

12.20 p.m.—Doornfontein Handicap, T.Y.C.
Antique 1, Memoria 2, View Holloa 3.

1 p.m.—Yeoville Handicap (Bottoms), 1¼ miles.
Hans Dons 1, Glacier 2, Edelwild 3.

1.55 p.m.—Flying Handicap (Bottoms), 5 furlongs.
Daddy Longlegs 1, Foolscap 2, Incomparable 3.

3.20 p.m.—Auction Plate Handicap, 7 furlongs.
Randall's selected 1, Fusil d'Or 2, Cough Drop 3.

4 p.m.—Flying Handicap (Middles), 5 furlongs.
Cardinal Campeggio 1, Browse's selected 2, Congress 3.

4.40 p.m.—Yeoville Handicap (Tops), 1½ miles.
Randall's selected 1, Willango 2, Turbold 3.

5.20 p.m.—Flying Handicap (Tops), 5 furlongs.
Peroxide 1, Kedgeree 2, Aphrodite 3.

JAZZING ROUND THE WORLD.

(*Continued from page 2.*)

(*b*) A writing-room, large and airy, with mahogany writing-table, pens, ink and paper.

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* * *

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IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

in sight of the audience. As " Julian Rose " he " brought the house down," and his " Yiddisher Jazz " was a great effort. " Lloyd George " was undoubtedly his best character; he " had " the War Premier to the life. Then the *ex*-Army officer with his thoughts wandering to the *ex*-Waacs. And then the late George Formby; and last, but not least, General Smuts. One could have wished him to to stay on much longer, but very obviously the altitude was affecting him. It is to be hoped he will be able to return to Johannesburg later.

Brightie and Carlyon give an act that is full of go, and one admired the costume of the lady with the newest in harem-skirt effects. Maggie Foster, a flapper with a pretty face and long ringlets, was a great success with her violin and was encored several times.

Colleano, " The Wizard of the Wire," is already well-known to Empire audiences, and went through a faultless performance. Eileen and Marjorie, Ward and Long, Anna and Louis (who were " a riot "), and Pringle and Alma stayed over from last week.

There were excellent pictures in *The African Mirror* of the arrival of the Governor-General in Pretoria. The pictures were taken at Pretoria on Monday morning, and screened at the Empire, Johannesburg, on Monday night.

ELAINE.

EXIT THE TIVOLI: RE-ENTER THE PALLADIUM.

On Tuesday this week the Tivoli Theatre in President Street, Johannesburg, was " in session " for the last time. On Wednesday the staff gathered up their current film-programme and other belongings and moved to the Palladium Theatre in Simmonds Street, where the business of the Tivoli will in future be carried on.

The Tivoli was the first bioscope theatre to be built in Johannesburg, and we believe it has been familiarly—but affectionately, not disparagingly—known to its many regular patrons as " The Flea-Pit." It has two prices of admission—sixpence and a shilling—and matinées on Wednesdays and Saturdays.

The Palladium is, of course, a much bigger, more imposing and more comfortable theatre. This is not the first time in its career that it has been used as a cinema. " Intolerance," " Cabiria," " The Voortrekkers," " Britain Prepared " and " The Battle of the Somme " are among the " special feature " films that have had their first Johannesburg screenings there. During the building of the New Bijou, the Bijou programmes were shown at the Palladium. It was built as a music-hall in 1912, but has been largely used as a " legitimate " theatre for professional and amateur performances. Miss Ethel Irving appeared there in 1915-16.

Tivoli patrons are not likely to waste much time about being " off with the old love and on with the new "; and the very much greater accommodation that is now available will, it is believed, attract many recruits to the faithful brigade.

THEN SHE COULD PAY.

Sir Charles Biron, the Bow-street (London) magistrate, relates that at the Hoxton Court once a woman stated that she would be able in a few days to pay a fine, and produced some documents in support of her statement, which appeared to be the will of her husband. " Is your husband dead? " the magistrate asked, and the woman answered, " No, but he is going to be hanged on Wednesday."

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Next Week's Calls.

WEEK COMMENCING MONDAY, APRIL 21.

Tivoli, Cape Town.—Till April 22: Jock McKay, The McLean Twins, Anita Hayes, Mayfair and McPherson, The Trees. Continuing. W. V. Robinson, Laurance Glen. Opening April 23: Du Calion, Sandrisi and Copelli, The Great Gerard, Brightie and Carlyon, Archie Graham & Co.

Opera House, Cape Town.—Till April 21: George Relph and Company in "The Knave of Diamonds."

Grand, Port Elizabeth.—Opening April 24: George Relph and Company in "The Way of an Eagle."

Empire, Johannesburg.—"Brighter London."

His Majesty's, Johannesburg.—Maurice Moscovitch and Company in "The Outsider."

Orpheum, Johannesburg.—Eileen and Marjorie, Pringle and Alma.

Grand, Pretoria.—Leslie Strange, Stoll and Steward.

Criterion, Benoni.—Ward and Long, Reg. Thornton.

Rinko, Maritzburg.—Kiddy King, Wright and Hartley.

Criterion, Durban.—Hobbs and Nolan, Landry and Julls, Maggie Foster, Howard Rogers.

Apollo, Germiston.—April 21, 22 and 23: Zena Zampa, Billy Collier.

Vaudette, Krugersdorp.—April 24, 25 and 26: Zena Zampa, Billy Collier.

Vaudette, Bloemfontein.—April 25 and 26: The McLean Twins.

Palace, Salisbury.—April 23, 24, 25 and 26: The Femina Quartette, Bettino Cappelli, Anna and Louis, Evison and Hestor.

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

Mephistofelian) *Lieutenant Charles* rubs his soul over with kerosene, mends the holes, and sends him back to Earth in the wake of Hope, "practically as good as new." A most interesting effort in the expressionistic medium, but hardly one that is likely to interest commercial managers yet awhile. The distinguished cast included Edith Evans, Brember Wills (whose American accent was the least satisfactory of the company) and Louise Hampton.

"Suzanne's Secret" at Covent Garden.

Italian *ballet*, as now presented at Covent Garden by Ileana Léonidoff-Massera, proved but a faint echo of the productions Serge Diaghilev used to delight us with of yore. The directrice herself shines more as *choréographe* than *ballerina*. Some of her stage pictures, notably in *Festa Persiana* and *El Cavadenti*, were delicious, but the dancing itself lacked precision and finish. The two little comedy-operas brought over to "fill in the bill" have been so successful that they now form the principal items in the entertainment. They are *Dispettosi Amanti*, composed by the conductor of the *ballets*, Attilio Parelli, and Wolf-Ferrari's charmingly piquant *Segreto di Susanna* (just revived in Cape Town, too, I notice), which Sammarco made such a favourite here in the old "Grand Season" days. Both were exceedingly well sung by artists from the Scala, Milan, though some of the finer shades were marred by the conductor's over-fondness for Wagnerian effects from his orchestra.

Real Burlesque.

I have been to see "London Calling" again. The second edition has many weak spots, but much may be forgiven any show which can boast of such fine comedians as A. W. Baskcomb and Maisie Gay. Their burlesques are as funny as anything we have seen in any Charlot revue. Mr. Baskcomb's heart-throb ballad to his lonely goldfish, Miss Gay's skits on *passée* musical-comedy stars and throaty patriotic vocalists, and the Fred Emney-ish "Sister to Assist 'er" episode in which Mr. Baskomb joins her in "Tots of Tutankh-Amen Liqueur in Tea," are burlesque of top-notch quality. The "loud speaker" wireless scene (complete with Uncle Sarcophagus' Talk to the Kiddies) and take-off of the Sitwell poet-family, are quite as funny as before. To hear Maisie Gay's bibulous aphorisms in "When We Were Girls" ("I allus said what's bred in the bone comes out near the knuckle"—and "Don't talk to me abaht politics—I 'ate that Angus MacDonald") is pure joy.

A Rift in the Middy's "Loot."

Talking of malapropisms, reminds me of how amused some of us at this end were at seeing Archie Graham's Naval parody act announced by a Johannesburg journal, recently received, as "Archie Graham & Co.: The Lute and the Middy." Surely the reader who passed it suffered subsequently from a slight rift in the lute of his sunny existence?

PAUL PRY.

THE DANCING CONDUCTOR.

You never know what some folk do when they get away from home. Who would have dreamed (writes a Durban correspondent) that the sedate "Stammie" contributed some "exquisite dancing" in "Jack and the Beanstalk" during its run at Durban? He apparently did, for in a critique of the Panto. I read on page 16 of the April number of *The Natal Licensed Victuallers' Journal* as follows:

"Before closing I must mention the exquisite dancing of 'little' Iris Whyte, who is getting a big girl now, and of Mr. Gordon Stamford, whose arrangement of the musical portion of the show, and his own compositions, were so conspicuous."

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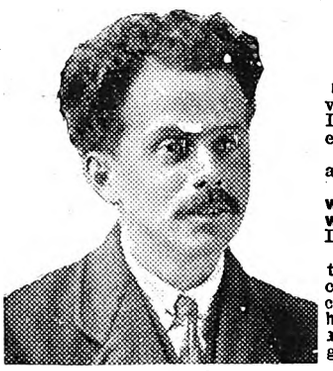

Mr. P. Tucker, from a photograph.

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After trying different Treatments without result, I was very disappointed, and thought I should be bald all my life, or else **have to wear a wig.**

Then I read about Kotalko, and decided to give it a trial. Please bear in mind that **I was quite bald** and **my head was as shiny as could be** when I started using your compound.

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(Signed) **P. Tucker.**

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When I began using Kotalko I was bald. At the sides over the ears, and at the back, there was some hair, but on the whole of the crown of my head, from the forehead backwards, **there was no hair at all.**

I used Kotalko on the scalp until I noticed signs of a slight down on parts of the head. Then **I knew the roots were not dead after all,** so I went on using Kotalko, and gradually **the down changed into real hair,** which kept on growing, until at last the whole of my head was covered with a **full growth of hair in its natural colour** just as it used to be.

Everyone who knows me has been surprised at seeing the hair growing again, and several of my friends have already ordered Kotalko, and are **highly satisfied** with it.—Yours very truly,

(Signed) **Thomas Hayes.**

Mr. Thomas Hayes, from a photograph.

A multitude of others, men and women, have used the remarkable compound—Kotalko—with astonishing and delightful benefit in removing scurf, stopping the falling out of hair, and in developing a new growth. This has been done in many cases where the baldness existed for years, and when all other hair tonics, lotions, medicinal treatments, etc., have been unsuccessfully tried.

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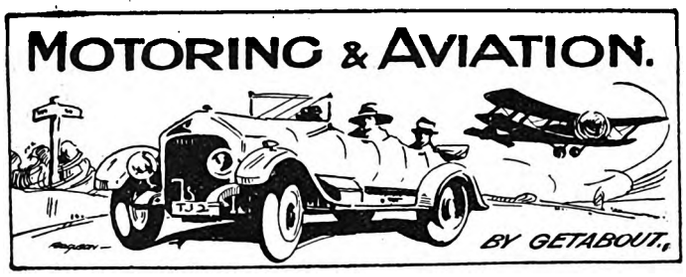
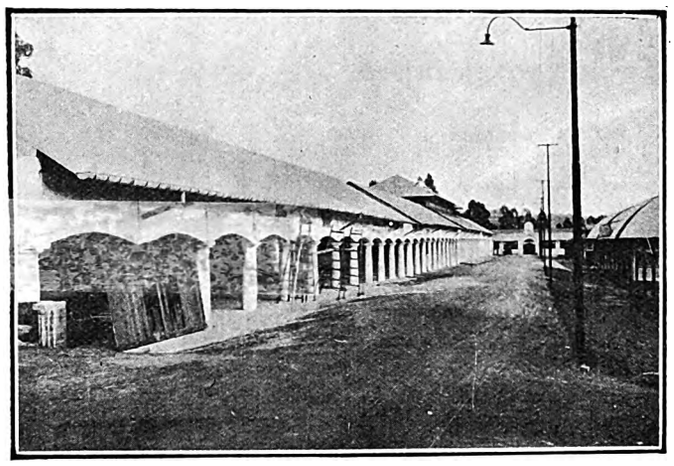


A Breeze at the Hill-Climb.

Quite a little breeze sprang up at the R.M.C.C.'s hill-climb at Mulder's Drift last Sunday. The weather was calm, but some of the car competitors were not. It happened like this. At a meeting of the Rand Motor-Cycling Club held a few days before the event it was decided to allow H. P. Rose to compete with his Hupmobile in spite of the fact that the car was stripped. Accordingly Rose arrived at the hill. But a few minutes afterwards some of the competitors were noticed in a little clump having a very earnest conversation. It would



MOTOR STREET AT MILNER PARK.

The Motor Section of the Witwatersrand Agricultural Show which is taking place this week at Milner Park, Johannesburg.

"S.A. Pictorial" photo.

appear that they approached the officials and stated that it was not fair to allow Rose to compete. The competitions committee upheld this view, apparently, and, although Rose might have won the day in the end, he did not wait any longer but simply left for town. The cars competing were the Bentley, Morris Oxford, Hudson, Ansaldo, Essex, Chevrolet and Mathis.

Owen and Adair.

The best performance of the day was put up by Dave Owen at the wheel of his two-passenger Chevrolet. This little car—the one used for many record-breaking runs during the past two or three years—travelled up the hill in great style, its time being 1 minute 40 3-5 seconds. Dave Owen was welcomed at the trial by a great many of his friends who had not seen him for some time owing to his recent illness. The best time of the day was made by T. B. Adair with the two-passenger racing Essex. This was 2 1-5 seconds better than that of the Chevrolet. The Ansaldo also did very well with 2 minutes 10 seconds. Bower, riding a Norton solo motor-cycle, did the hill in 1 minute 11 3-5 seconds. The results have to be worked out on formula and had not been announced at the time of writing.

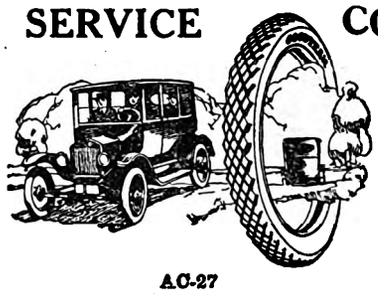
Rosenthal's Good Ride.

H. Rosenthal, the Indian-rider who made the fastest time at the West Rand Motor-Cycling Club's half-mile time-trials on Sunday, April 6, deserves congratulations for his excellent riding. The machine was not a new one by any means, and the speed it showed was very good indeed.

Treasure Hunt on Sunday.

This Sunday, April 20, the R.M.C.C. treasure-hunt is to take place. This event had to be postponed twice because of weather conditions, and it is to be hoped that it will be found possible to hold it this week-end. On May 4 the Pretoria Motor Club will hold a hill-climb for motor-cars, and the Government Service Motor Club will run its reliability trial for the Natalite Trophy. The race of the year from Durban to Johannesburg will take place on May 30-31, and at the same time a car reliability trial over the long road will be held. The holding of car trials is a new venture on the part of the Rand Motor-Cycling Club, and it is understood that it is not looked upon with too much favour by the Transvaal Automobile Club.

SERVICE COUNTS



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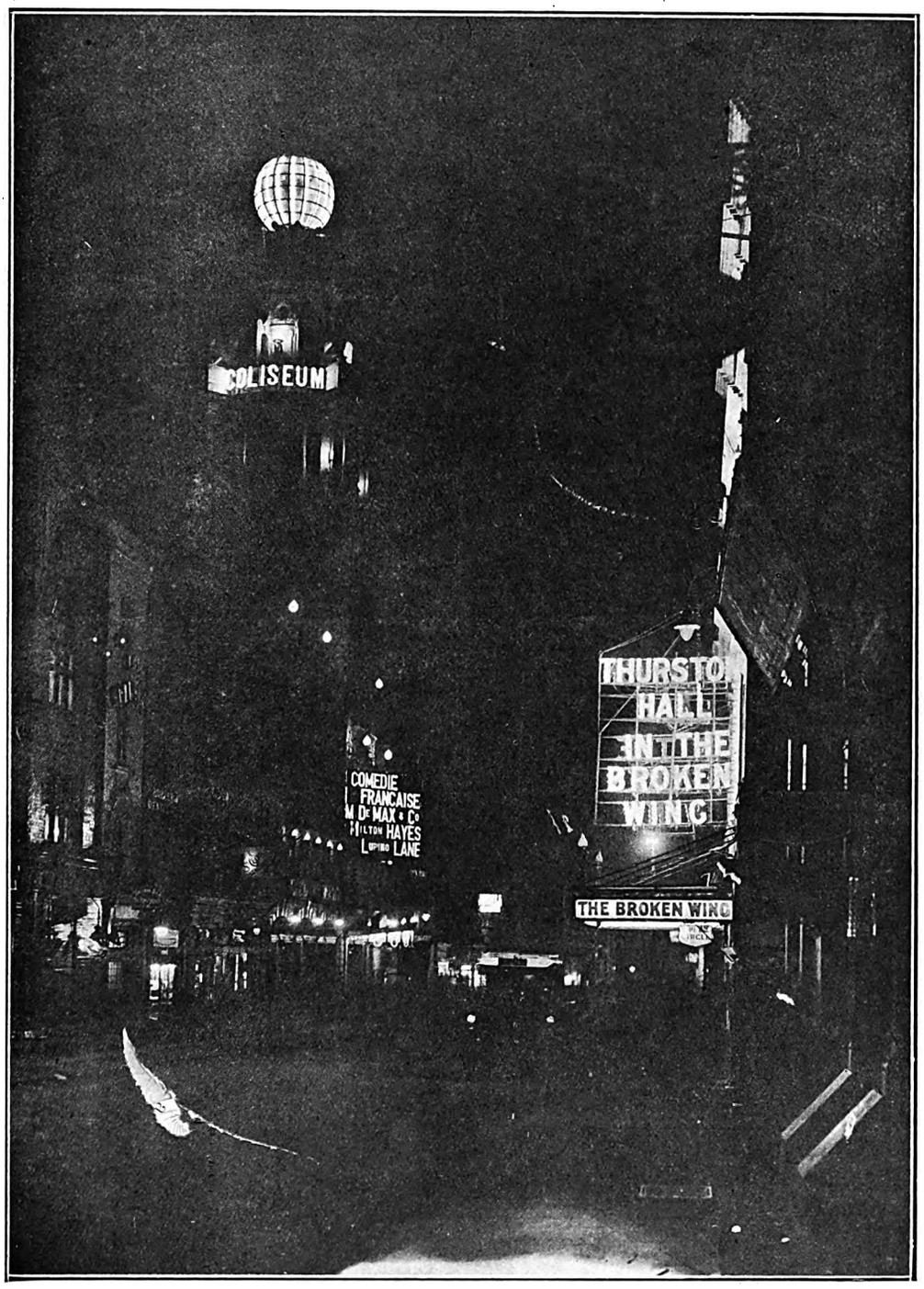
STAGE & CINEMA.

VOL. XVIII. No. 456.] SATURDAY, APRIL 26TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.



IN THE BRIGHT LIGHTS.

How Mr. Thurston Hall was "starred" at the Duke of York's Theatre, London, in "The Broken Wing," in which he will appear at His Majesty's Theatre, Johannesburg, on Monday evening, in his original part as Captain Innocencio dos Santos, *a Mexican firebrand. In the photograph the London Coliseum is seen on the opposite side of the street.*

Photo by Foulsham & Banfield.

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THE GREAT RAND SHOW.

BY ONE WHO DID NOT VISIT IT.

THE Rand Show has brought its annual touch of brightness into our otherwise drab and colourless lives, and everyone will have spent at least a portion of one day hobnobbing with the horned beasts, the cheerful sheep and the Large Black Boars. Personally, one felt

A Professional Sense of Loss

in not being able to find *Village Editor* among this year's galaxy of wild bulls, for it has been a pleasure on more than one occasion to contemplate this noted journalist in his reserved compartment near the Show Ground entrance, ruminating on his policy and considering a slashing leading article against the Pact.

* * *

By the same token, one wonders at times precisely what system is followed by those whose life's work it is to baptise bulls. What extraordinary imagination these people have who can in cold blood give a couple of thousand pounds of beef.

With Horns and Dewlap

complete, such a name as *Oyster King* or *Guttertop Eclipse*—a pair which closely contested a first prize. What on earth has a Hereford champion to do with Oysters? And a "gutter top" seems more suggestive of a sparrow or a golf-ball than a producer of steak and kidney.

* * *

Thus *Wattles Knut* spends none of his time patrolling the boulevards of Wattles in a jaunty hat, livid tie and four buttons on his sleeves, and *Bosworth Pathfinder* probably never found a path in his life and wouldn't know what to do with one if he did. Consider the titles of a few of the lady and gentleman beeves exhibited:

Thurston Red Rover *Bosworth Unity*
K.K. Dictator *Babel Maritana*
Zandbaker Bank Note

* * *

If there is a bare living in it I am willing to go round the country on a permanent job inventing names like these for cattle, and will guarantee that none of them will have any connection with the nominees. Here are a few suggestions out of the bag, with any number more on request:

Frosty-face Bluejacket *Furniture Clearance Sale*
Smart Footwear *Municipal Water Supply*
Hundred Yards Swimming Race Champion
Barbed-wire Fence Strainer
Old Pair of White-topped Boots
Dig the Garden Up All the Afternoon
'Arold Fly Round the 'All.

Those are all fine names for bulls, based strictly on existing standards.

One of the merriest, most agreeable Show diversions is Scooping the Sample. All you have to do is walk about with an interested look and an ever-open hand and the active young salesmen will do the rest. As something is thrust into your ever-ready mitt you close this invaluable member automatically and slip its contents into

A Large Pocket or Hand-Bag,

instantly re-opening the hand and presenting it for more. It is possible to return from a successful day with fourteen tubes of tooth-paste, three sorts of pickles, a supply of cocoa, yeast, tea, flea-powder, fountain-pen ink, a couple of potatoes and about four thousand printed forms entitling you to something or other.

* * *

The only fault that can be found with this system is that you cannot always get the sample you want. I know a man who spent a couple of hours in the Motor Section

Trying to Pick Up a Sample Car,

but there wasn't even a two-seater or a Sports Model Ford to be had. They are a mean lot in the Motor Section, and will not give away so much as a sample vacuum tank, spare wheel or carburettor.

* * *

A sample one would willingly have accepted was in a stall somewhat badly placed from the exhibition point of view. A door, only slightly ajar, masked this stall to some extent. The door was labelled: "Chairman, Industries Section," and the persevering member of the public, by peeping round it, could see

The Solitary Exhibit

within. This consisted of a convivial-looking, semi-filled and admirably-labelled bottle of Scotch whisky. They said they were not giving samples away, however, which seemed a cheeseparing policy. At the same time, if there was any prize going in this section for the most tasteful display, this exhibit should have had it for its simplicity and universal appeal.

* * *

The proper thing to do at the Show is to "watch the jumping." Apart from the samples that were so lavishly given away that several well-known "dressy" men arrived home with the sit of their jackets completely ruined by the bulk and weight of the things their wives had stuffed into their pockets while they were not looking; apart, I say, from these spontaneous tokens of admiration, it would have taken the entire Police Force from Marshall Square to

Watch the "Jumping"

of samples by those people who did not think they were being given away fast enough. On Good Friday Hot Cross Buns were on sale at the Show Ground. Hot, cross fathers and mothers of families were also largely in evidence. Several family-parties who started out in the morning with a packet of egg-sandwiches and a Thermos-flask of tea, returned home in the evening with tempers like fret-saws and a combined thirst that would have made half-a-ton of blotting-paper look like a dangerous morass.

* * *

The Rand Show is a great institution. This was the eighteenth that has been held and the seventeenth I have missed seeing. And I hope to see many more in the same way.

RETURNED WITH THANKS.

David Belasco, the American producer, tells the story of a clammy playwright who sat in the stalls watching his play fail. At the final curtain a woman sitting behind him tapped his shoulder and hissed: "Excuse me, but, knowing you to be the author of this play, I took the liberty at the beginning of the performance of snipping off a lock of your hair. Allow me to return it to you!"

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CAUGHT BY THE CAMERA AT THE RAND SHOW.

SOME OF THE 100,000 PEOPLE WHO VISITED THE EASTER AGRICULTURAL EXHIBITION AT MILNER PARK, JOHANNESBURG.

"S.A. Pictorial" photos.

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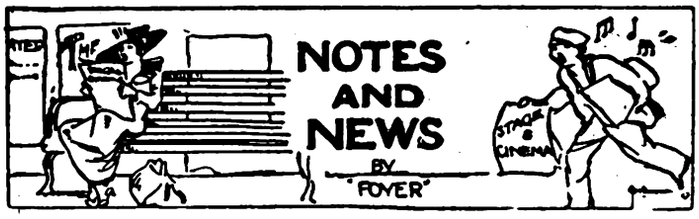

An Anglo-American.

It is appropriate that Mr. Thurston Hall, the American actor from Broadway, New York, and from the Duke of York's and the Comedy Theatres, London, should come to South Africa at the head of an "Anglo-American" Company, for he is the son of an English father and an American mother. He was born in Boston, Massachusetts, and has been on the stage for twenty-two years. As a youth he was keen on "amateur theatricals," and it was an old American stock actor who saw him as *Charles Marlowe* in an amateur production of "She Stoops to Conquer," who suggested that he should take up the stage as a professional career, and offered to help him to do so. His first professional part was that of the *Imp* in "When We Were Twenty-one," by the late H. V. Esmond, in which he appeared in New York with Nat Goodwin. Since then he has played a great many parts in a great many Broadway productions, and has risen from the position of "leading man in support of" one or the other famous actress to be "a 'star' in his own right" (as they phrase it in America). The scope of his experience may be judged from the fact that among the plays he has appeared in in New York are "Ben Hur," "Wildfire" (the racehorse drama, in which he acted with Lillian Russell), "The French Doll," "Civilian Clothes," "The Broken Wing," and in three musical-comedies: "The Only Girl," "Have a Heart" and "The Love of Mike." It was in 1920 that he first appeared in New York as *Captain Innocencio dos Santos* in "The Broken Wing"—a play with which he has been associated (to use his own words) "almost before it was written," and in which he will make his first South African appearance at His Majesty's Theatre, Johannesburg, on Monday evening. The play was such a success that after it had run for two seasons in New York it was decided to take it to London. It was staged at the Duke of York's Theatre towards the end of 1922, with Mr. Thurston Hall in his original part, and ran there for another year, and was then taken on tour. Mr. Thurston Hall has also starred in London in "Civilian Clothes" (at the Duke of York's) and (quite recently) in "The Last Warning" (at the Comedy).

MISS ZILLAH BATEMAN,

Who is sharing with Miss Gladys Webster the position of leading lady to Mr. Thurston Hall and the Anglo-American Dramatic Company. Miss Bateman is to play "lead" in the English plays, and Miss Webster in the American plays.

Well Known on the Screen.

Followers of "the movies" will be familiar with Mr. Thurston Hall's work on the screen, for he spent three years in Los Angeles as a cinema actor. He was starred in two pictures produced by Cecil B. de Mille—"We Can't Have Everything" and "The Squaw Man" (known in this country as "A White Man"), and acted in seven pictures as leading man in support of Miss Dorothy Dalton. In the Fox production of "Antony and Cleopatra" he played *Marc Antony* to the *Cleopatra* of Theda Bara; and in America he acted in about twenty other pictures. While in England he took part in two films—"The Great Well" (produced by the Ideal Company, in which he played the part played on the stage by Matheson Lang) and "The Royal Oak" (a recent Stoll production of the time of Charles II., in which Betty Compson, Henry Ainley and Clive Brooke also appeared).

Impressions of South Africa.

On the journey from Cape Town to Johannesburg Mr. Thurston Hall was immensely struck with the remarkable resemblance of the countryside, climate and atmosphere to those of California. "Some of the wayside stations," he said, "are exactly the same as those in California, even to the pepper-trees and the eucalyptus-trees. The only difference is that in California the place of your natives in blankets would be taken by Chinamen or Japs, or occasionally by Mexicans." The company spent a day at Cape Town, and Mr. Thurston Hall considers (like many others) that the drive to Cape Point is "the finest marine drive he has seen anywhere in the world."

Two Leading Ladies.

In the Thurston Hall company the leading feminine *rôles* will be shared by Miss Gladys Webster and Miss Zillah Bateman. Miss Webster will play the American parts (as in "The Broken Wing") and Miss Bateman the English parts. An American by birth, Miss Webster first appeared on the stage when she was only six weeks old. This was in Jules Verne's "The Bottom of the Sea." She has had much excellent experience under Wm. A. Brady's management with leading American actors, and has also supported Mr. Thurston Hall both in New York and London. She has also acted for the films with Marion Davies, Wyndham Standing, William Farnum, and Alice Brady. Miss Webster will be seen as *Inez Villera* in "The Broken Wing."

A Useful Training.

Miss Bateman was trained both for opera and the drama, and made her stage *début* in 1916. Since then she has played leads in drama, comedy, and musical comedy, notably as *Ethel* in "His Excellency the Governor," in "Trilby" with Charles Garry, in "Arlequin" at the Empire Theatre, London, and in "Polly" with Robert Courtneidge. Recently she has been starring as *Vera* (the lead) in "The Last Waltz," also under the Courtneidge management.

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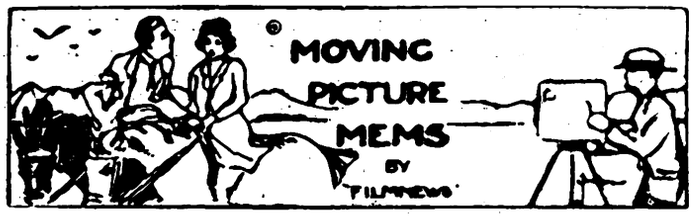

A Film of Film-Life.

"Souls for Sale," to be screened at the Johannesburg Bijou next week, is a picture of motion-picture life. It is from a novel by Rupert Hughes, and has the following distinguished cast: Eleanor Boardman as *Remember Steddon* (a "small-town" girl), Mae Busch as *Robina Teele*, Barbara La Mara as *Leva Lemaire*, Richard Dix as *Frank Claymore* (a motion-picture producer), Frank Mayo as *Tom Holby* (a popular film-star), and Lew Cody as *Owen Scudder* (a "crook," husband of *Remember Steddon*). *Remember Steddon* marries *Owen Scudder*, but on her way east to join him she begins to doubt him—her doubts are afterwards fully justified—and leaves the train at a wayside station. She comes across a motion-picture company, who are kind to her and give her a job as an "extra." Later she reaches Hollywood and experiences many rebuffs before obtaining work. Finally, after many vicissitudes, she becomes a "star." Meanwhile it transpires that *Owen Scudder* has the engaging habit of marrying women and then murdering them for their insurance. He comes to Hollywood to "get" *Remember* and *Frank Claymore*, who has befriended her, and the big climax of the picture occurs when a circus-tent which is being used in a film is burned to the ground.

Trapped in a Forest Fire.

Lloyd Hughes, Frank Keenan and Marguerite de la Motte play the principal parts in "Scars of Jealousy," a seven-reel First National drama which is to be shown at the Johannesburg Orpheum on Monday. Mr. Hughes and Miss de la Motte play parts which necessitate them being trapped in a forest fire—a situation that provides one more example of the very real risks that constantly are being undertaken by cinema actors and actresses in the course of their ordinary work.

A Disappointed Heir.

The forest-fire film will be shown only for the first half of the week, and on Thursday will be replaced at the Orpheum by a Universal comedy-drama, "The Clean-Up," with Herbert Rawlinson and that very useful and increasingly-popular actress Claire Adams in the leading parts. Mr. Rawlinson appears as *Montgomery Bixby*, whose very wealthy grandfather leaves $50,000 to each of the inhabitants of the small town in which he lives and dies, and only one dollar to the unfortunate *Monty;* who thereupon proceeds to make things so hot in that little town that he "cleans up" everybody else's money in less than no time.

At the Carlton.

Two first-run Paramount dramas, "Burning Sands" and "The Man Unconquerable," will be shown at the Carlton Theatre next week. The former "features" Milton Sills and Wanda Hawley, and the latter Jack Holt. "Burning Sands" is an exciting desert romance written by a popular author who has spent his life among the Arabs. "The picture," says the producing company, "abounds in spectacular midnight battles between wild and galloping Bedouins, in passionate love scenes, and in the *magic atmosphere of the real Sahara.*" Evidently the Carlton is going to be the place to visit during the first half of next week. By way of contrast, "The Man Unconquerable" is a drama of beachcombers and pearl fishers on an island in the South Pacific.

Lillian Gish Engaged.

Both New York and Hollywood film circles have been greatly interested in the report cabled from Florence, Italy, that Lillian Gish has been introducing Charles H. Duell to friends there as her *fiancé*. This report came on the heels of denials from both Miss Gish and Mr. Duell that they were to be married. Miss Gish is understood to have said that the wedding would be before summer. When the former Mrs. Duell returned from Europe recently and admitted that she had divorced her husband, the rumour of a Duell-Gish marriage started. Miss Gish with her sister, Dorothy, has been in Italy for some time, making "Romola," and Mr. Duell recently joined them.

MISS GWYNEDD VERNON,

Another member of the Thurston Hall Company. She is well known in England as a film star.

Charlie Hits Out

Much to his own amazement and chagrin, but to the delight of his friends, Charlie Chaplin was the hero of a fight in the Café Petroushka, Hollywood, in mail-week. He was there with Mary Miles Minter. His former wife, Mildred Harris, was also there, but she was with another party. A business man who was present became extremely boisterous, knocked over a lamp and did various other damage, before, on one of his trips about the room, he knocked against the chair occupied by Mr. Chaplin. The famous comedian asked him to be careful, whereupon the man is alleged to have assaulted him, striking him in the face. Mr. Chaplin arose, and with a neat left-right sent the rowdy one to the floor. Spectators declare it was a very "nifty" and forceful piece of work.

Poet's Corner: "I Would be Glad—"

I would be glad of life even for these:
The spring when amber willows are in bloom,
The young moon risen like a silvery plume
In opal skies, star tinted. Through the trees
The bluebird's note at twilight; on the breeze
The chiming of the sea's impassioned boom,
A flash of lightning through the pine tree gloom,
Cloud shadows passing with the Pleiades. . . .

I would be glad of life for April rain—
Sweet smelling earth, a quiet templed wood,
And ivy on ruined towers by the sea,
And meadows glowing with the golden grain,
Moonrise upon a mountain solitude—
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HIS MAJESTY'S, MONDAY: THURSTON HALL IN "THE BROKEN WING."

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MUSIC AND MUSICIANS
BY "C.A.O.D."

Rosaline Movshon's Recital.

There are several features in the piano-playing of Miss Rosaline Movshon that call for comment of the most favourable kind. Among them, primarily, is the remarkable vitality that she displays at the keyboard and the masculine qualities that characterise her finger technique. These points were revealed in a really surprising fashion in her performance of the Chopin B-flat minor Sonata, a work that is exacting not only in an executive sense but also in a spiritual sense. Its poetic significance is hidden far below its technical demands, and it thus requires an artist of superior attainments for its adequate presentation. Miss Movshon brought to the work the necessary pianistic equipment, and an adequate presentation in an interpretative sense. This alone is an achievement that sets the stamp of superior ability on the pianist, and she may justly be complimented on her work in this number. There are, however, some features in Miss Movshon's playing that do not call for the same unqualified admiration. Physical power is not necessarily synonymous with tonal power. Occasionally the pianist produced a tone that was hard and unmusical, particularly in the smaller Chopin. Beautiful tone is one of the essential essences of fine Chopin playing, and I am of the opinion that Miss Movshon does not make a sufficient use of a finely-produced *pianissimo*. It is true, though, that in this respect she was handicapped by a piano that was not in tune, especially in the middle octaves, and at times this defect showed to the serious detriment of the performer. What the Preludes and Etudes lacked in subtlety and finely-graded tone-shading, they had in technical accuracy and clarity. For these last two qualities in her art Miss Movshon may be heartily applauded, but more elasticity in both tone and *tempo* would have been welcomed in, for instance, the E-flat minor Study. The Saint-Saëns setting of Bach revealed again an artist who is evidently capable of the deepest sincerity, and who is nothing if not fastidiously conscientious in preparation. The work is a fine concert number. It is placed on the keyboard with all the skill that is associated with the name of the great Frenchman, and it was presented by Miss Movshon in a highly edifying fashion. The Brahms *Intermezzi* were excellently played, as was the G minor *Ballade*, but the latter is a long way removed from the same composer's earlier works in the same form in its gratefulness to the performer, and Miss Movshon did not succeed in investing the work with any particularly redeeming qualities. She can, however, make a work like the Eighth Rhapsody of Liszt glitter and sparkle, and in doing so she revealed most of the higher attributes that are characteristic of her art.

MISS ANNE IMMINK,
A popular Rand vocalist, who gave a highly successful recital recently in the Grand National Hotel, Johannesburg.
Photo by O'Byrne.

Mr. Johannes Beck.

Concert-goers on the Rand will regret to learn that Mr. Johannes Beck, the 'cellist, met with a nasty accident on Tuesday afternoon. It is reported that while riding a motor-cycle Mr. Beck collided with a motor-car, was thrown and sustained severe injuries to his leg. He is now in the General Hospital, and much sympathy will be felt for him, as he was to have played at Wednesday's orchestral concert with Mr. Harold Ketelbey in the Brahms Concerto in A minor for violin and 'cello. In place of this item Mr. Ketelbey played the Tchaikovsky Violin Concerto, a work that did much to establish his reputation on the Rand when he paid his first visit here with the Durban Orchestra.

Local Soloists.

Among local artists to appear as soloists with the Cape Orchestra will be Miss Millie van Geuns, who has selected the Saint-Saëns G minor Concerto, a splendidly pianistic and exhilarating solo which should reveal this young lady's fluent technique in all its brilliancy. Miss van Geuns has already established herself on the Rand as a pianist of serious attainments, and many will look forward to her forthcoming appearance with much pleasure. Miss Nancy Aiken will be another local pianist to play with the Orchestra, the occasion marking her first local appearance as a concerto soloist. Miss Aiken will be heard in the Schumann Concerto, a work in which she should excel. Recollections of her work at previous appearances justify the expectation of a sound, musicianly performance. Miss Aiken is best remembered by the writer for her vigorous and thoughtful handling of the Cesar Franck *Prelude, Chorale* and *Fugue* last year, when she definitely and successfully laid claim to an important place among local executive musicians. Another attractive musical event, made possible by the presence of the Cape Town Orchestra, will be the Brahms Rhapsody for alto solo, male chorus and orchestra, which will be heard at the concert on May 6. The local artists will be Miss Aimée Parkerson and the Netherlands Male Voice Choir, the whole to be conducted by Mr. John Connell. On May 9 local singers will again be heard in Beethoven's Choral Symphony, the chorus being that of the Johannesburg Philharmonic Society, the soloists including Miss Kate Barnes, Mr. Arthur Hedges and Mr. A. Bothwell.

RARE EMERALDS.

Emeralds remain, as always, the rarest of precious stones owing to the extremely limited sources of supply. The dictates of fashion seem to have decided in favour of the emerald, especially during latter years, as this stone is far more popular than any coloured stone, with the possible exception of the less costly but valuable sapphire. There is a world-wide demand for good emeralds and diamonds.

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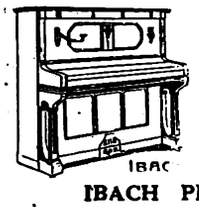

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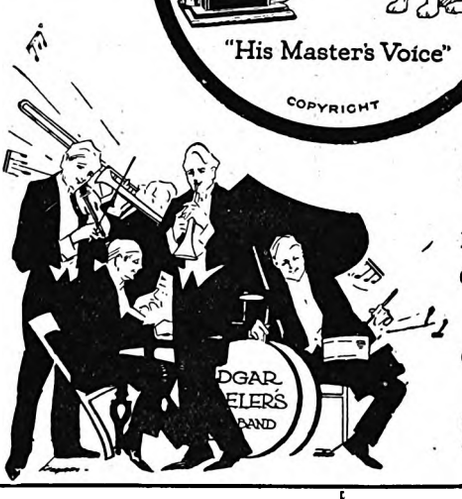

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In the Bright Lights.

EMPIRE PALACE.

Brilliant Success of "Brighter London": The Best of Twenty-nine Revues.

THE revue "Brighter London," which recently completed a run of over a year at the London Hippodrome, was produced with conspicuous success at the Johannesburg Empire on Easter Monday. Both at the matinée and evening performances the theatre was packed to the doors, and many people had to be turned away. In fact, the "House Full" board has been in use at every performance so far, and the advance booking indicates that it will probably be some time before "dropping in" casually becomes possible.

It is the general opinion that for colour, brightness, comedy, novelty and brilliantly-staged effects, "Brighter London" is the best of the twenty-nine revues put on at the Empire during the ten years that have passed since revue first came to Johannesburg with the production of "Splash Me!" in March, 1914. The principal parts are acted by Mr. Victor Crawford, Mr. Hal Gordon, Miss Jean Andrews, Miss Renée Sutton, Mr. Gordon James, Mr. Alexander Haviland, and Miss Vivien Talleur, with any amount of useful assistance from an exceptionally strong "small-part" cast (Miss Iris Whyte made a particular hit as *The Police Woman* in Scene 5) and a splendid chorus. As a producer Mr. Philip D. Levard has done nothing better.

A notice of the revue will be printed next week.

HIS MAJESTY'S THEATRE.

Farewell to Maurice Moscovitch: The Coming of Thurston Hall.

MR. Maurice Moscovitch and his company are saying farewell to Johannesburg this week, though not, just yet, to the Transvaal, for they will be at the Opera House, Pretoria, next week, where they will play "The Merchant of Venice" on Monday, Tuesday and Wednesday, and "The Outsider" on Thursday, Friday and Saturday. Everyone should see "The Outsider," in which Mr. Moscovitch is now appearing at His Majesty's Theatre, Johannesburg, as *Anton Ragatzy*, a part in which he is splendid; the last performance will take place this Saturday evening. During Show- and Easter-week two matinée performances of "The Merchant of Venice" have been given, so that visitors to Johannesburg might have an opportunity of seeing Mr. Moscovitch's *Shylock*.

On Monday evening Mr. Thurston Hall will make his first appearance in South Africa as *Captain Innocencio dos Santos* in "The Broken Wing." This was his original part in New York and London. He will be supported by the new Anglo-American Comedy-Drama Company.

"The Broken Wing," described by its authors, Messrs. Paul Dickey and Charles W. Goddard (who also wrote that intriguing play "The Misleading Lady," done here during the War by the American Dramatic Company), as "a colourful comedy of modern Mexico," fulfils the difficult qualities of amusement and interest with a lot of "sensation" thrown in. The story of "The Broken Wing" is good from start to finish. Its little dashes of sentiment are charming, its humour is continuous, and its "thrills" are spontaneous and unforced.

The play plunges the audience at once into a state of vivid excitement, for an aeroplane "crashes" from 1,800 feet through the roof of the home of *Mr. Luther Farley*, an Englishman living in the wilds of Mexico. It carries with it two men, one of whom is killed, while the other, *Philip Marvin*, is hurt but alive. He has, however, lost his memory, and when he is nursed and restored to physical health by the charming *Inez Villera*, adopted daughter of *Farley*, no knowledge of his former life and belongings comes to his darkened mentality. *Inez*, though Mexican by birth, has a great contempt for the "greasers" of her native land. Her dream is to love and be loved by a "Gringo"—an American or Englishman. She believes, therefore, that this man has been specially sent to her by the god of Luck, and she calls him her King of Hearts. Fortunately for *Inez*, her love is returned by the mysterious Gringo who, it has been discovered, is exceedingly wealthy. He is, therefore, held at ransom by the picturesque Mexican, *Captain Innocencio dos Santos*, who is also a suitor for the hand of *Inez*, who heartily despises him. How *Philip Marvin* is rescued and his memory restored, and how he and *Inez* actually "fly" away together, forms the basis of the plot of four most interesting and picturesque acts.

"The Broken Wing" is packed with the local colour of Mexico—the suggestion of still heat, the sudden storm, the huge distances, the sand and the cactus, the romantic loafer with his song to the strumming of a guitar, the cry of the whip-poor-will, belief in all sorts of superstitions, the efficacy of love-potions and so forth, and a dreamy belief in the sanctity of *mañana*—or putting off till to-morrow what it is irksome to do to-day. And it all, one is told, gets across the footlights in a most realistic way.

The "production" is by Mr. Joseph R. Cunningham, who was associated with the stage-management of the play at the Duke of York's Theatre, London, and whose work, both as actor and producer, already is well known to South African playgoers.

The cast is as follows: *Captain Innocencio dos Santos*, Mr. Thurston Hall; *Inez Villera*, Miss Gladys Webster; *Philip Marvin*, Mr. Patrick Ludlow; *Sylvester Cross* (an American lawyer), Mr. Ward McAllister; *Cecilia* (from New York City), Miss Zillah Bateman; *Ouichita* (a native girl), Miss Gwynedd Vernon; *Luther Farley* (an Englishman living in Mexico), Mr. Arthur Bawtree; *Bassilio* (an orderly), Mr. Lawrence Halbert; *General Panfilo Aguilar*, Mr. Joseph R. Cunningham; *Harry Waldron*, Mr. J. Henry Ashford.

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TO APPEAR AS INEZ IN "THE BROKEN WING."

Miss Gladys Webster.

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A CAPE TOWN CHRONICLE.

BY 'BEACHCOMBER.'

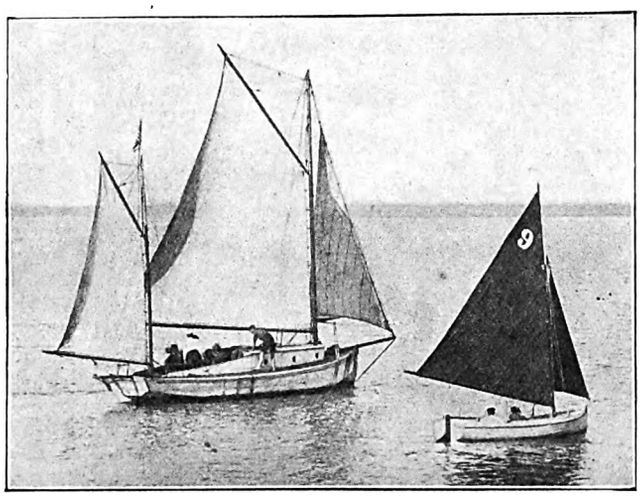
CAPE TOWN, Monday.

Disappointed!

You simply cannot imagine the consternation that fairly crashed into social circles in Cape Town when the news was announced that the Prince of Wales had been asked to defer his visit on account of General Smuts's decision to have a general election. Because His Royal Highness was to reach Cape Town first, it was only natural, of course, that our arrangements—both public and otherwise—should have been furthest advanced, and our anticipation already had risen to a fever-heat. And all of this, I suppose, made the crash the more amazing, the more stupefying. One morning, the hundreds of Cape Town girls who come to business down the Avenue were thrilled to notice that workmen had already begun to weave electric wires among the oak trees; the next morning, these same trees had shed their wires with even more thoroughness than (these autumn days) they had shed their leaves. Oh, the melancholy Monday that was for some folk! You may judge to what extent feminine preparations were being made (and had been made) by the fact that quite a lot of fellows I know, who have been swearing for years past that never, never will they wear anything but a dinner-jacket, had valiantly decided to take the plunge and "come out in 'tails'!"

This Election!

And now all that we are left to think about is a general election. What will happen before the middle of June arrives, nobody, of course, dare guess (it simply isn't safe to guess anything these days), but at the time this is being written, not even a ripple seems to have disturbed the even tenor of our political way—whichever way that way may be. And somehow I cannot imagine Cape Town getting at all excited about this election. Had it happened "out of session" it might have been different. But after already being forced, for three months, to face long, solid columns of Parliamentary reports, whenever and wherever you open a paper, your relish for crowding into political meetings isn't exactly as keen as it might be. And then, with all respect to some of our local candidates, it is hard to feel that you are absolutely bursting to hear them speak, when, any night for the past three months, it has been possible for you to nip in and hear Smuts, Burton, Roos, or Cresswell, or whatever particular "star" you fancy. Rather like coming down from grand opera to "the 'alls."



CAPE TOWN YACHTING SEASON BEGINS.

A "Red Wing" of the Table Bay Yacht Club being overhauled and passed by the *Islander*, the "one-man yacht" in which Mr. Pidgeon (seen in the picture with bare legs), of San Francisco, is sailing round the world. *"S.A. Pictorial" photo.*

The Wembley Rush.

Already, I am told, the rush to Wembley is beginning; anybody and everybody who can make the existence of a British Empire Exhibition sufficient excuse for a trip to England are doing so. Bookings on some of the lines have been particularly heavy this last fortnight—so heavy that the manager of one well-known line told me he thought "he'd have to start putting 'em up in the masts." And while that mysterious rumour which was so universally current all over the Province last year of people being taken there and back for £25 per head has still to prove itself unconfounded, it must be granted that the steamship companies are offering very reasonable facilities. Judging by its present mood, however, whether they had, or whether they hadn't, wouldn't have made much difference to Cape Town. A big number of people have made up their minds that they are "going to see Wembley"—and by hook, or by crook, they will do so. The home-going boats seem so crowded just now, indeed, that when I went to see some friends off the other day, so many other people seemed to be engaged on the same business, and the ship was so unbearably crowded, that I wondered whether I hadn't really got on to a cruiser of the Special Service Squadron by mistake.

Buses on Trial.

Judging by the present position of things, it hardly looks as though Cape Town will follow yet awhile the example of London and Paris in declaring its trams obsolete, and plumping wholly in favour of motor-buses. With the object of relieving the pressure on the Sea Point tram-route, the tramway people have recently started a service of motor-buses at the three busiest hours of the day—morning, noon and evening; but up to now they have met with very poor patronage. Cape Town never was a place to take a leap in the dark, of course, but that hardly seems sufficient excuse why on more than one occasion it has been possible to see a tram-car crowded to the very last step with passengers, while the motor-bus, sent to relieve it, has followed only a quarter full. So poorly have the buses been supported, indeed, that the general manager, Mr. Long, has threatened that if things don't improve they will simply have to be withdrawn. Better let them stay in the sheds, he says, than lose money as they are doing. During the first week, for instance, only 2,600 passengers availed themselves of the accommodation provided for 15,000. Cape Town's inevitable conservatism apart, this initial lack of popularity appears to be due to the fact that the ordinary season tram card is not available—only books of tickets. From the company's point of view, the usage of the cards, says Mr. Long, is economically impossible. At its utmost capacity a bus would only bring in 8s. 4d. for a 6½ miles' journey. A taxi-driver would demand as much, says the manager. And so our motor-buses stand on trial.

Her Chance in "Havoc."

No doubt Johannesburg people, as well as those of Cape Town, will remember the unusually appealing "flapper," who played with such frank and winsome charm in "The Way of an Eagle." Few but her most intimate friends appear to have known that off the stage she was Miss Sheila Macgregor, daughter of Sir James and Lady Macgregor, of "Lochaber," Wynberg. Sir James Macgregor was the Administrator of the Bechuanaland Protectorate, and Miss Macgregor did a good deal of amateur acting in Mafeking. Many people tried to dissuade her from joining the profession, but she persisted to such an extent as finally to secure an engagement with the George Relph Company—and hence her performance of the "flapper." But it was last Saturday night, when Miss Mercia Swinburne, who takes the part of *Tessie* in "Havoc," fell ill, that Miss Macgregor's great chance really came. And she certainly made the most of it—investing the *rôle* with just that same easy, girlish charm as made her so outstanding as the "flapper." Everybody up-country must see "Havoc." All people who know anything about plays in Cape Town are agreed that it is the finest thing seen here for very many days.

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JOHANNESBURG, Tuesday afternoon.

THE market appears to be afflicted with "sagitis" at the moment, with an occasional rally induced by London buying, which on Thursday, in particular, acted as a useful tonic.

On the reopening this morning prices were made much the same as at the closing on Thursday, as it was too early to know what London was doing. City Deeps and Crown Mines are prominent among the shares being liquidated, and the former have dropped 1s. 3d. in the week to 58s. 9d. If the Christmas dividend of 5s. is maintained—and profits are much the same as they were in the final quarter—the shares do not look dear, though in the present state of the market one may quite easily see lower prices for them, a natural reaction from the sharp advance of a few weeks back.

New Modders have receded by 2s. 3d. to 76s. 6d. this morning. I wonder if the quarterly development has gone off? This was certainly the case at City Deep, where 75 per cent. was payable, assaying an ounce over a couple of feet. After all, if you are only getting the same dividend at Modder as at City Deep, why, ask some pretty shrewd operators, give a sovereign more for the shares? Still, it is not quite so simple as that, for Modder's ore-reserve value is three-quarters of a dwt. more, its working costs are five shillings a ton less, and in the Far East earth-tremors are not so frequent as near Johannesburg.

Modder Deeps were done at two guineas this morning, which means 16½ per cent. gross yield on the best-secured mine of the Rand; but the "fly in the ointment" is the somewhat short life.

Modder "Bees" are one of the firmest lines in the whole list at 24s. 6d. buyers. They have nearly half-a-million unappropriated balance, representing about 14s. 6d. per share, a fund specially accumulated for thoroughly investigating the eastern section of the property.

Robinson Deep "B" shares had dropped 2s. 6d. by Thursday, but recovered a trifle this morning to 30s. 10½d.

Wit. Deeps are quoted 15s.-16s. The tonnage milled last year was a record in the history of the mine, while the development footage is the highest since 1914. A great deal of reconditioning work has been done in the mine, the results of which should be reflected in working costs this year.

Buyers of Springs wanted them sixpence under 50s., but sellers of Brakpans were not inclined to part under 70s. I notice that in both reports the Consulting Engineer points out that, owing to the terms of the lease, and the share of the Government, the currency premium is not so important a factor as at some other properties. In fact, were there no premium at all, the loss to the companies in revenue would only be about half the aggregate premium last year, while, "with gold at par there would, of course, be counterbalancing savings on cost of realisation and exchange;" unless, one may add, the Union goes back to the gold basis before the rest of the world.

THE DEATH OF DUSE.

Eleanora Duse, the news of whose death was cabled on Monday, was fourteen years younger than her great French rival as *Marguerite Gautier* in *La Dame aux Camelias*, the late Sarah Bernhardt. Duse was born near Venice on October 3, 1859, the daughter of two strolling players, Alessandro Duse and his wife Angelica (Capeletto). She made her first appearance in London in 1893. After retiring from the stage and being absent for fifteen years, she "came back" in 1921, and last year appeared in New York in Ibsen's "The Lady from the Sea," playing to receipts which reached £6,000 for one performance. Duse's married name was Checchi.

THE MODERN NEWSPAPER.

Newspapers are always easily amazed, but since the War weakened even their intelligence there could not be so much as a little extra departure from railway stations on a Bank Holiday (surely most natural, if one thinks it out) without the ingenuous press placarding London with "Amazing scenes." The press was even amazed if a married couple sought divorce, or if it thundered, or was at all warm. "Scenes," they would say, "scenes"; and the eager reader, searching their columns for these, could find none worthy of the name. One pictures newspaper reporters going about, struck dumb with amazement at every smallest incident in this amazing life we lead, hurrying back to their offices and communicating their emotion to editors, news editors and leader writers, so that the whole staff gapes, round-eyed, at the astonishing world on which they have to comment. An ingenuous race; but they make the mistake of forgetting that many of their readers are so very experienced that they are seldom surprised at anything.—*"Told By An Idiot," by Rose Macaulay.*

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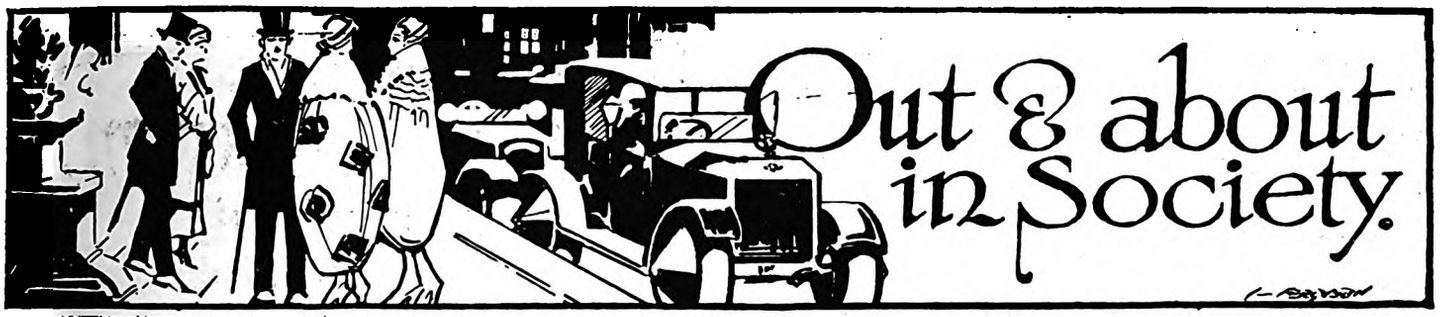


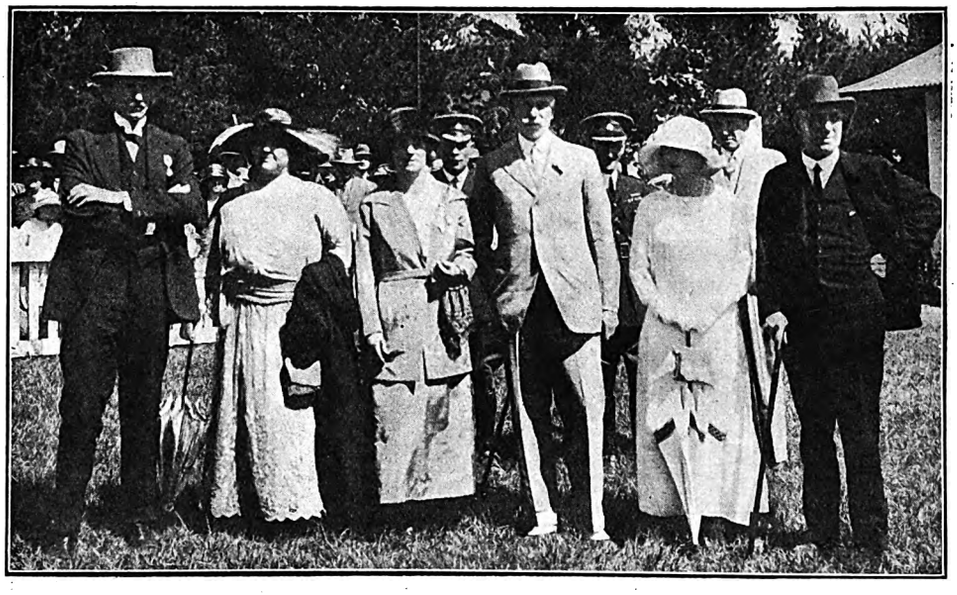
[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Reception at the Zoo.

Last week we went to press just before the reception at the Zoo, so I have to tell you all about it this week. Have you ever thought what a wonderful place our Zoo is—what perfect surroundings in which to spend an ideal afternoon? So, although Joubert Park is nearer for the public, it was a wise move to have the first introduction of the new Governor-General to the people of Johannesburg in such a splendid spot. The Kiosk had been turned into a lounge, and there were plenty of pretty plants and ferns about, and, in front, a view right up the wide grass ride to the I.L.H. Boer War Memorial. The Governor-General wore the grey frock-coat and top-hat of grey that we always associate with our Royalty, and Princess Alice, looking so very sweet and charming, had on a lovely white lace gown over silk. It was made with two tiers to the skirt, and banded at the waist with electric-blue and silver tissue that had long ends to it at one side and was fastened to the waist at the other with a beautiful brooch of oxydised silver. The corsage was plain and had short pointed sleeves, and she wore a magnificent rope of pearls. Her hat of white lace was wreathed in electric-blue velvet flowers. From the little one has already seen of "our" Princess, there is no doubt of her undeniable good taste in clothes and that she has the *chic* to wear them. Many people passed before them that afternoon, and it was really difficult to know of whom to write. Of course, all the Town Councillors were there. The Mayor, Councillor M. J. Harris, came with the Mayoress, who wore a handsome black gown with peacock-blue pipings and lace sleeves, and a black lace hat with osprey mount. Councillor Kroomer, chairman of the Parks and Estates Committee, brought his wife and two daughters. Mrs. Kroomer wore black silk stockinette. Councillor and Mrs. Daniels, Councillor and Mrs. G. W. Nelson, Councillor and Mrs. Leake, Councillor and Mrs. T. F. Allen (Mrs. Allen in brown made with accordion-pleats and facings of almond green), and Councillor Hay were among those I noticed. During the Show-week we have had two distinguished visitors from Madagascar in town: Mr. Quod, Secretary to the Governor of Madagascar, and Major Geoffrey, the Governor's A.D.C., and they were present at the Show and also at the reception at the Zoo. With them was Mrs. Beatrice Colby, who, you will remember, went to the Exhibition at Madagascar last year and wrote such interesting articles about the place. Mrs. Anthony, Mrs. G. M. Pemberton, Mr. and Mrs. Seals Wood, and Mr. and Mrs. Purchas were among other well-known people, and of officers and their wives I noticed Colonel and Mrs. Thackeray, Captain and Mrs. van Dam, Captain Batty, Major Howarth, Captain Mason and Captain Jackson, and, of the Police, Colonel Godley, Major Trigger and Major Fulton. Lieut. Hawkins, R.N., and Captain Beyers were in attendance on the Earl of Athlone.

"The Merry Widow" at Pretoria.

In the evening a merry party of us motored to Pretoria for the last night of "The Merry Widow," and I talked economics all the way over with a rising young barrister. That is to say, he talked and I tried to look—and I hope I succeeded in looking—fairly intelligent. With interpolations from *Cascada,* however, we managed to get over in good order and condition. Then there was a merry dinner-party, with Dr. A. J. Orenstein at the head of the table, at which a presentation was made to Mr. Barlow Coulthard, the producer and musical director of "The Merry Widow." In making the presentation, Dr. Orenstein said how grateful



THE GOVERNOR-GENERAL AT THE RAND SHOW.

A group at Milner Park, which includes the Earl and Countess of Athlone (second and third from the right), the Mayor and Mayoress of Johannesburg (the Mayor, Mr. M. J. Harris, is on the left), and Mr. John Roy, acting President of the Witwatersrand Agricultural Society (on the right).

Photo by T. Brittain.

FOR A PORTRAIT OF YOURSELF OR YOUR BABY—JANE PLOTZ, ART STUDIOS, THRUPP'S BLDGS.

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they were for the hard work Mr. Coulthard had put into the show, which had undoubtedly made it the success it was. What did they give him? Sure, I nearly forgot. A gold wrist-watch, suitably inscribed. Then Mr. Coulthard, in thanking everyone, said what a lot of good work Dr. Orenstein had done; and here I may say I am sure many folk do not know that he was the stage-manager, a very ungrateful and difficult part, and that the fact that there was never a hitch from the first to the last night was due to him. Then *Prince Danilo*, in his maiden speech, proposed the toast of *The Widow*, which was given with three times three, testifying to the esteem and admiration they all had for Mrs. Orenstein. And also *Cascada* thanked Mr. Coulthard "on behalf of the lesser fry," and also Mr. Pain, who acted as manager "and made it a pleasure, not a pain" (Oh, shame! *Cascada*). And then one of the girls thanked the *ballet*-mistress, Miss Poppy Frames, for all the trouble she had taken with them. And who fell asleep in a box? No, wild horses would not drag the name from me! I should only like to say that the wrong person got the blame, as he sat in front and when everyone looked up the real sleeper was too far behind for them to see. Anyway, it was a bright and jolly ending to a show given in a good cause. Will there be a reunion of the company in the near future? One sincerely hopes so.

At the Rand Show.

The Agricultural Show! Such a vast thing to put on such a small page! So difficult to tell you of everything! His Excellency the Governor-General opened the Show on the first day, and was accompanied by Princess Alice, who wore a charming white gown over petunia-shaded georgette,

GENERAL SMUTS AT THE RAND SHOW.

The Premier and Mrs. Smuts, with (centre) Mr. Drysdale, senior, of Scotland, who is on his first visit to South Africa. He is the father of Mr. Alex. Drysdale, the well-known cattle breeder, who won the Supreme Cattle Championship of the Show with his Ayrshire cow, Overton Jessie II. Another son is the Scottish International Rugby full-back, who is coming to South Africa with the British Rugby team.

Photo by T. Brittain.

that showed at one side, where the skirt was slashed. Her hat of white *moire* was trimmed with velvet flowers. There were many well-known people in the enclosure, of course. The Mayor and Mayoress—Mrs. Harris wearing a sand-coloured gown with lace sleeves and tunic of the same shade, and a hat of a slightly darker shade with a blue osprey—were in the Vice-regal box; also Mr. John Roy, the Acting President (in the absence of Sir Lionel Phillips) of the Show, and Mrs. John Roy in a mole tailor-made and a brown hat. There were many very smart gowns worn and many well-cut riding-costumes. Among the weares of the latter were Mrs. C. A. Hadley, who has done so well in the way of prizes, and Mrs. Percy Leon. Lady Albu wore a lovely three-piece suit of fawn *marocain* trimmed with braid to tone and a brown hat wreathed in plumes. Mrs. Sam Evans came in white, and Mrs. Emil Nathan wore a brown gown of *marocain* and a small black hat. Mrs. Moscovitch, wife of *Ragatzy*, who is still performing wonderful

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cures at His Majesty's, was very elegant in a brown frock and a close-fitting toque trimmed with black ospreys. Mrs. Henry Adler wore blue *charmeuse* with Egyptian embroideries and a small hat *en suite*.

Women's Work.

Going round the stalls one was surprised at the wonderful work the women put up. I watched Mrs. Goetsche, in the Demonstration Hall, weaving and spinning, Mrs. Courtney Acutt exhibiting some wonderful leather-work, and Mrs. Webb, whose hats were really very charming. They are made of rushes and plaited straw, and have flowers made of coloured straw that are very artistic. I saw one design of a wreath of geraniums and leaves that stood out in embossed style and made the hat really lovely. Another blue hat lined with pink had a front posy of deep red roses. And all the time, amid the fuss and bustle, Mrs. Webb just sat there and evolved more designs and more beautiful flowers. Then there were baskets, mats, and even curtains, of mealie, and Mrs. Kilfoil showed rafia and wool hats of very pretty design. The Child Welfare Stall was, to me, one of the most interesting, and it is impossible to gauge the amount of good work it did; the Health sisters, under Sister Morisse, demonstrated and showed everyone interested how to care for the kiddies. Mrs. Pomfret, O.B.E., of the National Service Fund, in a cool green linen costume and shade hat, was with them. Then there were bottled fruits, wonderful embroideries, and, indeed, everything that women can do, and do do, so well; and, with demonstrations all day, the town and country women had plenty to see and learn. I visited St. Dunstan's Stall and met Mrs. Vintcent,

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such a sweet, sympathetic woman, to me, before, only a name, if a great one. On meeting her one realises that the work she is doing is such a labour of love and affection for our blinded men. There was Mr. Owen, a blind and maimed hero, making baskets, and I learnt that Princess Alice had accepted one he had made. It was of grey and mauve straw, the pattern so cunningly interwoven that one felt eyes must be an absolute essential in following the design. Her Royal Highness not only evinced great interest, but left an order behind her that cheered everyone up enormously. Then I wandered into the Pietersburg exhibit—one of the most wonderful on the Show—and saw the lighthouse and icebergs of snow-white wool, the two areoplanes overhead, and, amid a bower of greenery and ferns arranged in the most artistic manner, all the products of that part of the country—which appears to be rich in the extreme. There can be no doubt that the Secretary of the Show, Mr. Torrance, is a great believer in Coué, for in "every way and every year" the Agricultural Show is getting "better and better," and it is very largely his personality that does it.

General Smuts and "The Juniors."

The Junior South African Party Congress was undoubtedly a great success, and the speech of General Smuts was that of the man of the moment whose memory will never fade. He certainly won the hearts of all the Juniors, for he was bright and smiling and had a jest for them all, and his confidence in the result of the election could only inspire confidence. Among those present were Mr. Patrick Duncan, Mr. and Mrs. Emil Nathan Mr. De Wet (whose marriage has just taken place to Miss McKenzie, the popular daughter of Dr. and Mrs. McKenzie, of Durban), Mr. Impey (the assistant organiser), Mrs. Anthony, Mrs. Burgers, Dr. E. B. Woolf, Councillor and Mrs. G. W. Nelson, Sir Julius Jeppe, Sir Abe Bailey, Mrs. Smuts, Mr. T. F. Allen (the founder of the Juniors, who was elected chairman of the Congress) and Mrs. Allen. It was a memorable occasion, and one felt, on looking round, that, as the Administrator said at the Graduation ceremony of the Rand University not long ago, "There is something in youth after all."

At the Races.

Of course, the Easter holidays have been no joke to the poor press folk. Life has just been one thing after another—principally another. I went to the races on Saturday, when Desert Gold won the Handicap to the loss of many and the delight of only a few. A very cold day it was and gave us all a chance to wear our furs, and there were some wonderful wraps there. His Excellency the Governor-General was present, but we were all disappointed to find that Princess Alice was not with him. He was attended by Lieut. Hawkins, R.N., and during the afternoon left the Royal box and walked round, several well-known people being presented to him. About the fifth race he went to the starting-post, and, in fact, seemed to have an enjoyable afternoon.

The Dresses.

Among the well-dressed women I saw Lady Wallers in a lovely black satin gown made with a short waist-long cape, the skirt showing Chinese green and blue silk. She wore a magnificent fur-coat of seal-skin with skunk collar, and a black hat with ospreys. Miss Wallers came in a fawn coat and skirt and small fawn and green hat and white furs. Lady Albu had on a short fur coat over her black gown and

SEEING THE CAPE BY SPECIAL TRAIN.
A group of Easter excursionists taken on the railway station at Port Elizabeth. They were travellers on one of the special excursion train-trips organised for the Easter holidays by the South African Railways. This particular train went through the Western, Garden and Eastern districts of the Cape Province, and covered over 2,000 miles. The time occupied was ten days. Motor trips were included. *"S.A. Pictorial" photos.*

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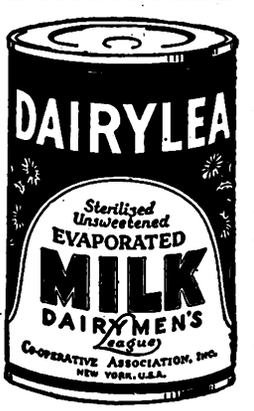

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a black hat with a white and black osprey mount in front. Lady Andersson wore an elegant sapphire-blue velvet gown, an original touch being the wide yellow and orange ribbon on blue that banded the *chic* hat and came down the back of the gown, which was fur-edged, and formed a wide panel. Sir Llewellyn Andersson and Sir Ernest Oppenheimer were also on the course. Mrs. De Waal, who came over with a party from Pretoria, was very charming in orange brocades and a smart fur coat. Mrs. Frykberg, wife of the Swedish Consul, had on a handsome rust-coloured coat and skirt and a hat of Oriental shades. Mrs. McCall wore a *chic* black gown and a lovely sable cape, her small black hat having almond-green round it. Mrs. Glynn wore a fawn coat with fur collar, and a black velvet hat. Mrs. G. Liddle was very *chic* in *beige* laces, the gown having a *marocain* cape of the same shade edged with a deep hem of laces and a padded collar of circles. Her hat was trimmed with feathers. Mrs. Nelson Graham came in a lovely navy-blue gown of georgette, the apron-front being edged with two pleated frills, and another formed a cape effect on the corsage. Her black hat was trimmed with ospreys. Miss Kennedy, of Cape Town, was with her, and wore pale grey with touches of green, and a grey hat with flowers round it. Mrs. Arthur Yuldon, who is going to England for a trip shortly I hear, was very charming in silver-grey with bands of chinchilla, the corsage having tight long sleeves and being worn with a silver hat swathed with the same shade and having a long side-fall. Mrs. L. Rose McLeod was very elegant in black, the skirt having a front accordion-pleated panel and the long sleeves having frills of accordion-pleated as cuffs, banded round with electric-blue. Her hat had an ornament in front of black and blue. Mrs. Julius Weil wore a handsome black cloak edged with deep bands of skunk over her fawn gown, and a black velvet and taffeta hat. Mrs. James Whitehouse wore sables with her brown coat and skirt, her small turban hat having a wreath of rose feathers shading to brown. Mrs. H. A. Neame wore a lovely black *marocain* coat over her smart gown, the cuffs and collar being embroidered in fawn braid. Her *chic* black hat had a cock's-feather in brown and green. Mrs. Tillard came in brown, a wool coat and skirt, with a smart small hat trimmed with flowers. Mrs. Wessels wore pale pink with panels of Chinese-looking embroidery, and a black hat. Mrs. John Roy wore a mole gown and a beaver-coloured coat. Mrs. Langley Levy came in a white cloak-wrap over her white *chenille* lace gown, and a small white hat. There were, of course, so many well-known women there that it is impossible to tell you of them all, and on Monday there was an even bigger crowd and, the weather being finer, there were some lovely gowns in lighter materials.

The Settlers' Ball.

The Governor-General and Princess Alice were present at the tennis finals at Ellis Park and came from there to the Carlton Hotel, where they were received by the manager, Monsieur Gauthier, and conducted to a suite of rooms, where they had dinner, and then afterwards attended the 1820 Settlers' Ball. It was one of the most brilliant functions that we have ever had, the surroundings of the Hotel, with the suite of ball-room, Palm Court and restaurant, lending themselves admirably to a well-run function. Commissionnaires in uniform were at the entrances, and it was difficult to find one's way through the crowds at the top of the wide stairs. A glimpse of a white-walled ball-room, with primrose curtains, the shining floor reflecting the gowns of the women as in a mirror; of flower-filled tables in the supper-room and a dainty supper; and everywhere the most wonderful *toilettes*. As the Earl of Athlone and Princess Alice came down in the lift they were received by Mr. and Mrs. E. G. Izod, Mrs. Clogg, Mrs. Orpen, Colonel Hoy, Major Currie, Mr. T. F. Allen, and Mr. Kanthack. As they entered the ball-room, the Earl escorting Mrs. Izod and Mr. Izod being with the Princess, the band played the National Anthem, and there was long cheering from the guests. The Royal party, with Lieut. Hawkins, R.N., and Major Alexander in attendance, sat in a specially-fitted-up lounge in one corner, where many well-known people were presented, the first to receive the honour being Professor Lawn.

Guests and Gowns.

The Princess wore a very charming white gown of *charmeuse* patterned in rose velvet leaves and embroidered in crystal, and having at one side a *chou* of rose velvet with a long wide end to the hem of the gown. She wore a rope of lovely pearls and on her *coiffure* a diamond coronet, and carried a fan of white ostrich-feathers. Mrs. Izod wore an elegant deep blue georgette gown with edges of wide bands of onyx and silver, which also edged the uneven hem of the skirt. At the hip-line were *plastrons* of onyx and silver edged with small strings of silver beads. Mrs. G. W. Nelson came in a pretty buttercup-yellow gown with black jet, and Mrs. Clogg wore flowered primrose brocade. Mrs. Orpen came in black. And then, sitting chatting, I saw Mrs. J. C. Smuts in black *charmeuse* and laces, and the General was talking to many friends and admirers. Mrs. L. Rose McLeod wore an elegant black gown embroidered in silver and fastened over the shoulders with two straps embroidered in silver. Miss McLeod wore dull georgette, the train being lined in rose. Mrs. T. F. Allen came in black *charmeuse*, and Mrs. Percy Sherwell wore a lovely powder-blue grown with tunic-skirt edged with two bands of silver laces, and at one side the new buster-bow lined in rose. Mrs. C. A. Hadley wore a very dainty grey georgette gown embroidered in tiny beads and at one side a fall of mauve and grey. Commander Neville and Lieut. McLaughlin were of their party. Commander and Mrs. St. John were among those who had a dinner-party, among their guests being Sir Evelyn Wallers, K.B.E., Miss Wallers, the Hon. Mrs. French, Mr. French, Mr. and Mrs. Peter Anderson, Mr. and Mrs. Nelson Graham, Captain Nunnerley and Miss Wimble. Mrs. St. John wore a very elegant gown of rose pink *charmeuse*, the uneven drapery at the back of the corsage forming a long train at one side. The gown was caught at the waist with bands of oxydised silver. Mrs. French wore a handsome black lace gown. Mrs. Peter Anderson was smart in deep rose silk *moire* with two side-falls of purple and rose. Mrs. Nelson Graham came in a *chic* peacock-blue *charmeuse*, the harem drapery of the skirt striking an original note. Miss Wallers was very pretty in a lovely coral-pink frock edged with fringes of the same shade and having a belt of rows of corals. Miss Wimble came in orange-silk *moire*. Mrs. Wartenweiler wore powder-blue ruched at the hips and a fall of georgette at one side. Mrs. Harold Phillips had on a very charming frock made with a tight corsage and full skirt composed of alternate rows of green ribbon and lace. The corsage had a wide Peter Pan collar, and I noticed her vanity-bag had a stiff early-Victorian posy as a top—a very pretty conceit. Miss Currey, of Cape Town, wore a pretty primrose gown embroidered in crystal beads and banded at the waist with velvet in a deeper shade, having a long end. Mrs. Gillon was much admired in peacock-blue *charmeuse*. Mrs. Paul Selby wore a lovely almond-green gown with gold tints, two

THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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accordion-pleated falls being at the side. Mrs. Martin wore a pink brocaded gown with silver *plastron* at the hips and strings of crystal from gown to wrists. I would like to tell you of many more, if space permitted. I say that each time, don't I? But what can you do? We have not yet come to the age of the expanding page, and I want to tell you about the "Brighter London" revue.

An Impression of Thurston Hall.

But before coming to "Brighter London" just a glimpse—the bare white-washed walls of a stage, a chair, a form, scenery pushed into corners, stacked in piles, a woman's voice ringing out in imploring tones, the cry of a man, "You don't understand!" Three or four people on the stage, and above them a dominating personality, a man acting because he loves it, because his soul is in the play, even amid the mournful surroundings of the theatre, drab and cold in the daylight air—no glitter, no lights, no audience to show its appreciation. Thurston Hall rehearsing "The Broken Wing," which opens next Monday night at His Majesty's Theatre. My first impression? A man of the open spaces, determined, full of power, a man of strong personality, wonderfully clever in his profession, yet at once ready to help, to encourage others, as witness his "Very good, my boy, very good!" to a younger actor as I sat there. A man who can handle men. Tall, well-built, with hair with just a suspicion of wave in it, although fiercely suppressed, hair turning that iron grey that is so fascinating, and eyes that look you in the face with a straight, clear look, as if to say: "Let's be pals, folks." A tiny moustache, plus-fours—Thurston Hall. Withal a woman's man, for, chatting to him, I asked him his views on the eternal feminine question. "Afraid of women? No! Afraid of vamps? No! Although," with a ringing laugh, "I have the greatest respect for them. But, you see, I have had exceptional experience,"—this with a merry twinkle—"for I have known intimately the three greatest vamps in the world—on the movies." Then I learnt that Mr. Hall had starred "opposite" Theda Bara in that wonderful film-version of "Antony and Cleopatra," in which, of course, they took the name-parts. He has done seven pictures with Dorothy Dalton, and the story of how he met her is very pretty. When he was a stock star in Chicago Miss Dalton wore short dresses and was one of the matinée girls who always came to see him. Later, when she became a star herself, she did not forget her hero, but secured him as leading man, and so they starred in many of Thomas H. Ince's productions. The third "vamp" was Louise Glaum, not so well known to us in South Africa, perhaps, but an actress with a great name on the films. Mr. Hall is prepared to like our country, about which he has heard a great deal from our old friend Florence Roberts, and you are sure to see him at Carlton Friday-night dances, because he is very keen, although he confesses that the open air calls him and he loves farm-life and the strong winds blowing on your face across the open moors. And if Mr. Hall is prepared to like our country, we on our part are certainly prepared to like him, and to like "The Broken Wing," the first play he will give us.

And of "Brighter London."

Girls, girls, and yet more girls; riot of green, of blue, of red, of amber; the rainbow brought down to earth and cut into tiny pieces; a whirl of colour amid tuneful numbers, laugh after laugh—"Brighter London" at the Empire. Certainly we have just been waiting for it, and, judging from the numbers of people who have crowded the Empire the whole week, Johannesburg had also been waiting to be "Brightened." We start in "Darker London" and follow the vicissitudes of *Mr. Nosey Parker* through the play from the moment he comes on in mute's attire, *crêpe* band, and all complete, till he appears in grass-green with accordion-pleated skirt to his coat, purple tie and shiny top-hat and lace ruffles on shirt and wrists. *Miss Cheary Hoe* (Miss Jean Andrews) appears to him in a wonderful gown of salmon-pink velvet slashed to the thigh at one side to show tights of the same shade, the drapery caught with an onyx and silver *plastron* with falls of jet beads to the hem; "Merry Widow" hat of black lined with pink, and a long stick with black ribbons on it. And the inhabitants of Brighter London! I wish I could tell you of the eccentric costumes, that show touches of Chinese, Egyptian, Serbian, in fact all the nations, in the lines and in the wonderful colouring. Then we have *Cupid* (Miss Renée Sutton), with such a mop of curly hair as made me quite jealous. Was it fair competition, Renée? And what is Miss Jean Andrews like? Tall, with fair hair simply parted in the middle and waved to the sides and caught in a knot at the back of the neck, a lovely voice, and every now and again a glint of humour that seems to find a resting place in the dimple in her chin. And Renée? How should I describe her? As *The Jazz Girl*, I think, for as *Cupid*, as—well, as anyone, she simply jazzed through the show, which is much the better and brighter for her presence. Then we have "The Pink Policeman for Pale Piccadilly" (Mr. Hal Gordon), who is responsible with Mr. Victor Crawford for the fun. And Victor must have been gratified each evening by the applause that greeted his first appearance, which all goes to prove that our hearts are warm in Johannesburg and we can't have too much of old favourites.

Shakespeare and Ingoldsby.

I would I had pages and pages to tell you of the show; of "The Faded Fairy" who "shed rosewater tears"; of Renée in a blue taffeta frock with tiny frills making a tiny skirt, a *pierrot* frill of mauve and blue lined with silver tissue, and feathers in her hair fastened with a gold fillet, and cuffs from wrist to elbow of taffetas edged with frills. Then "In the Park," where "Heaven help a Lady Policeman on a night like this!" And then we come to "Brighter Shakespeare," with a *Hamlet* who wandered into "As You Like It." Can you imagine Victor Crawford as *Hamlet?* "The Jackdaw of Rheims," a vocal-*ballet* adapted from the Ingoldsby Legends, is a brilliant splash of colour that ends the first part of the show. The red-robed *Cardinal* in his high chair, with the stained-glass window at the back; the stone tables on which are piled luscious fruits, and where, amid the golden goblets, *The Jackdaw* dances to the crowd; the white-robed monks and the singing lads. And who so light as *The Jackdaw*—as Vivien Talleur, a supreme dancer, flying hither and thither till she finds the ring. In A.D. 2024 we have the "Brighter Future" and the "New Woman." Was it trousers she wore? No, more of a compromise—a white, black-faced swallow-tail coat, tunic to the knees of white, and then trousers, a top-hat of white with a black quill. And her husband—Victor again—whose people "had a little place on Venus till the Censor cut it out." Do go and see how they marry in 2024. And see *Miranda May*, their baby, such an intelligent child! Looks likes his father, I thought.

The Wonderful Shawl Ballet.

The Shawl scene is really most wonderful. It begins with the old lady in plum-coloured satin, poke-bonnet and shawl, on the bench in the garden with her knitting, singing "The Romance of a Shawl." Then we see amid the purple heather by the side of the burn, the Scotch lassies in their Paisley shawls. Then the brilliant Indian scene, by the side of the river, with the Rajah's palace in the background, and the dancers swaying and posturing amid palms. And *The Dancer*, Vivien Talleur, in full skirts of gold embroidered in silver, dancing amid the scarves. Then, from between the fringes of a gigantic shawl that covers the stage, come wonderfully-dressed girls, each with the shawl of her period. I hope to tell you of them in detail next week. "Desdemonia," sung to the lyre by Victor Crawford, comes next, and Victor, I noticed, has his hair shingled. By the way, I see in a leading London paper that there is a hairdresser there who does your hair and gives it every appearance of shingling without cutting it, and many Society women vouch for it looking every bit as effective. Wake up, Johannesburg, and see what you can do! "The Blue Bird," sung by Jean Andrews, is a pretty number, and she wears powder-blue inset with gold and banded at the waist with blue *charmeuse*, and two long powder-blue feathers at the hips,

(*Continued on page 24.*)

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRE (PROP., JAS. T. DURWARD). Late Umtali.

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THE AUTUMN MEETING.

By "ONLOOKER."

ONLY a few of the horses that shone at Turffontein during the Summer meeting were seen out on Autumn Handicap day. One of the few, however, added lustre to his name. It was on Oaks day that Desert Gold won the Charles Marx Memorial Plate. He won that race, which was over nine furlongs, in good style; but Major Cooper's three-year-old has obviously improved enormously in the past few months. In winning the Autumn Handicap last Saturday Desert Gold registered a strikingly fine performance, for he

Ran Right Away

from the opposition in the last two of the ten furlongs. Seldom has the coveted quarterly prize at headquarters been annexed by such a wide margin—five lengths. Although Desert Gold had not been much talked about as the likely winner prior to the day, his merits and the confidence of his owner became known before the decisive hour. In consequence he was one of the best supported of the runners. Though his starting price in the ring was 7 to 1, he was practically favourite with totalisator backers, the return from the machine, £2 8s., being less than 4 to 1.

* * *

The other fancied ones failed utterly. It looks as if Sam Weller, the one at the shortest odds, is outclassed in Handicap company. Clare Clan has been a greatly overrated horse; he was beaten a long way from home. He stays no better than King's Daisy, and it strikes one that both

Would Do Better

over a distance shorter than the Handicap course. Katabasis proved easily second best, another imported one, Magicienne, gaining third place. The two cracks, Bondsman and Fabaris, were in the field. Neither was in fighting trim, and as they were not in condition to do themselves justice they ought not to have been saddled up.

* * *

Desert Gold, a gelding, was bred by Mr. Hilton Barber, and is by the successful St. Frusquin horse, St. Cyr, out of Desert Maiden, sister to Desert Queen, winner of the 1910 Derby. The latest Handicap winner inherits staying blood from both parents, the dam being a grand-daughter of Trenton.

* * *

Autumn Handicap day was a bad one for followers of the money. It was only in the last race that a favourite came to light, and in this instance Sporting Ally, who captured the spoils for Sir Abe Bailey, shared first call with Peroxide, the runner-up. Mr. Gard saddled up two winners: Treasurer, who easily accounted for a big field in the second division of the Flying Handicap, and Intervention, whose success was in the mile and a half Yeoville Handicap. Cardinal Campeggio was

A Strong Favourite

for Treasurer's race, but the big rise he had received disclosed that the ability of Mr. de Meillon's gelding was overestimated. Intervention has been a long time coming to hand. She is evidently a sound stayer, for she won her race in good style. In the second-class Yeoville Handicap Limpid was rather lucky to gain the award over Lady Meddler. All the same no one could begrudge the victory to Fielder's charge, for he has certainly made a stayer of the mare.

* * *

It was remarked last week that returns from the double tote were soaring. A fresh record dividend was made on Saturday. The successful combination, Loyalist and Treasurer, was only picked once, and the dividend was £1,369. This is a world's record.

* * *

There were not so many upsets on the second day at Turffontein as on the Saturday. But the chief event, the two-miles Transvaal Handicap, went to the greatest outsider of the party of ten that went to the post. This was the five-year-old Isobela, a daughter of Gondolier. It was a close thing between the winner and the favourite, Castilian. The last-named was also favourite for the race won by Intervention on the first day. Castilian is an inmate of

George Weale's Stable,

and another disappointing runner from the same establishment was Dark Brown, who, as a yearling, cost 1,000 guineas. Dark Brown was very heavily backed on Saturday to win the lowest division of the Flying Handicap. He failed badly, but was again entrusted with confidence on Monday with the distance extended to six furlongs. His display was even worse than on the Saturday. He has proved a most expensive horse. Weale has been entirely out of luck since resuming training here.

* * *

The event for which Dark Brown was first choice went to the well-backed second favourite, Elegant, who has been "a rod in pickle" for a long time past. In taking his first race, Elegant won in good style.

* * *

The first event on Monday, a race for two-year-olds, fell to Sir Abe Bailey's Eunice. The sporting baronet's colours were also seen to the fore in the concluding event, carried by the Gondolier mare, Calm, likewise favourite in the betting. The third first-choice winner on the day,

The Imported Mare,

Caronroe, won also on the opening day, and is evidently a useful sort. Indeed Caronroe was a winner in England. Durazzo, entrusted with big-hearted confidence for the mile Jeppestown Handicap, gave a poor showing, the race going to Mr. Gard's Prince Orb.

* * *

After a sequence of seconds, Prince Boz did manage to come out on top in his race at Kenilworth on Easter Monday.

* * *

It was certainly an agreeable surprise to find that the competition for young thoroughbred stock was this year as keen as ever. One was wont to hear, prior to the Show, that those in the horse business were in for a very bad time; that breeders would either have to stick to their stock, or else be content with "give-away" prices. This dismal prediction has been quite falsified. The yearling sales at the Milner Park Showground on Thursday of last week were satisfactory—highly satisfactory—from the breeder's

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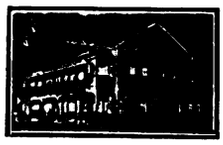

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point of view. The 41 lots disposed of realised an average of 190 gns.

No Extravagant Prices

were paid (the average was not helped in that way), yet it would appear that full value was received in most cases for all that came under the hammer. It might be further stated that had one or two of the more fancied yearlings—some of those that had received special recognition in the prize-ring—been auctioned, four-figure offers would probably have been tendered. More than likely the record bid for a South African-bred yearling would have been forthcoming. The sales must have produced a heartening effect on all concerned in the horse-breeding industry. Without doubt our breeders can produce "the goods," and it is therefore most reassuring to know that when marketed the goods will be remunerative.

* * *

All the same, it cannot be gainsaid that more thoroughbreds are being raised in South Africa than the needs of the country warrant. The question of that over-production was discussed at the meeting of the Breeders' Association held a few days ago. A suggestion was put forward that the members of the Association should weed out their studs and only breed from a limited number of mares each year. This policy of apparent despair was rightly not taken very seriously. It would, indeed, be ludicrous for any breeder to submit to limitations being placed on the control of his private affairs. There is this, however, to be said:

The Over-Breeding of Horses

here is going hand-in-hand with over-importation of horses. A rigid limit placed on the number permitted to enter the Union from England would remedy to a very considerable degree the troubles of our breeders, and would provide an outlet for a goodly percentage of the present overplus. Hundreds of English-bred horses have been dumped into South Africa during the last few years. The extent of the invasion can be illustrated when it is said that during the present racing season, now more than three parts through, over 230 imported horses have raced without success. Some of them will doubtless win hereafter, but it can be asserted that a big majority of the 230 left their country for their country's good.

* * *

England is the acknowledged home—the nursery—of the thoroughbred. All lands look to England when there is a need to revivify the horse stock of the country. Still, it is idle to suppose it is a *sine qua non* that every English-bred horse is good. In the nature of things a percentage of those raised turn out to be very inferior, and there is ground to suppose

More Than a Fair Share

of the rubbish comes to South Africa. The reason for this can be explained. In the ordinary way buyers from here cannot hope to compete with the long purses of those on the same errand from the States, the Argentine and Australia. As a consequence it is the ones passed over that are shipped to this country. And it would be well to keep them out—most of them, at all events.

* * *

The measures already taken to check the importation of inferior horses would not appear to have had much effect. Some

More Drastic Method

is necessary. It might be suggested that the Jockey Club refuse to register more than a certain number—and make the number a small one—of imported horses in any one year.

OUT AND ABOUT IN SOCIETY.

(*Continued from page 21.*)

and feathers on her hair. You must see "The Bat and the Canary." Shades of Percy Hutchison! It is the best skit I have seen for many a day. And then the *finale*, a riot of carnival colours and favours, hobby horses, confetti and well—a *much, much* brighter London.

Bouquets All Round.

And now, alack is me! I know I have left out lots and lots—frock after frock. But what would you? So we will hand a large bouquet to Mr. Levard, the producer; a large bouquet to all who helped to make the revue a success; and, because we are women and these are women's pages—though I have known the sterner sex to get annoyed at being left out—we hand a bouquet to Miss Benjamin, who is responsible for the gowns; for as women we appreciate them, their beauty and their colour.

CARRIE.

WOMAN'S £14,000 FILM LOSSES.

When Gertrude Bain, of Westbourne Terrace, Bayswater, London, applied in the London Bankruptcy Court for her discharge, the Official Receiver said she had stated that she was induced by a man to become a director of a film company on the promise that she should be the "leading lady" at £1,000 a week in the films to be produced by it.

She knew nothing about film production and took no advice in the matter. Altogether she had provided for the company £12,000 in cash. She sold her furniture, pawned everthing she possessed, and handed the proceeds to the man to pay pressing money-lenders. After the liquidation of the company she lived in Paris, dependent on friends. Her liabilities were £14,226 and her assets *nil*.

An immediate discharge was granted.

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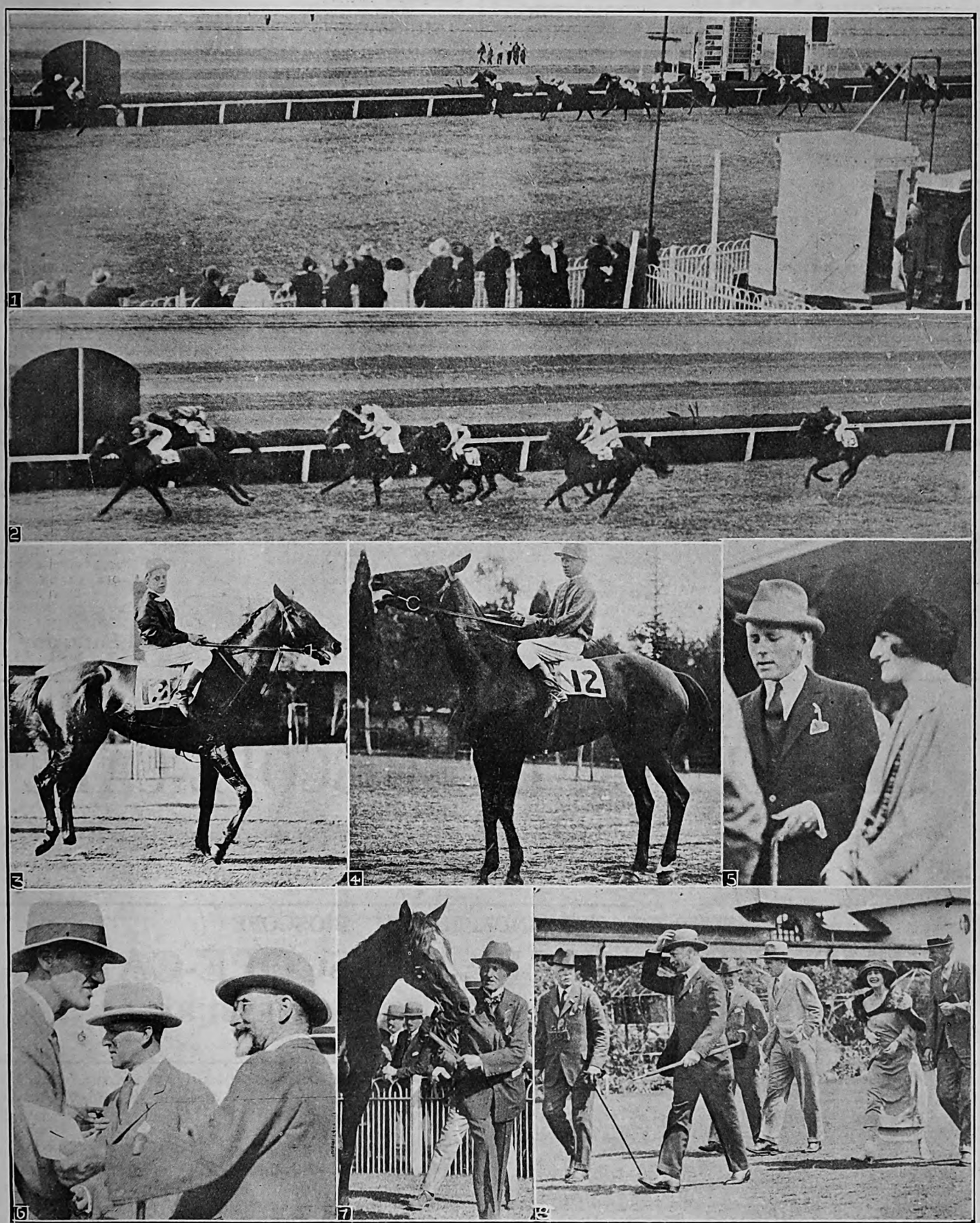
DESERT GOLD WINS THE AUTUMN HANDICAP.



PICTURES AT TURFFONTEIN ON EASTER SATURDAY AND EASTER MONDAY.

1. Major Cooper's Desert Gold (F. McGrath up) winning the Autumn Handicap by five lengths from Mr. A. Forbes's Katabasis, with Mr. M. H. Browse's Magicienne 3rd, and Mr. A. Fingleson's Roll Call 4th. 2. Mr. H. W. Brown's Isobela (Strachan up) winning the Transvaal Handicap from Mr. C. Meyer's Castilian, with The Pearl 3rd, and Versar 4th. 3. Desert Gold (F. McGrath up). 4. Isobela (Strachan up). 5. Mr. John Bailey (son of Sir Abe Bailey) and a friend. 6. Mr. Justice Carlewis (right) chatting to the Governor-General's Secretary. 7. Major Cooper (owner and trainer) and Desert Gold. 8. The Earl and Countess of Athlone, with Mr. J. Sivewright, chairman of the Johannesburg Turf Club (left), and Major Henley, the secretary (right).

Photos for "S.A. Pictorial" by Abe Goldstein.

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Book by LAURIE WYLIE.
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Empire, Johannesburg.—"Brighter London."

His Majesty's, Johannesburg.—Thurston Hall and Company in "The Broken Wing."

Orpheum, Johannesburg.—Leslie Strange, Ward and Long.

Criterion, Benoni.—Eileen and Marjorie, Wright and Hartley.

Grand, Pretoria.—Landry and Julls, Pringle and Alma, Kiddy King.

Opera House, Pretoria.—Maurice Moscovitch and Company in "The Merchant of Venice" (Monday, Tuesday and Wednesday) and "The Outsider" (Thursday, Friday and Saturday).

Rinko, Maritzburg.—Hobbs and Nolan, Maggie Foster.

Grand, Port Elizabeth.—Till April 30: George Relph and Company in "Havoc" (Monday and Tuesday) and "The Knave of Diamonds" (Wednesday).

Theatre Royal, Durban.—Opening May 3: George Relph and Company in "The Way of an Eagle."

Criterion, Durban.—Ena Foy, Chico and Chiquillo, Daimler and Eadie.

Apollo, Germiston.—April 28, 29 and 30: McLean Twins, Reg. Thornton.

Vaudette, Krugersdorp.—May 1, 2 and 3: McLean Twins, Reg. Thornton.

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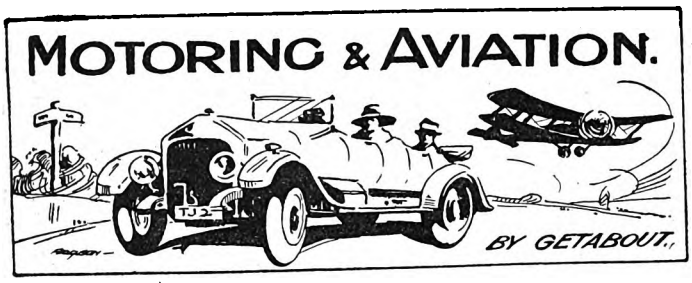
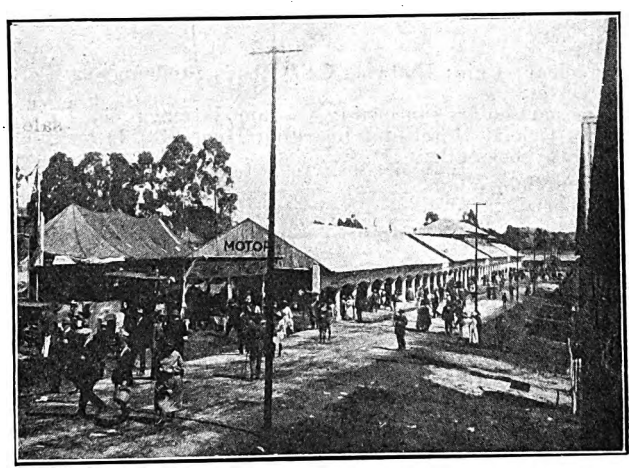


A Record Motor Show.

The big Show is over, and another record has been made as far as the motor industry is concerned. This year the 41 bays made a most imposing display, and it may be stated without fear of contradiction that at least 99 per cent. of the 100,000 or so people who visited Milner Park went down to *Motor Street*. It has been a strenuous time for all connected with the exhibition, and motor salesmen and demonstrators must be dreaming about the many foolish questions they have been asked. Quite a number of actual car sales were reported, and altogether the industry has every reason to be pleased about the result of the most ambitious Motor Show ever staged in South Africa. The Rand Show has come to be recognised as a national one, and this year many prominent motor traders, besides potential purchasers of cars, came from all parts of the



"MOTOR STREET" ON GOOD FRIDAY.

It is estimated that 99 per cent. of the 100,000 people who visited the Rand Show at Milner Park made a special point of seeing the Motor Exhibition. Approximately £50,000 worth of cars, trucks and 'buses were displayed.
"S.A. Pictorial" photo.

four Provinces—and Rhodesia. At all times during the five days of the show *Motor Street* had its fair share of visitors, or more than its fair share according to many exhibitors in other sections. The six additional bays to the colonnade building were found inadequate, and some of the truck and bus exhibits had to be housed in specially-erected booths. *Motor Street* stretched practically from the Industries Hall on the west to the T.A.C. offices next to the big gate at the extreme east of the thoroughfare. Besides the Transvaal Automobile Club, the S.A. Motor Traders' Association had an office at the Show. It will take a little time before the motor people settle down after the strenuous Show week, and the salesmen will be kept busy for many a day looking up the prospects they have made.

The Prize Bays.

Prizes of £20 and £10 for the best-dressed bays on *Motor Street*, offered by the motor departments of *The Sunday Times* and *The Rand Daily Mail*, were awarded on the opening day of the Show to Messrs. S. Fisher & Simmons and Messrs. Hupp Gararges, Ltd. The adjudicators were Mrs. E. G. Izod and Mr. F. L. H. Fleming. The former bay was a favourite from the first, and the Hupp Garages' stand shared the honours, according to many, with the display put up by Messrs. Connock's S.A. Motor Co., Ltd. A feature of most of the bays this year was the evident care and planning that had been done to give an artistic effect.

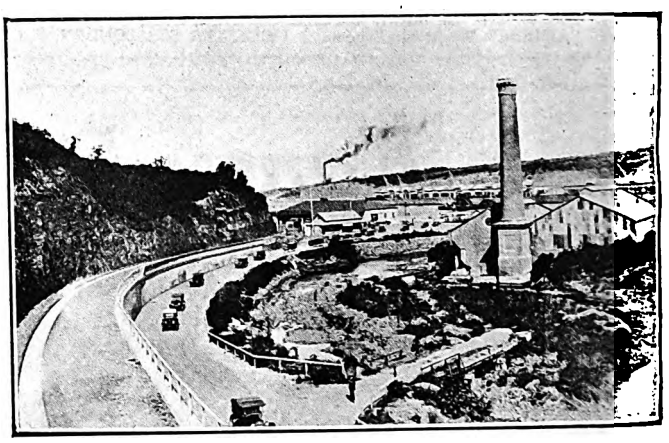
The Treasure Hunt at Last.

At last the Rand Motor-Cycling Club has been able to hold the Treasure Hunt. This event was twice postponed because of bad weather. It took place last Sunday, and there was a good attendance, considering that so many motor-cyclists had gone out of town for the Easter holidays. About thirty motor-cycles and three of four cars were parked at the Goldfields Hotel just before the starting time, and at 10 a.m. Mr. J. W. Hoffmann gave the signal to get going. A couple of minutes after ten o'clock had struck all the machines were on the road on the way to Rivonia, where about fifty prizes had been hidden. Officials indicated the parts of the country where the prizes were, and then everyone set to with zeal to unearth the "treasure." A happy day was spent, and most of the prizes were found to be most useful articles, such as gauntlets, goggles, spark plugs, etc.

Coming Events.

This Sunday the R.M.C.C. will hold a lightweight trial over five laps of the Jackson's Drift course—a total distance of 100 miles. This event is open to machines with cubic capacity of not more than 600. Weather permitting, it seems certain that the day will be a success, as entries, up to the time of writing, are fair. The trial is for the Hoffmann Cup.

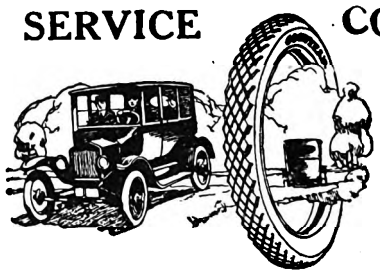
On Sunday, May 4, the Government Service Motor Club will hold a reliability trial over a circuit starting from Quarter Way House on the Pretoria Road, and it is expected that quite a number of the members of the Rand Motor-Cycling Club and the Pretoria Motor Club will enter.



A NAVAL OUTING AT EAST LONDON.

Members of the East London Automobile Club taking sailors from H.M.S. *Dublin* for a joy-ride in their cars.
Photo by A. W. B. Browning.

SERVICE COUNTS



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STAGE & CINEMA.

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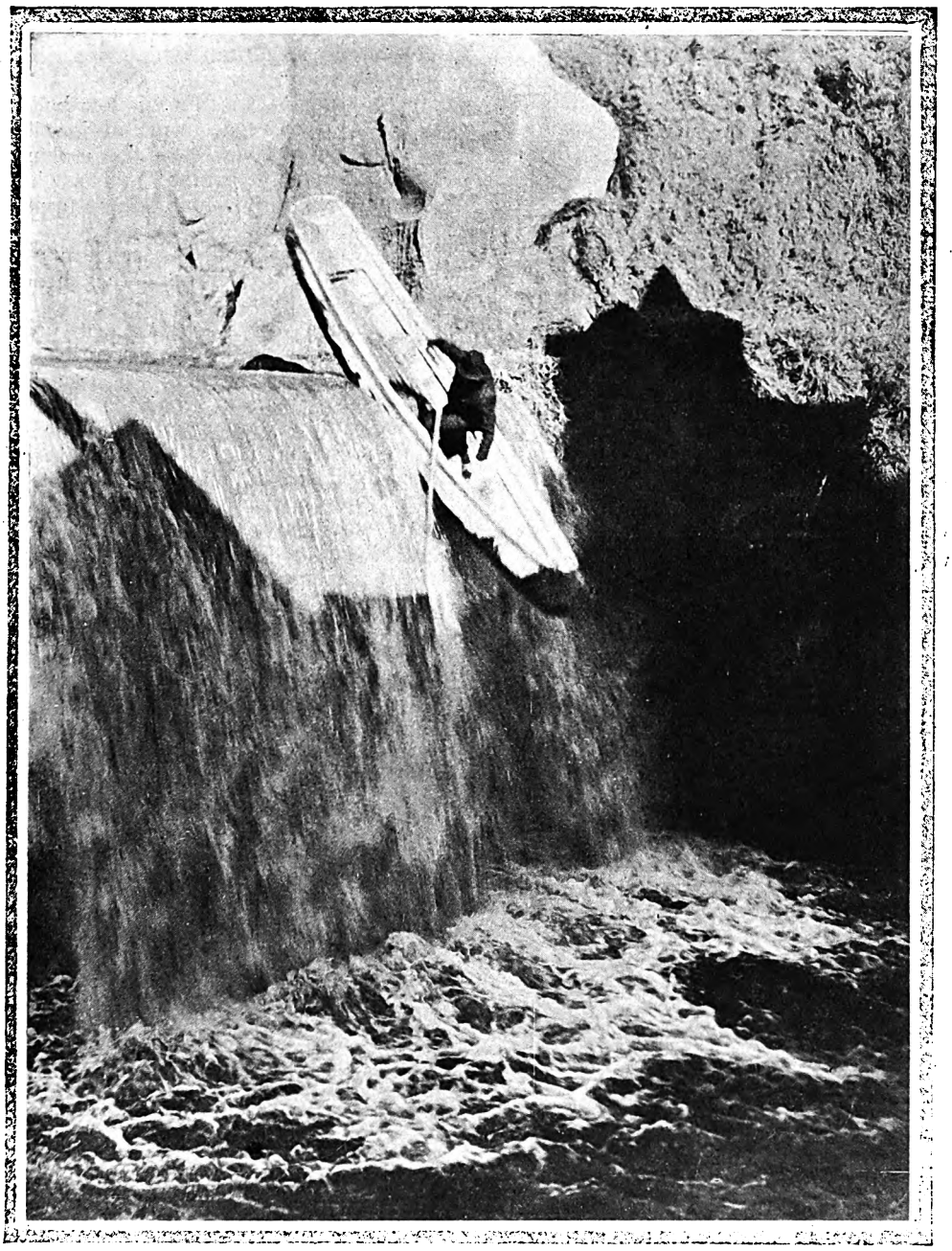

GAMBLING WITH LIFE FOR A MOVIE MOMENT.

This is not a "thrill"-scene in a "super-feature" screen-drama. It is merely an incident in a Thomas Ince-First National comedy entitled "The Galloping Fish," in which Sydney Chaplin, brother of Charlie, plays the principal part. The man in the boat is Chester Conklin. If he is the "Fish" he appears to be "Galloping" all right!

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THE JEWELLER'S-WINDOW CASE.

By A. R. CROSS.

I.

"WELL, John, I'm sorry to lose you, but 'theirs not to reason why,'" said the D.C., and in explanation tossed a letter across the table at which we were both working.

It was an official letter, short and to the point, as all such communications generally are, merely stating that "No. 1st Class Constable H." would leave for Bloemfontein on a specified date to take up duty with the Plain Clothes Branch.

It was a chance I had often longed for, and though I naturally regretted leaving my colleagues, and especially the Chief, who was as a father to me, I beamed with satisfaction.

"Ungrateful puppy!" growled the Chief, noticing my smile.

Once out of the eye of the general public he could be quite human, as I very well knew.

"I've you to thank, sir," I answered.

"That's all bunkum," he rejoined; "and if there is anything to be grateful for, show it in your work." With which he left the office.

Lying back in my arm-chair I contemplated the future and reviewed the past. Like many another man, I had joined the Force solely because it offered a livelihood when other channels seemed blocked, and, like many another man, I had learned to love the work and the stern but just discipline.

Also, again like other men, my own point had changed with regard to what makes a policeman.

Have you ever harked back to boyhood's thought on the subject? My own idea was that of a man who was inexorably stern—even cruel—at all times; absolutely reproachless, an angel of virtue, and quite incapable of any wrongdoing.

Later, with the approach of manhood, he changed to a lazy and incompetent wearer of a blue uniform—rather an object of derision.

Now, with more intimate knowledge, I knew him to be, for the most part, as human as any other man. He is trained as far as possible to his job, and if, unlike a tradesman, he is not continually using all his craft, he needs to be continually on the alert so that knowledge gained is not lost through lack of practice.

A fortnight after indulging in this retrospection, I was sitting in the general office of the C.I.D. staff, diligently entering up the details of my previous day's work in the Occurrence Book, when Talleyrand blew in. "Blew in" is the only term which adequately expresses the little man's mode of entry.

His cheery personality pervaded the whole room, and though he walked like a cat I have many a time turned at his entry, not because I heard him, but because I felt him. This was merely one side of him, though. No one meeting him casually would suspect the round-faced, pleasant little man of being a detective. The side he presented off duty was his "man" side. On duty he was a ruthless machine, driving both himself and others to attain any desired objective. But his methods were peculiar, and one never suspected one was being driven.

"Morning, Johnnie," he greeted me cheerfully. "Remember the last case we had together?"

"I do," I answered emphatically, memory taking me back to the "Robin Hood" case, as we had facetiously dubbed the affair of the gramophone and the poor-box.*

"Well, here's another," he said, and tossed a newspaper on to my table, together with a sheaf of notes in his own clear and neat writing. He was always neat in everything he did.

I had barely grasped the subject-matter of the column he had marked, which, in brief dealt with the burglary of a jeweller's window in which a hole had been cut, when Talleyrand, who had picked up the late edition of the Johannesburg *Star*, placed it on top of the paper I held, saying, "This gentleman—or gentlemen—moves fast," and pointed to a column which described a similar burglary in Johannesburg.

Messrs. Morrison's window had also been cut open and a quantity of medium-priced jewellery had been removed. In the Cape Town case the stolen jewellery had likewise been of medium value, and a glance through the notes which Talleyrand had made assured me that the point had not been missed.

"The case does not concern us yet," said Talleyrand, "but I like to work out the theory and find how far or near the truth I get."

"Have you ever left a case unsolved?" I asked.

"Yes, several," he answered quietly, and added with a laugh, "We are not all as astute as the redoubtable *Holmes*, you know, Johnnie. Coincidence does, without doubt, play a large part in crime detection, but it is my contention that no man could gather the events in the way our friends in fiction do. Without our organisation, which is truly wonderful, I doubt if half the cases I have dealt with would have been solved. Luck is also a great factor, but you know that in the main it is hard work on the part of all members of the Department which brings about the capture of criminals."

And with that he left me to enter his own office, where presently I saw him through the open door, his heels on the table and chair tilted back, apparently deeply concerned with the pattern of the ceiling.

"Working hard?" I queried fishingly.

"Very," he answered, and continued his gazing.

It was at four o'clock the following morning that I was called on the 'phone which stood alongside my bed.

"Steinberger's window has been broken into," said the voice of Constable Kruger, which I recognised easily.

"Coming," I answered shortly, and slipped out of bed and into some clothes.

The staff quarters are at the back of the offices, but Talleyrand lives in a hotel. The little man is fond of his comfort. So as I passed through the offices I picked up the telephone and called for him. After a wait of a few minutes I got through to him and briefly informed him of what had happened.

"Wish they'd do these things before I turn in," he said jokingly. "Right you are, Johnnie lad. I'll meet you there."

Arrived on the scene, I found that a large piece of glass, perfectly circular in shape and about twelve inches in diameter, had been removed from the window, just above the *grille*, which was approximately four feet to five feet six inches in height.

Several objects seemed to be missing from the window, to judge by the empty spaces on the glass shelves.

I had noticed this much when I heard a cheerful "Hallo! Hallo!" behind me, and turned to confront Talleyrand, who stood fully dressed, looking as if he had been turned out of a bandbox.

*"Robin Hood Up-to-Date," S.A. PICTORIAL, Nov. 24, 1923

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"*Dekko*, Sonny," he said and I made way for him to climb on to the *grille*.

"Wonder what's happened to that light?" he asked, nodding in the direction of the street light, which I had failed to notice was not burning.

Climbing down from the *grille*, he ran to the pole which carried both the electric light and the overhead wires for the trackless trams which are used in this city. With the ease of a gymnast he swarmed up the pole and in half a minute had returned to my side.

"As I thought, the bulb has been removed," he remarked, and climbed back on to the *grille* to examine the window by the light of his pocket torch.

During all this, Kruger had been standing by, a dejected figure of misery.

"What time did you find this out, Kruger?" Talleyrand questioned him, springing back on to the pavement.

"At 4.55, sir," answered the constable, "and I immediately rang up the office."

"Anything else happened on your beat to-night?"

"Yes, sir. At two-thirty a gentleman called me and said two men were fighting near by where President Brand Street joins Elizabeth Street. When we got there the men had gone."

"Did you get the fellow's name?"

"Yes, sir. Said it was Andrews and he was staying at Polley's. Was in evening dress and wore a cloak and an opera-hat. Altogether differently dressed to the kind one sees in this town."

"What did you do when you saw that there were no men fighting?"

"Went on my beat, sir, down Elizabeth and West Burgher Streets."

"'Fraid they had you, Son," said Talleyrand, smiling. "However, we'll go and see this Mr. Andrews. Presume he came down Maitland Street when he left you.

"Yes, he made off in this direction, sir, which would be natural if he were going to Polley's."

We found Mr. Andrews, a short, plethoric gentleman, who indignantly denied having seen two men fighting for years past. Five-thirty was evidently not his usual rising hour, and his temper was not of the best when, clad in purple-hued silk pyjamas, he made his appearance.

Talleyrand though, with his usual tact, speedily overcame his distaste, and in five minutes we were once again with Constable Kruger, who was definitely sure that this was not the same Mr. Andrews who had called him to settle the belligerent gentlemen near Elizabeth Street.

Leaving Kruger to guard the windows we returned to Headquarters, having notified the proprietor of the shop of his loss.

An assistant slept in the back premises, and this gentleman we had interviewed. His knowledge of the affair was absolutely *nil*.

At the office, Talleyrand slumped into his chair, put his heels on the table, and proceeded to work hard.

The offices were not deserted, but as other members of the staff are not concerned, I leave them out.

Whilst Talleyrand was thinking. I sat pondering, trying to puzzle out the mystery in my own tin-pot way.

After a while he rose and said, "I'm off to breakfast, Johnnie. Have Kruger sent to me when he comes in. No, on second thoughts I'll go and see him myself and have another look at that window."

"I'll come with you, if I may, sir."

We arrived back at the jeweller's shop just as Kruger was being relieved, and Talleyrand again climbed on to the *grille*. It was quite light now, and everything was plainly discernible.

Talleyrand, so I noticed, was gazing not at the hole in the window, but at the glass about six inches away from it. I guessed he was looking for any signs of finger-prints.

"Any prints?" I asked, and he shook his head.

"Not as far as I can see," he answered.

"Describe the gentleman who called you last night, Kruger?" he said, and the man did so.

"So he was what one might call a hefty individual?" said Talleyrand, staring down at the ground and searching the cross-bar of the *grille* as he spoke.

"Yes, sir, a powerful man I should say."

"Remember our friend of Robin Hood fame, Johnnie?"

"Yes," I answered, "but surely that is very little to go on."

"Very little," he answered, "but all the littles make a lot."

"Come on, come and breakfast with me."

I accordingly went with him to his hotel where, over grilled kidneys, we discussed all manner of things, but not the case we were engaged on, though, like the *Brigadier* in "Green Mantle," our minds kept gnawing at it.

Beyond having the window photographed in sections, also the glass shelves, as well as the *grille*, Talleyrand seemed to do nothing.

At ten o'clock I went to the Magistrate's Court to give evidence in a stock-theft case, and at eleven-thirty I was back again at the office.

Constable Kruger turned up, off duty and dressed in "civvies."

"Is Mr. Talleyrand in?" he asked, and I conducted him into the Chief's office.

"I found this on my way down Elizabeth Street just about half-an-hour ago, sir," he said, producing with extreme care a wedge-shaped piece of glass, about six inches long, the broadest part being part of a circle and bent-shaped.

"Good man, Kruger," said Talleyrand, "put it down here," and he cleared a space on the blotting-paper whereon the constable deposited the splinter.

"There were several bits, sir, but I only brought this as it was the largest."

"Against the wall of Fuchart's Tea Gardens," he said, when questioned as to where he had found it.

"Get the camera, Johnnie," said Talleyrand to me.

An hour later we were in possession of photos of the burgled premises and also of the glass splinter. Both had been photographed for traces of finger-prints, but none could be found.

Neither were there any traces of boot-marks on the *grille*, but on both the splinter and the section of window next to where the hole had been cut could be seen a faint irregular marking such as might be left by a piece of rubber being placed on the glass.

II.

"'Will the gentleman who left his glass-cutter at my house kindly call for same or instruct me where to send same. Reply to Mrs. Dalhassen, Victory Lodge, Muir Street, Bloemfontein,'" read out Talleyrand from *The Friend* which he was perusing, according to custom, perched on the corner of my table at the office.

The "Jeweller's Window Mystery," as it was called, was still the talk of the town, though four days had elapsed since the perpetration of the crime.

Old Steinberger had created the devil's own fuss about it. The names he did not call us policemen were not worthy of mention, and it was only an unofficial threat by Talleyrand to the effect that slander was a punishable offence that quietened him down.

For four days Talleyrand had worked hard at the case. That is, his heels were continually on the table and his gaze on the ceiling. Incidentally I ran many mysterious messages, the purport of which I could only half guess, and as the results were evidently unsatisfactory to Talleyrand, they need no place in this narrative.

"Hear that, Johnnie?" he asked, and cocked his head on one side, looking for all the world like a bright and knowing sparrow.

"Say, Son, guess you and I will call upon the honest Mrs. Dalhassen and see what sort of a glass-cutter the gentleman left at her house. It strikes me forcibly that it must be an extraordinary machine."

So it proved. Mrs. Dalhassen was the usual type of lady who keeps a boarding-house, with the addition that she was strictly honest so far as we could ascertain.

"The gentleman," she stated, had stayed with her one night, arriving about five in the evening and leaving in a hurry the next morning.

(*Continued on page 10.*)

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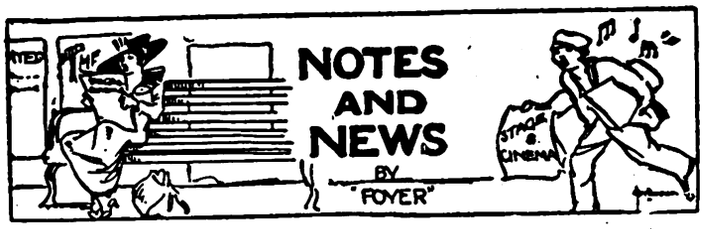

Rapid Progress.

Miss Renée Sutton, the soubrette of "Brighter London" at the Johannesburg Empire, after taking singing, dancing and elocution at Stedman's Academy, made her *début* in the leading part in "Alice in Wonderland" at the Gaiety, Manchester, in 1914. Her progress was rapid. She was the soubrette in "Going Up," "The Boy" and "The Gipsy Princess," understudied the lead with "The Naughty Princess" at the London Adelphi, and was principal girl with John Hart at the Royal Theatre, Sheffield. She has appeared at several London theatres, and recently has been leading lady in the revues "Wangles" and "Pit-Pat."

A Versatile "Juvenile."

Mr. Gordon James, the leading "juvenile" of the "Brighter London" company, has had much experience of musical-comedy, pantomime and revue. These are some of his parts: *The Prince* in "The Quaker Girl" at the Adelphi Theatre, *Alexis* in "The Chocolate Soldier," *Captain Faulkner* in "Autumn Manœuvres," *Niki* in "A Waltz Dream," *Jolidon* in "The Merry Widow," *Alan Teniers* in "Soldier Boy," *Sir Willoughby Rawdon* in "The Southern Maid" (Daly's). He has had excellent parts in no fewer than five revues.

Boxed his Ears.

Mr. James recalls that his first appearance on any stage was as the unfortunate Prince Arthur in "King John." "As a very small lad," he says, "I was taught to recite and act by my eldest brother, who was a bit of an amateur 'tragedian' and was also distinguished for his vile temper. At a charitable function he decided to put on the scene from "King John" where Prince Arthur is to have his eyes burned out. I was cast for Prince Arthur and my brother put himself down for *Hubert*. The stage being badly lighted, someone had procured oil-lamps with reflectors to be placed in the wings. Before we rang the curtain up I managed to kick one of these lamps over—luckily not setting fire to anything. My clumsiness procured me a sound cuff on the ear from my brother, whereupon I decided that I 'wouldn't play any more.' Full of tears, I got my coat from the dressing-room, put it on over my costume, and, without troubling to remove my golden wig, started for home to tell my mother. I had not gone far when one of the other 'artists' breathlessly caught me up. Would I not come back—the audience were waiting for me! Lured with promises of pennies and sweets, I returned; and I'm sure no Henry Irving or Edmund Kean could have felt prouder than this boy of eight, knowing that without him the play could not proceed!"

One Part for Two Years.

It will interest South African Playgoers to hear that for two years before coming to South Africa Mr. Hal Gordon, the light comedian in "Brighter London"—whose "Gimme the Old Days" in the "Brighter Future" scene looks like becoming a catch-phrase"—was in the No. 1 English tour of the musical-comedy "Sally," playing Mr. George Grossmith's part, with Mr. Thos. Pauncefort in the Leslie Henson part. In the days of his youth Mr. Gordon was articled to a solicitor, but, like the Dragoons in "Patience," he breathed "a hideous curse on his solicitor," for he fancied the footlights more than the forum. He accordingly became a variety artist and made his first appearance at the Bedford Music-Hall in Camden Town, London. He has appeared in pantomime, musical-comedy and revue. In the London production of the musical-comedy "Oh, Joy!" at the Kingsway and Apollo Theatres he appeared as *Briggs* (the valet). For two years he was the principal comedian in the musical-comedy "The Girl for the Boy," and he has also played the principal comedy parts in the revues "Hullo, America!" "Kisses," "Chase Me!" and "Topsy-Turvey."

MR. PATRICK LUDLOW,
Who is appearing as *Philip Marvin*, the avaitor, in "The Broken Wing" with the Thurston Hall Company at His Majesty's Theatre, Johannesburg.

Six Years in South Africa.

Mr. Franklyn Bellamy, who has just won London fame as the *Hon. Gerrard Pillick*, the drink-and-drug monster in "The Fake," Frederick Lonsdale's new play at the Apollo Theatre, London, lived for some time in South Africa before he went on the stage. He came out at the beginning of the Boer War and remained for six years.

Her Ambition Fulfilled.

"I have now achieved the ambition of my life," said Miss Sybil Thorndike at the close of the production of Mr. Bernard Shaw's play, "Saint Joan," at the New Theatre, London, in mail-week. "My great ambition at one time was to play *Hecuba*, and when that was achieved my aim was to play *St. Joan*. Now that I have done this," said Miss Thorndike, "I do not care if I go to the workhouse." There were queues at the theatre as early as 6.30 in the morning. The first woman to arrive was a Mrs. Appel. "My feet are freezing and I haven't been warm all day," she said in an interview just before the doors opened. "The time passed very quickly, however; and the management sent us tea." Behind her stood women who have banded themselves into a group which they call the "Sybil Thorndike Circle." "We never miss a first night when Sybil is playing," said one.

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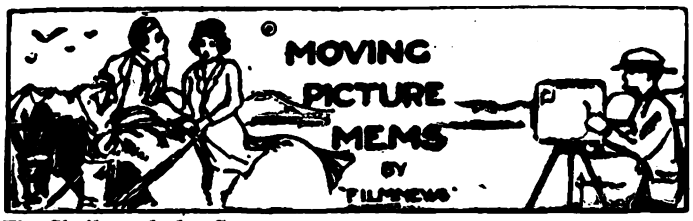

The Sheik and the Star.

Writers of "Sheik" stories have been vindicated by the American movie star, Miss Hope Hampton, who has arrived in Paris accompanied by her husband, M. Jules Bruletour. Both of them declare that they met the one and original Sheik in Cairo. The Sheik did not carry Miss Hampton off into the desert, but he bid £20,000 in perfectly good faith, and certainly for the purposes of publication. Miss Hampton, wandering in Cairo with her husband, went into a perfume shop, and there, sitting on a cushion, was the Sheik. The Sheik did not immediately seize Miss Hampton in his arms, but that was probably because he was an old Sheik; or perhaps he had not read the Sheik stories. But he grunted; then he sent for the shopkeeper and spoke some words in a guttural undertone. The shopkeeper said his distinguished patron liked the lady and would buy her for £5,000. M. Bruletour winked at Miss Hampton, and observed that he had just refused an offer of £7,000. The Sheik bid steadily up to £20,000, and then M. Bruletour bade him good-bye, saying that it was not enough. Then the movie star and her husband went to Paris to tell them all about it.

50 Successful Women.

There are at least fifty successful women scenario writers in America, so the power of woman in the making of our film plays is obvious. The "readers," or first selectors, of film stories are also mostly women in America, and so are many of the sub-title writers and editors. These women are chiefly journalists and writers of experience. In America, at any rate, three-fourths of the film audiences are made up of women.

WOULD YOU BUY HER FOR £20,000?

Miss Hope Hampton, for whom, according to a news-story published on this page, a (genuine) Sheik in Cairo recently offered £20,000.

How £1,000 "Went West."

When (as already announced by cable) the British Board of Film Censors "turned down" the new Goldwyn film-version of Elinor Glyn's "Three Weeks" (her own version, by the way, for she wrote the scenario and supervised the production herself), and insisted that the name be changed to "The Romance of a Queen," one thousand pounds "went west." The new title was suggested by Mr. T. P. O'Connor, M.P., president of the British Board of Film Censors, whose insistence on this change compelled the withdrawal of the film on the eve of its public exhibition, the scrapping of several hundred pounds' worth of printed matter, and the sacrifice of three days' use of an expensive London theatre. Altogether the episode is estimated to have cost the producers, Goldwyn, Ltd., about a thousand pounds.

Bewildering Figures.

During the year 1923 there were exported from the United States positive films, that is, films ready to be passed immediately through the projecting apparatus, of a total length of 138,656,880 feet, approximately 26,000 miles. This was in addition to 8,268,590 feet of negative films from which an indefinite number of additional positive prints may be struck off. Out of the total length of positive films exported, almost exactly half was absorbed by the British Empire, including the United Kingdom, Canada, Australia, South Africa, India, New Zealand, and the West Indies. Taking these 69,000,000 feet of positive films alone into consideration, and assuming that the average length of each distinct film was 2,000 feet, we obtain a total of 34,500 films. Assuming further, that each film had an average working life of six months or twenty-six weeks, and is seen by no more than 500 people, every week day, it may be concluded that the positive films sent last year from the States to the countries comprising the British Empire, were probably seen by not far short of three thousand million persons. These figures, bewildering as they appear, would probably have to be at least doubled if we included in the calculation the positives made from the 2,000 negatives which, on a similar basis, would be the Empire's share of the export of eight million feet of negative film. Even then the figures would apply exclusively to the British Empire. There is still the remaining half of the films that America sends into the world to be accounted for.

Filmland Moves East.

Hollywood seems to be losing its position as the hub of the American cinema world. Estimates for 1924 show that 30 per cent. of American photoplays will be made in New York, as compared with 22 per cent. in 1923, and 14 per cent. in 1922. This eastward move, in the opinion of a film-trade journal, is partly due to Hollywood's bad name, and partly to the costs of photoplay making. It is estimated that America intends to spend £32,000,000 on film production this year, which would yield 800 feature films, at an average cost of £40,000 apiece. In 1922, a notable year, America produced 680 feature films. Fifty per cent. of America's foreign film trade is done with the British Empire. Assuming that she is able to obtain from Great Britain only 15 per cent. of her total expenditure of £32,000,000, the yield would probably exceed the total sum spent on British film-production in the past ten years.

Germany's Efforts.

Germany to-day is doing her utmost to conquer the cinema industry, and every day sees the arrival in Paris of representatives of prominent German industrialists intent on concluding deals.

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BIJOU, MONDAY: PRISCILLA DEAN IN "UNDER TWO FLAGS."

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MUSIC AND MUSICIANS
BY "C.A.O.D."

Broadcasting.

The recent announcement that the Associated Scientific and Technical Society of Johannesburg had succeeded in obtaining Government authority for broadcasting over the Rand area is not without interest to the local musical community. According to the published details, the intention seems to be the inauguration of a regular scheme of musical performances for the benefit of those possessing the necessary apparatus and the necessary licence to "listen in." This new venture sets the musically-minded person wondering whether the dawn of the broadcasting era is going to embody anything of real value. We can all recall the advent of the gramophone, which we knew in its earlier stages as a phonograph, advertised in the beginning as a talking machine. The music that came from the first machines was nothing but a harsh, grating noise; yet to-day the musician who still refuses to admit the many legitimate uses of the modern gramophone must indeed be a strangely conservative individual. The establishment of a local broadcasting centre inevitably sets the musician speculating as to the nature of the music to be broadcasted. Will it be worth listening to? And, if so, will the broadcasting apparatus be of a kind to make the performances clearly audible? How much will the musical performance lose in the process? And will broadcasting in its initial stages resemble the earlier efforts of the phonograph and gramophone ventures? So far as the Rand is concerned, what will be the nature of the music to be broadcasted? Presumably local musicians will be given this responsibility, and those interested in the venture will first have to provide themselves with the necessary receiving set.

MISS KATE BARNES, L.R.A.M.,
Who will sing the soprano part in the forthcoming performance of Beethoven's Ninth Symphony by the Cape Town Orchestra and the Johannesburg Philharmonic Society.
Photo by Jocelyn Leigh-Hunt.

Disappointing?

The Society responsible for the first venture in local broadcasting has every reason to regret the fact that there is no permanent orchestra in Johannesburg, for such a combination would have made the musical side of the venture much more feasible and much more attractive. I have not yet heard a musical performance *vid* a wireless apparatus, but I have a feeling that it is going to be disappointing. If a wireless set can transmit a musical performance as clearly as a modern gramophone there will be much attraction in the new idea, even if it be that every form of transmission is bound to be a very different thing from hearing the actual performance. The personality or individuality of a skilled performer is always missed in the case of a gramophone record, and the same circumstance will apply to the performance heard through the agency of a wireless set.

Very Little Scope.

The local venture seems, at first sight, to be badly handicapped when local possibilities are compared with the wide field covered by the gramophone companies; and if gramophone records are going to be pressed into service, then it seems more desirable to possess a good gramophone than an indifferent wireless set.

A Boon to Critics.

But the possibilities of the wireless receiver can cause the musical writer much genuine joy. For instance, think of the future, when the writer, instead of attending a concert, can instal himself comfortably in his own room, and, through the agency of a wireless set, write a notice of a concert and have it all ready in good time for a fastidious sub-editor. It certainly sounds attractive. No stuffy concert-rooms; no uncomfortable chairs; no dressing; no rushing to the writing-desk after the concert, and no writing at high speed, only to find next morning that some of the important things that call for comment had been forgotten in the hurry to conform with the requirements of a ridiculous custom. All this can be avoided by merely acquiring a wireless set. But there are other considerations, apart from those already enumerated.

If and When.

When music is worth hearing, and when it is presented in a fashion artistically adequate, then I fancy that most music-lovers will want to have it first-hand. Given an artist of high and authoritative attainment, I imagine that the advantages referred to will not be strong enough to keep the genuine music-lover from the concert-hall, notwithstanding the stuffy atmosphere and the hard, uncomfortable seats. For these reasons I find myself as yet unable to raise any enthusiasm over the musical aspect of the local broadcasting venture. Should, however, the science of wireless transmission develop to the point where residents on the Rand can be transported for an evening to famous concert halls overseas, then I will be prepared to join the ranks of local wireless enthusiasts. It is stated that in England many of the leading artists and musical organisations are opposed to broadcasting, so it is difficult to gauge what measure of success has so far attended the purely musical side of wireless transmission. Up to the present, however, there has been no hint that broadcasting has affected attendances at important concerts, and it may be assumed that the joy of hearing fine music first-hand is still strong enough to withstand all the temptations that can be offered by the broadcasting companies. If the local venture will result in giving engagements to the best of our local artists the scheme might be cordially welcomed on that account, and will for that reason be regarded generally with much sympathy and in the hope that it will meet with a fair measure of success. But the whole thing will have to justify itself from the musical point of view, which will be concerned not only with the manner of transmission but with the matter to be transmitted.

Musical Society.

The next concert of the Johannesburg Musical Society will be given in the Selborne Hall on Tuesday, May 20, when the programme will take the form of a Vocal and Piano Recital by Miss Kate Barnes and Mr. Sydney Rosenbloom.

Jack Hobbs, the Surrey cricketer, has written "My Memories." It is a book that will be eagerly looked for by enthusiasts of the game.

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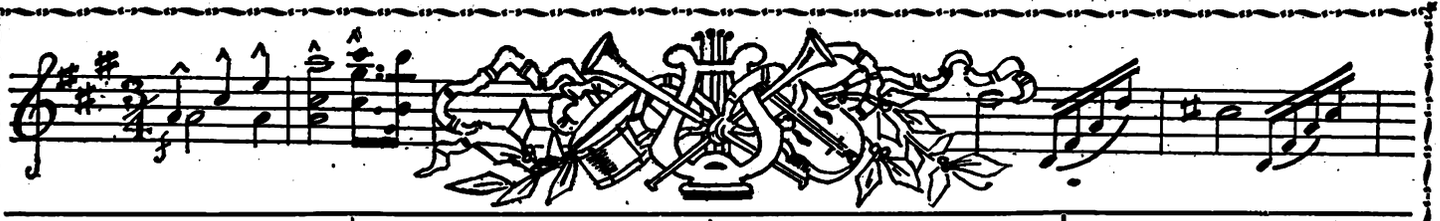

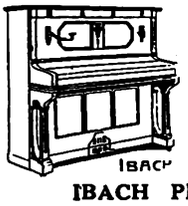

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In the Bright Lights.

HIS MAJESTY'S THEATRE.

AEROPLANE CRASH IN "THE BROKEN WING" "BRINGS DOWN THE HOUSE:" THURSTON HALL'S SUCCESS.

IF YOU imagine "The Broken Wing" has anything to do with "The Way of an Eagle" you are making a mistake. There is no "bird" about this "Wing." It is a comedy-romance about an aeroplane in Mexico, and is full of alternate thrills and laughs—with the laughter predominating. If the rest of Johannesburg playgoers are anything like the sample that comfortably filled His Majesty's Theatre on Monday evening—which, of course, they are—"The Broken Wing" is just the very play they are going to like more than anything they have seen for a long time: a vein of passably appealing and not too unbelievable sentiment running through breezily funny dialogue with the speed of farce and the stamina of melodrama, and a nice surprise "spoof" to finish up with. In short, if the continuous laughter and enjoyment of a first-night audience count for anything at all, "The Broken Wing" is going to be one of the most popular productions of recent years.

And it is all—or most of it—due to the unbounded vitality, admirable sense of humour and engaging ruffianliness of Mr. Thurston Hall as *Captain Inocincio dos Santos*—surely the most jovial, delightful and impossible villian who ever flourished a "six-shooter" the size of a small field-gun! He has a fine swagger which is thoroughly in tune with the "local colour," and such descriptive words as "swing," "abandon," "gusto," "rattling," and so forth, are all applicable to a performance that is good not only by the standard of the play, but by any standard by which acting can be judged. He was given an ovation at the end of each act, and after the play had to make a speech.

This picturesque *Captain* shoots his general, pays court to the unwilling *Inez Villera* at the dagger-point, and holds *Philip Marvin* up to ransom. *Philip Marvin* arrives in an aeroplane through the roof at the end of the first act—arrives, please note, in full view of the audience, in a manner that "brought down the house" in more senses than one. Little damage is done except to *Harry Waldron*, who does not survive, and to *Philip's* memory, which seems irretrievably lost. *Inez*, who has been praying to God to send her a "Gringo" husband, sees her chance. She falls in love with *Philip* without the slightest hesitation and marries him secretly. (The authors are not very kind to *Philip*, who is English and *ex*-R.A.F. Possibly he loses his discrimination when he loses his memory).

The *Captain*, in the meantime, has sent *Sylvester Cross* to New York to arrange for the ransom, and *Sylvester* returns with *Cecilia*, who is *Philip's* forgotten wife. So, at any rate, you are led to believe for a time. But she isn't his wife—or how is the happy ending to be contrived? Who is she then? Ah!

It does not do to enquire too closely into the probabilities of "colourful comedies." Be satisfied with a jolly good entertainment, splendidly staged and acted.

Mr. Thurston Hall is excellently supported—brilliantly in the case of Miss Gladys Webster as *Inez*—by a cast the members of which all contribute to the general hilarity. They include Mr. Patrick Ludlow as *Philip Marvin*, Mr. Joseph R. Cunningham (who is also the producer) as *General Panfilo Aguilar*, Mr. Ward McAllister as *Sylvester Cross* (slightly over-done in parts), Mr. Lawrence Halbert as *Bassillio* (a Mexican "soldier" who has discovered the secret of accompanying himself on the guitar without moving the fingers of either hand), Mr. Arthur Bawtrey as *Luther Farley* (an English *ex*-sea-captain living in Mexico), Miss Gwynedd Vernon as *Ouichita* (a Mexican serving-girl), and Miss Zillah Bateman as the mysterious *Cecilia*. It is a tribute to the acting of Miss Webster that she was able to make the difficult character of *Inez* funny, pathetic and real all at the same time.

Paul Dickey and Charles Goddard, the authors of "The Broken Wing," also wrote "The Misleading Lady," which, you may remember, was done here in October, 1917, with Edward Donnelly as "*Boney*," an escaped lunatic, who wandered about in the attics of an eerie country house and kept on butting into the play at odd moments. That was a very good play. This is a better.

CARLYON.

EMPIRE PALACE.

"BRIGHTER LONDON" BREAKING RECORDS: A SPLENDID PRODUCTION.

A SHOW like "Brighter London" probably would have made the "stars" of the leisurely two-act musical-comedies of twenty years ago declare that "it couldn't be done"—at any rate, not without a very substantial increase of their weekly monetary "insult." *Barry*, for instance, in "A Country Girl," has two (or is it three?) changes of costume throughout the piece. The principal comedian in "Brighter London"—at the Empire our popular diminutive friend Victor Crawford—has to be a Protean artist—a regular R. A. Roberts, in fact—as well as a comedian. And not only the principal comedian, but everybody else in the cast as well, down to the humblest member of the chorus. As far as I can work it out, every member of the company must spend every second of his or her time, when not actually on the stage, feverishly tearing off one costume and diving into another. The result, as seen from the other side of the footlights, is highly attractive.

"Brighter London" is beautifully staged, and, as THE PICTORIAL remarked last week, Mr. Philip D. Levard, the producer, has not done anything better in his previous fine shows in South Africa—"The Peep Show," "Spangles," "Round in 50," "Robinson Crusoe," and "Jack and the Beanstalk," all of which were huge successes. He has had the co-operation of a thoroughly capable company, both before and behind the scenes. Technical efficiency in all departments is a feature of the production.

It is possible only to "sketch in" some of the more brilliant episodes. There is, for instance, "Brighter Shakespeare," which very well might be called "Jazz You Like It." In this we see that celebrated tragic actor Victor Crawford play *Hamlet*—inspired thereto by noble nips of Scottish spirit; for "the air bites shrewdly." *Ophelia*, looking remarkably like Hal Gordon, is more demented than usual, and the *Ghost* comes in to interrupt *Hamlet's* soliloquy through the telephone, and remains to see the terrible tragedy of the weed-killer projected on the screen; for *Hamlet* discovers that really "the Film's the thing, Wherein to catch the conscience of the King." And then all the principal Shakespearian characters that you can think of off-hand come along and jazz you into the next scene.

Then there is a very dainty playlet in which Barrie is shown pleading for Unemployed Fairies, and is aided and abetted by a so-called faded (but really most fascinating) fairy, charmingly played by Miss Jean Andrews. Another and far bigger scence is a splendidly spectacular "Jackdaw of Rheims" *Ballet*, adapted by Basil Macdonald Hastings, who has made use of the most striking passages of the Ingoldsby Legend, with its harrowing curse that made "no one feel a penny the worse." As the ring-stealing jackdaw Miss Vivien Talleur dances with dramatic realism, and Mr. Alexander Haviland makes a good *Cardinal*. There is also a funny, albeit rather protracted, scene in which Victor Crawford and Hal Gordon are seen as a couple of painters swaying on a "cradle" in mid-air, with the avowed object of brightening Big Ben. It is here that Victor Crawford loses irretrievably his little "velours, that had been on the floor."

Perhaps the pick of all the scenes is that entitled "Shawls." The fifth episode in this, "Spanish Shawls," includes what is undoubtedly the finest stage-effect ever seen in an Empire revue. Then there is a rollicking farce

(Continued on page 24.)

YOUR PHOTOGRAPH? JANE PLOTZ WILL ADVISE YOU. ART STUDIOS, THRUPP'S BUILDINGS.

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THE JEWELLER'S-WINDOW CASE.

(*Continued from page 3.*)

He had alluded to the package which he left behind as a glass-cutter, having dropped it in the passage when entering the house, and had it handed to him by her.

"Mustn't lose my glass-cutter," he said jokingly.

Pressed by Talleyrand she at last consented to show it to him, "though I don't like it, not being my property."

The gentleman's name? No, she couldn't remember it, and didn't keep a visitor's book. Yes; a big man with a dark face and big burning eyes.

Talleyrand's eyebrows went up in unspoken query as his eyes met mine.

"Weird-looking object," said Talleyrand, as he unrolled the paper containing the cutter.

Two brass legs were hinged to a cross-bar, also of brass, and about eighteen inches long. Affixed to one leg was a small motor, and from this a revolving arm protruded, the end of which was hinged and hung downwards.

Attached to this was a diamond cutter.

From the same leg a powerful spring was attached to the revolving arm, and attached to the motor was a long length of flex and a plug such as is used for connecting electric heaters to a lamp-bracket. But the thing which immediately drew Talleyrand's attention were two leather discs affixed to the end of the uprights.

"Suckers!" he exclaimed, and laughed.

He walked to a window and firmly placed one of the "suckers" on the window; it stuck, and he fixed the other in position. He thereafter fixed the plug in the light socket, whereupon the little motor began to buzz. After a moment or two of fuddling he fixed the revolving arm so that the diamond bore against the window-pane, which it immediately began to cut into.

"Very clever!" exclaimed Talleyrand. "Whilst the cutter works the gentleman looks out for the police or takes them to arrest people whom he has seen fighting."

"Well I never!" exclaimed Mrs. Dalhassen, the light beginning to dawn on her.

"Yes, *you* never—but *he* did," answered Talleyrand, and stopped the motor. Already a fair groove had been worn in Mrs. Dalhassen's dining-room window-pane.

He then explained who we were and under penalty of divers punishments exacted a promise of secrecy from the lady.

The mystery remained a mystery so far as the general public were concerned, for Talleyrand jealously guarded the secret of the glass-cutter from all, and even Major Hystun was only made aware of the fact that when the time came he, Talleyrand, would explain the way in which the window had been cut open

"Did you know that an instrument such as you have there had been used to cut the window open?" I asked him one morning, as he sat on the end of my bed pulling at his pipe. He had that point in common with the immortal *Sherlock*, at any rate, for he was an inveterate smoker.

"Yes and no," he answered enigmatically.

For a moment or two he pulled at his pipe, then in the manner of a lecturer at a College he continued:—

"In this case, Johnnie, we have all the elements which make a policeman or detective successful.

"In the first place, luck. Without it we would never have a crime in the district and would grow stale entering 'Came on duty' and 'Went off duty' in the occurrence book.

"Also, we were lucky in having a landlady who was honest and a criminal who was careless.

"I should say that in this case carelessness is the blind shot of our opponent.

"In the first place, he forgot to replace the electric bulb in the street lamp. He also left behind him a certain tool which, so far as I'm concerned, was never employed honestly—in fact, I think he made it himself. No ordinary glazier could have cut plate-glass in the time which he had at his disposal, presuming the constable took his ordinary time to go round.

"Another point you probably noticed, he left a pretty valuable ring and took a lot of small common stock. Can you guess his intention?"

"Yes," I answered, "he means to sell the stuff piecemeal, perhaps pose as a trader."

"Exactly how I figure it out, though it is not proved," he said. "And he doesn't want to arouse suspicion. He should have taken the big stone, though.

"Next we have a well-trained force. Kruger could remember the case even when off duty; and then we have experience. Remember another man who also dabbled in criminal electrics?"

"Yes, Robin Hood," I answered.

"Quite so, and to-morrow our organisation will claim Robin Hood for us, for I mean to insert his description in *The Gazette*, and every man in the Force will be on the look-out for him."

And with this, Talleybrand left me to my own devices for the evening.

* * *

It was luck, though, which again put us on the track of Robin.

A week or so after our conversation we were out in the District engaged on an every-day stock-theft case.

How the gentlemen who maintain law and order in other countries are received, I know not; but in South Africa one is on the whole treated better than the ordinary citizen.

We were on this occasion pressed to stay to lunch with the farmer on whose property we were working.

Nothing loth, we did so, and sat at table with Mr. du Plessis, his wife and daughter.

"That is a very pretty ring you are wearing," said Talleyrand to the latter.

"Yes, daddy gave it to me," answered the girl.

"Things must be looking up, du Plessis," he said to the farmer.

"Well, it was cheap, so I bought it. What would you say it was worth? Take it off and show Mr. Talleyrand."

The girl did so, and I saw Talleyrand's eyes narrow as he took it from her.

"Thirty pounds?" he said.

"Ha! Ha!" laughed du Plessis. "I told you I'd got a bargain, my dear," turning to his wife.

"He promised to come again in a week. I want to give mother one to even things up." And again he laughed.

"It was such a nice man," broke in the girl. "He said he'd give me one of those strings of beads if daddy didn't object." A little later we rode away.

"A forty-pound ring for five-ten. Going to give the pretty daughter a necklace, is he?" soliloquised Talleyrand, after we had ridden a mile or so in silence. "Say, Johnnie, we must see this generous merchant. You're a nice-looking boy, he might fall in love with you, too. When does he visit the du Plessis again?"

"Wednesday," I answered.

(*Continued on page 25.*)

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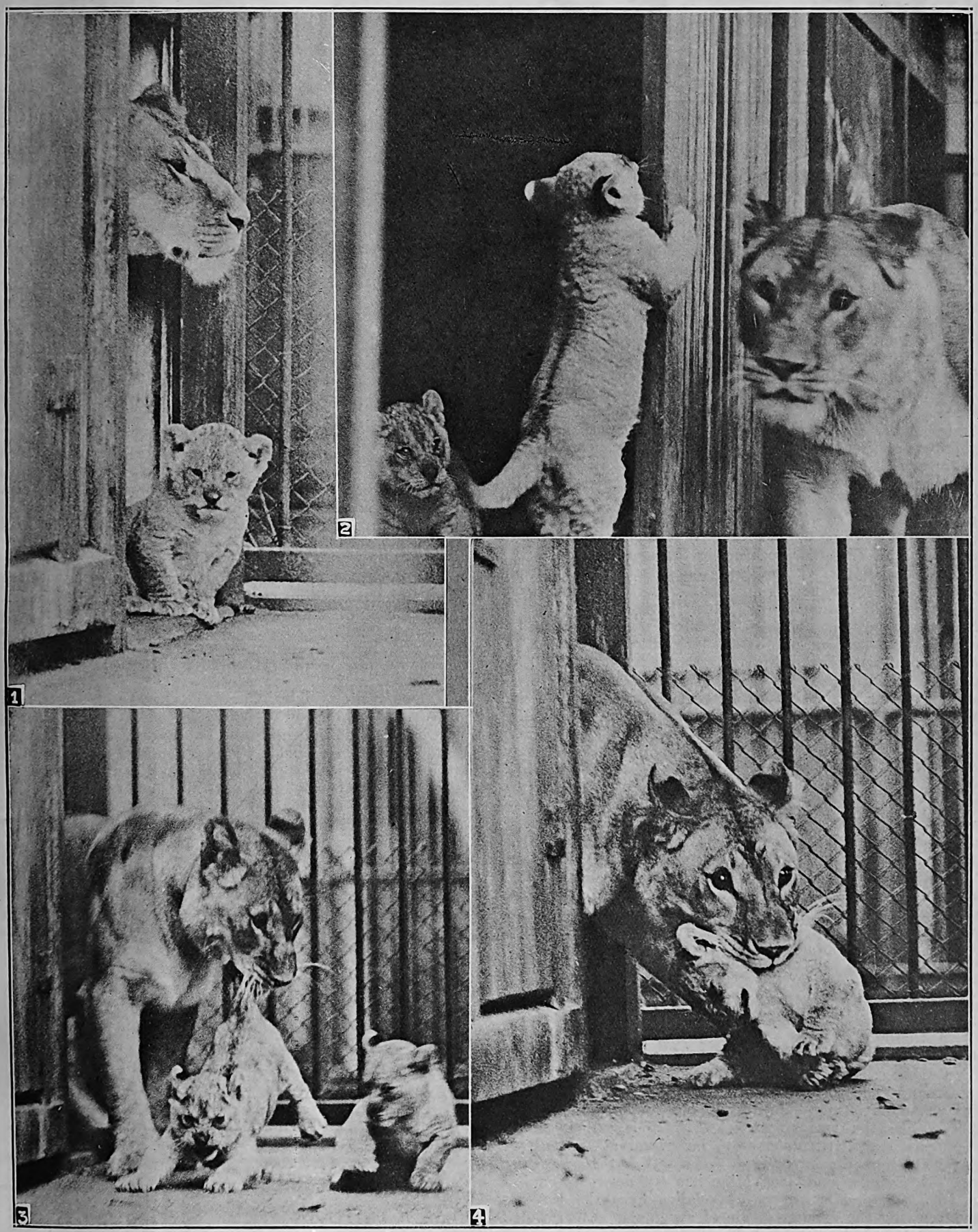
THE NEW LION CUBS AT THE ZOO.



UNIQUE PHOTOGRAPHS OF THE YOUNG STRANGERS ON WHOSE ARRIVAL MR. AND MRS. LION ARE BEING CONGRATULATED BY CROWDS OF VISITORS.

1. "Good morning! Take our photographs? Yes, I suppose so. You're a first-class nuisance, all the same." 2. "No, the others won't come out and this one is sharpening his claws, so you'd better be careful. I'm not too sure about you myself. Terrible responsibility, being a mother." 3. "I've heard that if you pick guinea-pigs up by their tails their eyes drop out. Now, lions are not like that. Come inside, you little rascal!" 4. "AND YOU TOO!"

"S.A. Pictorial" photos.

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JOHANNESBURG, Tuesday afternoon.

THIS morning some of the stocks which have been rather "scrapped" during the past few weeks were better on London enquiry. For example, City Deep were a shilling better at 57s. 6d., and Crown Mines sixpence or so better at 53s. 6d. On the announcement that the fire in one of the old stopes had been bricked off, that the month's tonnage would only be slightly affected, and that work was again proceeding smoothly, Government Areas were firmer at 122s. 6d., though still representing rather a nasty fall from the quotation at the beginning of the month.

Of New Modders there were sellers at 74s. 3d., a drop of about half-a-crown on the week. Brakpans, which were dealt in at 66s. 3d. on High 'Change yesterday, improved to 68s. On the whole, these shares have suffered as little as any of the big lines. What selling there has been was by professional operators, and practically none by investors.

Springs, under the same group control, have not kept their price nearly so well, and continue to be dealt in at the reduced price of 48s. 6d. Springs are, of course, held among the public to a far greater extent than are Brakpans. London this morning bought a few West Springs at 24s. 3d. and 24s. 1½d., the odd pence better than yesterday.

For Randfonteins there has been a little local demand up to 21s. 9d., people arguing that with the 2s. dividend paid, they will be under par, which is distinctly cheap if the company can pay 12½ to 15 per cent. for an indefinite period—the "life" is one of the longest on the fields. A strong point with the company is that a profit of £75,000 was made in March on a recovery of under 5¼ dwt. One must, however, not lose sight of the fact that about a third of the profit is due to premium. The shares are actually lower than they were when only about half the profit was being made.

Two important meetings of mines of the "Goldfields" group were held last week, Mr. Douglas Christopherson, O.B.E., presiding at both. Robinson Deep increased its ore-reserves by 400,000 tons, now having two and a quarter million tons in sight, averaging nearly 6¾ dwt. It is expected that current profits will enable the arrears on the "A" shares to be paid off by the end of the year. There is no intention of exceeding a milling of 75,000 tons monthly. The chairman indicated that there might be instances where, in the endeavour to reduce working costs, a mine has not obtained the best results. He added: "Shortly, I mean better profits could have been obtained if the milling grade had not been sacrificed for the sake of obtaining low working costs through large tonnages, but this is being carefully watched by the management."

A thoroughly deserved tribute was paid both by the chairman and shareholders to the work of the Superintending Engineer, Mr. W. E. Turvey, and the manager, Mr. B. Orpen. The turning-point in the fortunes of the mine was when the former took over management at the end of 1920. In the reorganisation which followed, all-round co-operation and strict economy, but never at the cost of efficiency, were the keynotes.

The Simmer and Jack Mine has cut down its capital to £625,000, and is leasing 542 claims from the Government, giving the concern a life of seventeen years instead of about two or two and a half. If the company had gone into liquidation, shareholders could hardly have expected more than half-a-crown a share; whereas now they could anticipate a yearly dividend of 20 per cent., *i.e.*, 6d. on the half-crown share, provided the yield is no less than 20s. 6d. (which seems a modest enough estimate) and costs do not exceed 16s. a ton.

"DID MISS NORMAND SHOOT YOU?"

The hearing at Los Angeles of the charge against Greer, Miss Mabel Norman's former *chauffeur*, for attempting to murder Mr. Dines, an oil magnate, resulted in mail-week in Greer being detained to answer the charge before the Superior Court.

During the hearing of evidence it transpired that Mr. Dines had been shot three times, one bullet entering his chest, another the shoulder, and a third nipping off the lobe of his ear.

Mr. Dines told the court that he was drunk at the time of the shooting, and was in "quite a rage over Greer's insistence that Miss Normand should leave the room."

The Public Prosecutor asked Mr. Dines: "Did Miss Normand shoot you?" An objection was raised to this question, and Mr. Dines was not allowed to answer it.

He was, however, allowed to say that Miss Edna Purviance did not shoot him, and that he was certain that he did not shoot himself.

A NEW WELSH-SOUTH AFRICAN NOVELIST.

Writing in *T.P.'s and Cassell's Weekly*, Sewell Stokes states:—"I hear that Mr. Andrew Melrose has discovered a new Welsh novelist in Sidney S. Griffiths, who is said to have written a striking romance called '*Calvaria Fach*,' meaning 'Little Calvary' or 'Dear Calvary.' At one time he was a reader on *The Bulawayo Chronicle*, and he published two small works of fiction in South Africa, where his pen-name was R. Y. Stormberg. His new work is awaited with the greatest interest."

"R. Y. Stormberg" was also, a few years ago, a reader on *The Star*, Johannesburg. Of the "two small works of fiction" referred to, one was called "With Love From Gwenno."

MR. SOLLY JOEL AND DRURY LANE.

One of the principal shareholders in Drury Lane Theatre is Mr. Solly Joel, who holds £69,500 fully-paid ordinary shares. In addition he is the holder of a first mortgage for £70,000, and to enable "Good Luck," the drama now running at the theatre, to be produced, an additional mortgage of £20,000 was created in Mr. Joel's favour.

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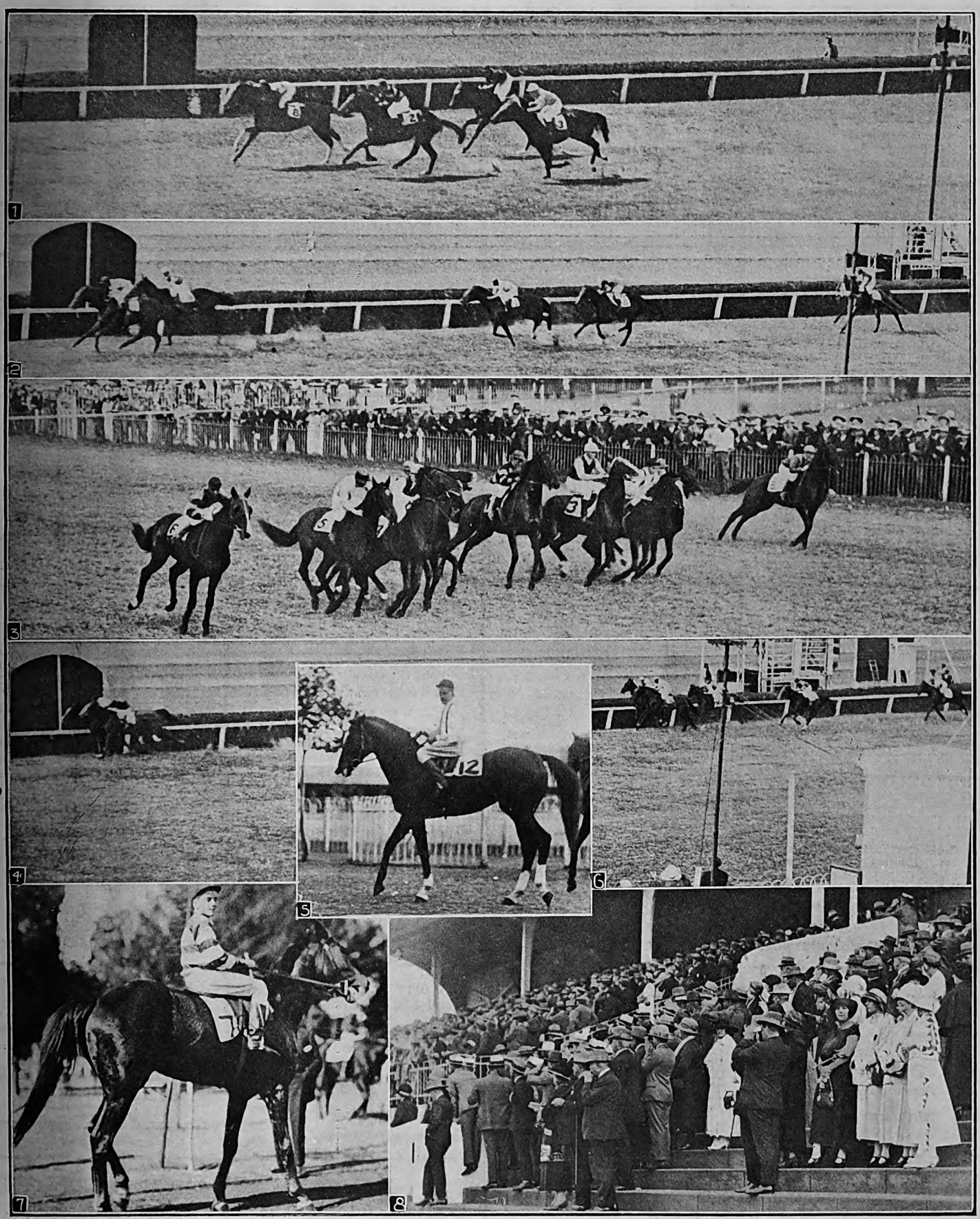

EVERY FAVOURITE BEATEN AT TURFFONTEIN ON THIRD DAY OF AUTUMN MEETING.

1. Sir Abe Bailey's 8-to-1-on favourite Naples (No. 2: Strydom up) being beaten by Mr. W. Weir's Hampton Court, 8 to 1 (A. Howe up), in the South African Breeders' Produce Stakes, with Stage Girl 3rd and Enrico 4th. 2. The finish of the Merchants' Handicap: Mr. F. W. Murray's Valmar (F. McGrath up) beating the favourite, Magicienne, with Flush of Dawn 3rd, and King's Daisy 4th. 3. The start for the Goldfields Handicap. 4 and 6. The finish of the Goldfields Handicap: Mr. G. F. Butt's Pallas II. (F. McGrath up) beating the joint favourites, Katabasis (2nd) and The Pearl (3rd), with Lang Syne 4th. 5. Pallas II. (McGrath up) after winning the Goldfields. 7. Valmar (McGrath up) after winning the Merchants'. 8. A popular corner of the members' enclosure.

Photos for "S.A. Pictorial" by Abe Goldstein.

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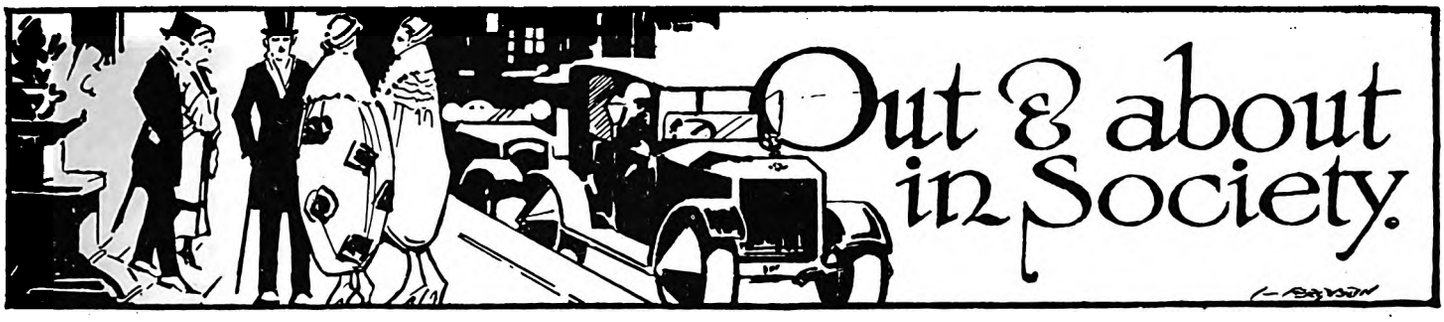

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Red Cross Ball.

How *Madame La Mode* has preened her feathers in the sun of Society this week! What a whirl—changing from gown to gown, from one charming *toilette* to another, to attend the races, go to receptions, and, of course, there was the Red Cross Ball at the Town Hall. His Excellency the Governor-General and Princess Alice came on there from the Carlton Hotel, where they had been dining in their private *suite*, and very delightful indeed " our " Princess looked in a gown of mauve tissue with tints of silver, the corsage, which was crossed over at the back, being embroidered in pearls and silver and having at the waist-line, holding the folds that were tucked under at the hem of the skirt with the new short-front effect, an ornament of pearls and crystal with long fringes depending from it. A diamond necklace was hung from shoulder-strap to shoulder, and she wore a diamond coronet. On her arrival a wonderful cloak of gold tissue with large cuffs and collars of white fox fur covered her gown. A line of V.A.D.'s was formed to the steps of the Mayoress's apartments, and was in charge of Major Te Water, the commandants of the different detachments being also present. Their Excellencies were received by Lady Wallers, who wore an elegant primrose gown of georgette with long bands of gold sequins, and by the Very Reverend the Dean of Johannesburg, who acted as host in the absence of Sir Evelyn Wallers through illness. Among the reception committee I noticed Miss Alexander, R.R.C., in a handsome black *charmeuse* and lace gown; Mrs. Berman, in black georgette with bands of onyx and crystal, such a charming *toilette;* Mrs. Bilborough in jade-green; and Lieut.-Colonel Brennan. Captain Lord Bingham, Major Alexander, Lieut. Hawkins, R.N., and Captain Hargreaves were in attendance. Lady May Cambridge wore a pretty gold and blue gown and on her hair a wreath of blue flowers, and Mrs. Hargreaves came in peach-coloured georgette embroidered in silver, an attractive *toilette*. The Town Hall was looking very festive with the gay bunting, and over the band-stand a large crown of gold with coloured electric lights. The platform was made into a lounge, where easy chairs and davenports stood amid flowering plants and ferns, and the Vice-regal party took their stand there as " The King " was played. There were several presentations, and the Princess danced once or twice during the evening with members of the Governor-General's *suite*. I wish you could have seen the Vice-regal supper-room. I have never seen anything so very beautifully decorated, and I understand that Madeleine's were responsible. Lovely Irish Elegance roses stood in brown wicker baskets, and Red Crosses of flowers were dotted here and there. The long mirrors were draped in fern, and here and there stood pedestals holding beautiful bowls of flowers. Among those bidden to supper with the Governor-General's party were: Miss Alexander, Mrs. Berman, Lady Wallers, Miss Wallers, the Dean of Johannesburg and Lady Phyllis Ponsonby (who wore her V.A.D. uniform), Colonel Brennan, Mr. and Mrs. Bilborough, Mr. Fred. Rowland, O.B.E., Professor Cluver, and Lieut.-Colonel and Mrs. H. H. Balfour.

MRS. A. B. ST. JOHN, Wife of Commander A. B. St. John, one of the hostesses who gave a dinner-party before the 1820 Settlers' Ball in Johannesburg last week.

Many Lovely Gowns.

Of course there were many lovely gowns worn. I liked Miss Wallers's geranium-red gown with its fringe-edge to the skirt and belt of corals. Mrs. Purchas, who is one of the commandants, came in primrose georgette, embroidered in beads. Mrs. Errol Hay wore a charming violet gown beautifully embroidered. Mrs. Frykberg wore shimmering blue tissue embroidered in beads in crystal. Mrs. Bateman was very smart in peach-coloured georgette made with a wide hip-belt and embroidered in beads to tone. Her young daughter had on a pretty jade-green gown embroidered in silver. Mrs. Kark, who assisted Mr. Rowland as hon. secretary, wore a *chic* gown of palest pink embroidered in beads, the skirt having two scalloped flounces. Mrs. Percy Sherwell had on a lovely black gown, the large Buster side-bow half hiding the tiny net frills that formed a panel. Mrs. C. A. Hadley came in gold tissue made with a full skirt, the back of the shoulders having two wide bands to the waist. Mrs. Boyd came in pale pink and silver taffetas with a short hip-frill and silver ribbon at the waist. Miss Olive Perrim looked charming in peach-colour with lace

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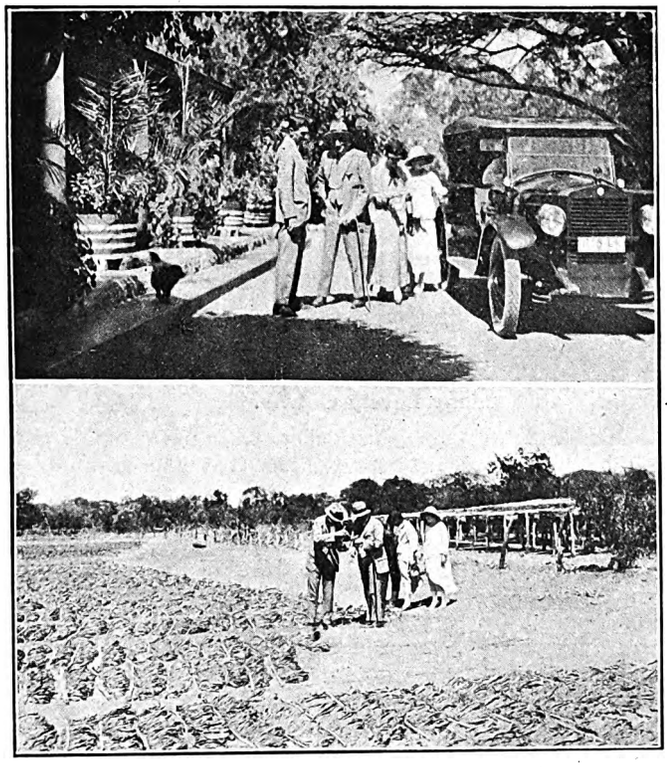
drapery. Mrs. Hinton wore a very elegant rose georgette gown embroidered in jet and made on the new slender sleeveless lines. Mrs. A. Schwartzberg wore a smart black and white gown, and Miss Abrahams salmon-pink. Miss Lessnick came in a *chic* black gown. Mrs. R. P. Mackenzie had on a lovely jade-green frock sprinkled in gold and draped to one side. Mrs. Islip wore rose *moire* silk with a short full frill to the skirt from below the knees to the hip. Mrs. T. F. Allen came in black, and Mrs. Basil Rockey in a charming black georgette gown with apron effect at the front and back edged with *chenille*.

Galli-Curci's Perfect Day.

Those of you who have been competing in the Eisteddfod will be interested in Galli-Curci, the famous singer, I feel sure. Now, have you ever thought how you would spend a really perfect day? I have just been reading in *The New York Herald* how Galli-Curci, the famous *prima donna* of the Metropolitan Theatre, spent what she considers a properly-proportioned day. Interviewed by Dorothy Richardson, she says:—"Much time to work and study, a



WITH THE GOVERNOR OF SOUTHERN RHODESIA.

Above: The Governor of Southern Rhodesia (Sir John Chancellor), Lady Chancellor and Miss Chancellor being welcomed at the Glenville Tobacco Plantations, near Bulawayo. *Below:* Sir John Chancellor examining Turkish tobacco being cured.

Photos for "S.A. Pictorial."

little time for play, and much, oh, very much, for sleep. . . ." Madame Galli-Curci considers herself a public servant; "meaning," she explains, "that I hope I have earned the right so to consider myself. For I assure you there is no mock humility in this characterisation. Indeed, to my mind, an artist can flatter himself with no greater compliment than just such a term: a servant of the public. And certainly, inasmuch as music is of all the arts the most universal in its appeal, and singing the most democratic form of music, the singer is of all other artists essentially a public servant. And as a public servant the singer must be conscious of his obligation. And the beginning and the end of obligation is included in the careful husbanding of his talent through the wise and prudent expenditure of his time. As for myself, my life is regulated like clockwork."

The Toilet that Tells.

She gets up at nine o'clock every morning, no matter if she sings the night before, and after her daily exercises has breakfast in bed—one of the few luxuries she allows herself. And after breakfast, what? "Ah, after breakfast!" echoed Galli-Curci, and shook her head. "Ah, I do not know whether I should confess it or not; but the next hour and a half of the morning is devoted to my hair and complexion. My hot bath I take always just before going to bed, and on evenings when I have sung there is always a half hour spent in removing the make-up after reaching home. But it is in the morning after breakfast that the real cleansing process begins. This is done with cold creams entirely, as I never permit water to touch either my face or my neck. . . . No, it is not done by any experts from a beauty parlour, and I do not indulge in any of the popular fads of so-called beauty culture. I do not believe in that sort of thing. I do most of it myself, with the assistance of my maid, and after a thorough massage and cleansing I apply a bit of ice to every inch of surface. This acts not only as a wonderful astringent, but hardens the tissues of the throat, and thus is an excellent preventive of colds. Ten minutes of this hour and a half is given to the brushing of my hair. This my maid always does for me, as she also and in the same hour and a half gives my hands

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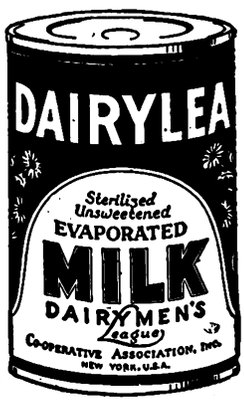

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and finger nails any necessary attention. . . . ." Asked if she did not find this a very tedious proceeding, Galli-Curci threw up her hands—slender and very beautiful hands—in a significant little gesture. "Tedious? It would be awful but for two things: The Queensborough Bridge, that's one; and then I only do it during the eight months that make up my professional season, when I am appearing before the public, but when summer comes and my husband and I go up to our farm in the Catskills, then—well, for four long, happy months there is no make-up to be taken off, and I spend that precious hour and a half of the morning with my chickens and cows."

AT THE RACES: MRS. NELSON GRAHAM.
"S.A. Pictorial" photo.

How She Practises.

"It will be of interest to young singers to know how Galli-Curci practises. "You want to know just what and how I practise? . . . I shall tell you, and this I do, please understand, every day of the year, even in summer when I am up on my farm, and always at 11 o'clock in the morning. First, for half an hour I practise my scales. I do trills. I occupy myself in this first half-hour only with technique. Just one half-hour and no more; I never allow myself to grow tired. As soon as the clock says 11.30 I stop. I leave the piano and lie down here on this divan where we are sitting now. I lie down and my whole body relaxes, but not my mind. Oh, no, that is very busy, my mind. For now comes the most concentrated effort of my whole day: this half-hour of quiet study. It is now that I study the score of my *rôle* in the opera in which I am to make my appearance that evening or the next, and also there may be a new *rôle* to study—some part in which I have not yet appeared or perhaps some recent addition to my *répertoire*, like, for instance, the *Princess* in *Coq d'Or*, in which I made my *début*, as you know, only the other night. But whether the *rôle* is a familiar one, as is *Dinorah*, or whether it is a strange one, as in the Rimsky-Korsakov opera, the study is just as searching and painstaking. For as I read the music there always appear new values, values which I had never realised before. These added values I strive to put in my next rendering of the music, and in that way avoid the danger of growing stale, of losing that spontaneity which is the very soul of singing . . Then, too," continued Mme. Galli-Curci, "I visualise each *rôle* afresh during this half-hour. As my mind's ear registers the musical score, my mind's eye is busy watching myself enacting the part. Here, too, with each re-reading I see new dramatic possibilities and also, very frequently, I have an entirely different psychological insight into the soul of the character. I discover something about her which necessitates my casting all my old conception of her into the discard and creating her anew to meet the requirements thus revealed. So I work till 12 o'clock," she continued, "always absolutely alone and with everything about me as quiet as possible, no sound of voices, nothing to disturb my mood of concentration. But at 12 I put away my music."

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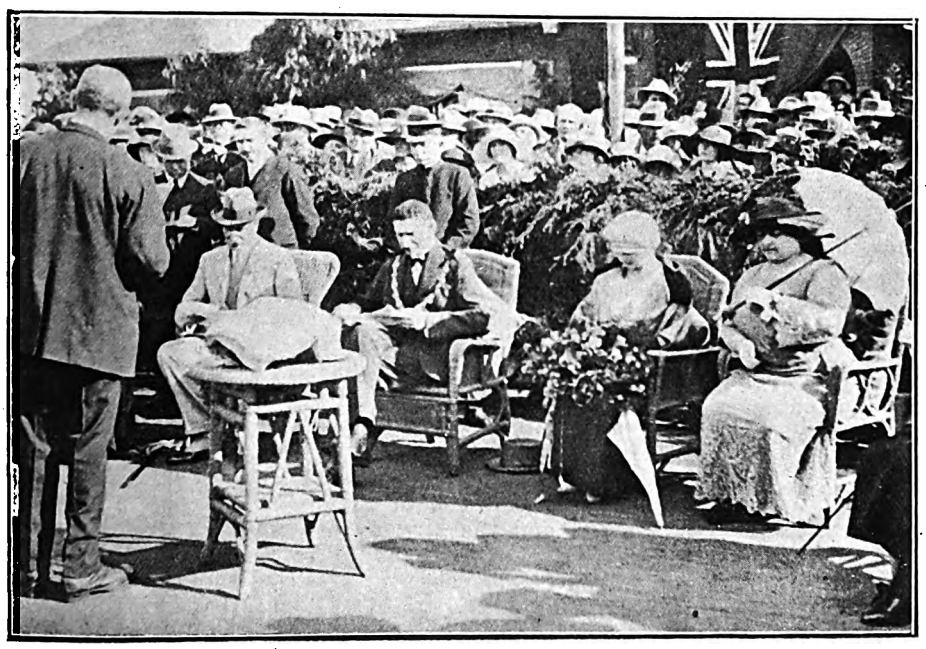

WEMMER PAN BECOMES "PIONEER PARK."

Wemmer Pan, Johannesburg, and the open space surrounding it, became Pioneer Park last Saturday afternoon and was opened by the Governor-General. Those seated in the picture are (left to right): H.E. the Earl of Athlone, the Mayor of Johannesburg (Mr. M. J. Harris), Princess Alice Countess of Athlone, and Mrs. M. J. Harris.
Photo for "S.A. Pictorial" by W. Ingham.

At the Carlton.

I wonder why Friday night is *the* theatre night? I suppose we have to have one night when we can don our best bibs and tuckers and find our friends there also "all dressed up," and after all it might as well be Friday as any other. The Carlton Hotel Palm Court

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was very full last Friday, and both there and in the ball-room I saw many lovely gowns and well-known folks. Sir Harry Graumann, M.L.A., was with a few friends, who included Mr. Sam Alexander. Mrs. W. Deeble wore a very handsome black gown with crystal flowers beaded on it, and Madame Etellin came in a handsome black gown. Mrs. J. Neilson wore a lovely black *marocain* with short sleeves of lace and was with a large party of dancers. Mrs. Coplans wore silver and white and such a delightful Spanish shawl. In a corner sat Mr. Maurice Moscovitch and his wife. It was a very graceful action of his to present Mr. Thurston Hall to the audience on Saturday night, don't you think so? One great artist paying tribute to another. What a reception Moscovitch had! Curtain-call after curtain-call, and however often we may see him here again it will be in "The Merchant of Venice" I shall always remember him—a classic performance of a classic. Mrs. Menkins wore a lovely silver tissue gown, made on Egyptian lines, with black and silver falls of material from the hips, which were banded in silver with a large ornament in front from which hung lotus flowers. Mrs. Japhet wore an elegant black sleeveless gown. Captain the Hon. B. E. L. Clifford, the Imperial Secretary, was among the dancers. Mrs. L. L. Goldsmid wore a lovely silver gown embroidered in bright hues. Miss Coleen Purchas looked very pretty in primrose flowered in brown and with a waist-band of primrose. Mrs. Victor Crawford came in a handsome black gown with touches of red. Mr. Thurston Hall, of whose success in "The Broken Wing" I shall tell you next week, was among the dancers, and, by the way, dances extremely well, and has the great faculty of enjoyment that is so rare; most famous folk you meet are so *blasé*, aren't they? Miss Webster, the leading lady in the "Wing," wore a very charming brick-red gown with wide belt and panels in beautiful embroidery that had black as the outstanding colour. She is a very vivacious young lady with beautiful dark eyes and a mop of brown curly hair. She is thoroughly unspoilt, and hopes the whole world is having the same good time as she has. I liked her more than a little. Mr. Basil Owen was at the same table; he was with Thurston Hall in the same play in England, and one can see how he hero-worships the actor, and what pleasant relations there exist between them. Miss Zillah Bateman was another member of the company dancing, and is, of course, leading lady for the English plays they will put on. She is a very charming fair-haired girl, and wore a lovely mauve gown embroidered in silver. Miss Gwynedd Vernon, who came with her, wore jade-green, the under-skirt embroidered in red and yellow flowers with brilliant effect, and the over-skirt being pleated. Miss Jane Wood wore a lovely purple gown, and Miss Julie Kean wore a charming black taffeta with edges of purple and green. Miss Natalie Moya wore a delightful white gown. Mr. Nat. Madison and Mr. Cyril Nash were other members of the Moscovitch company dancing.

Sketched at YVETTE'S,
Cuthbert's Buildings, Johannesburg.

An Air Force Wedding.

There was an extremely smart wedding at Pretoria last Saturday, when Miss Kathleen De Waal, daughter of Mr. Justice De Waal and Mrs. De Waal, of Pretoria, was married to that popular Air Force Officer, Captain J. J. C. Hammon. It was quite one of the most interesting weddings that have taken place in the Capital for some time, and the bride is certainly one of the most beautiful girls I have ever seen, and is also extremely popular with everyone. The Rev. Dr. Keet performed the ceremony in the Dutch Reformed Church, Captain J. Daniel supporting the bridegroom as best-man, and Lieut. Papenfus acting as groomsman. The church was very prettily decorated, and, apart from the beautiful gowns of the women, the blue uniforms of the men made bright splashes of colour. The bride wore an exquisite white *marocain* gown made with a tight long-waisted bodice and full skirt, the whole beautifully embroidered in crystal beads. A wreath of orangle-blossom was worn round the head and a veil of Limerick lace fell in soft folds. I must say—I may be old-fashioned—I like the idea of the bridesmaids being all dressed alike, and the four bridesmaids at this wedding looked exceedingly picturesque. They were the Misses Annie and Madeleine De Waal, the sisters of the bride, and the Misses Martha and Marie Hammon, the sisters of the bridegroom. They wore gowns of buttercup-yellow edged with fur, and veils of the same shade on their hair, confined with wreaths of silver-leaves. After the ceremony the happy pair passed under an archway of swords to their car, and a reception was held at the residence of the bride's parents at Brooklyn. Mrs. De Waal wore an elegant black *marocain* gown beautifully draped, and a black hat with a veil. Mrs. Hammon came in a handsome grey gown with blue bead embroidery and a hat of grey with blue plumes. Mrs. Louis Botha wore a smart black silk stockinette gown and hat *en suite*. Among the guests were General and Mrs. Smuts, Captain Louis Botha, the Hon. N. J. De Wet and Mrs. De Wet, Colonel the Hon. H. Mentz, and Sir Pietre and Lady Van Ryneveld.

A Ball at Pretoria.

Pretoria also had a very large ball in aid of the Empire Exhibition Fund, which was very well patronised, and took place amid the happiest surroundings. The decorations of the Town Hall are always very original, and it is wonderful to me that the Powers That Be are always able to evolve new ideas; they seem to have an endless stock of them. At one end of the hall was a large map of the British Isles, and at the other end one of South Africa, in electric lights. A large golden crown, outlined in brilliant lights, hung in the centre of the hall, and there were also lovely hanging baskets, and the Mayor's box was beautifully decorated. The Earl of Athlone and Princess Alice were received, in the unavoidable absence of the Mayor and Mayoress, by Mr. J. P. Jooste, M.P.C., and Mrs. Jooste, Mr. P. V. Pocock (the President of the Pretoria Chamber of Commerce, and Mr. M. G. Nicholson (the Town Clerk, who also undertook the duties of hon. secretary) and Mrs. Nicholson. Captain Hargreaves, Capt. Lord Bingham, Lieut. Hawkins, R.N., and Captain Beyers, with Mrs. Hargreaves and Mrs. Beyers, were in attendance on Their Excellencies. Princess Alice wore an exquisite white georgette gown embroidered in crystal and jet, the hem

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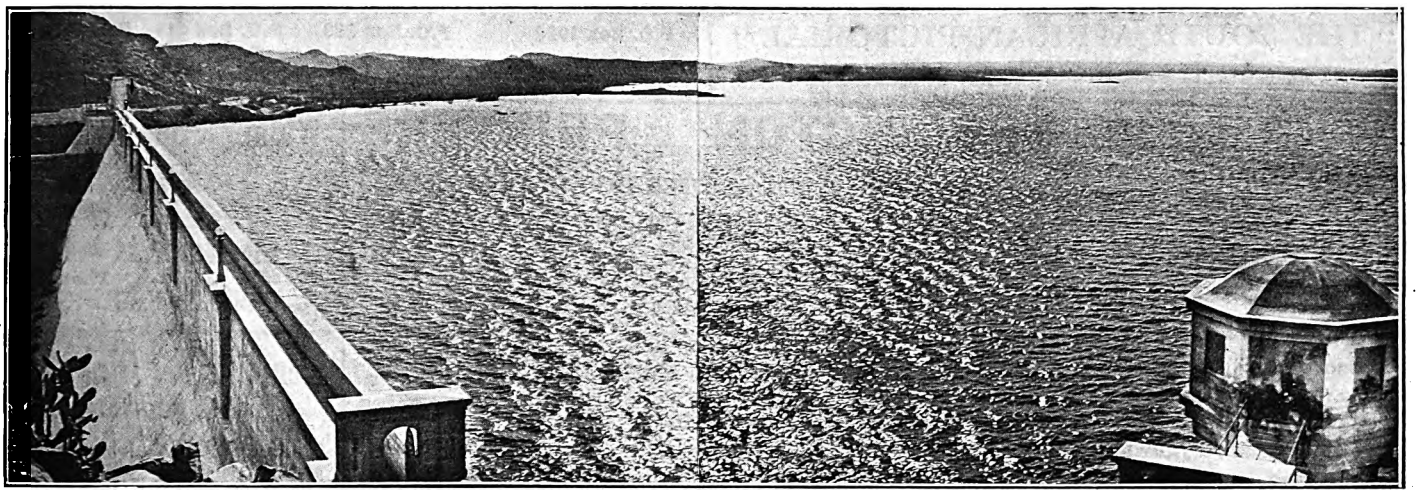

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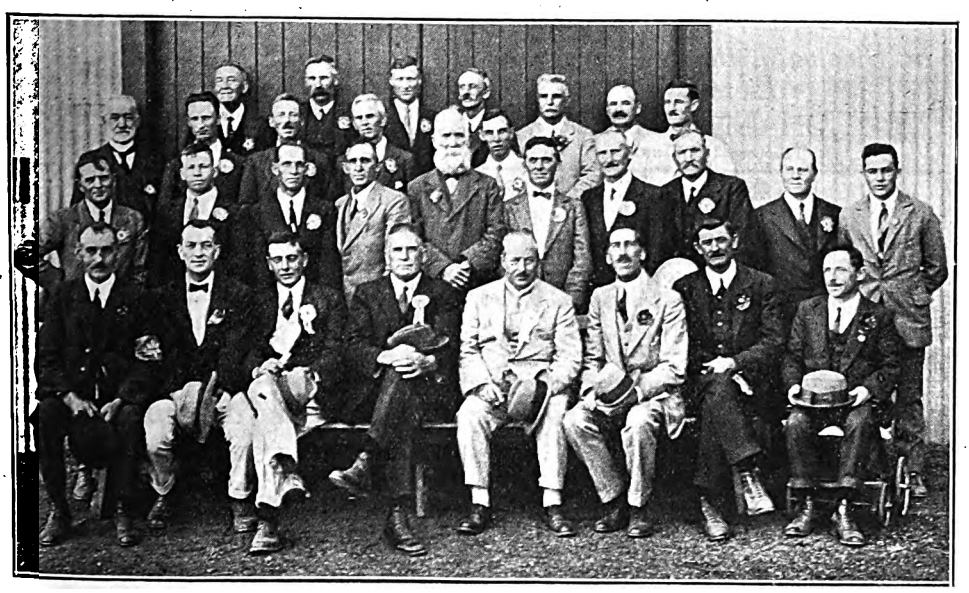
Lake Mentz was authorised by the Union Parliament, designed by the Irrigation Department, and constructed by the Sundays River Irrigation Board. It was begun in 1918, and was recently formally opened. It is named after Col. H. Mentz, Minister of Lands.

" S.A. Pictorial " photo.

being of plain georgette. From each shoulder hung draperies of plain georgette caught with jet buckles. She wore a rope of pearls and a diamond tiara. Lady May Cambridge wore a charming rose-pink frock with tiny frills, the whole being in georgette. Mrs. Hargreaves wore sea-green *moire* satin made with the new bustle-bow and trimming of ostrich-feather on one long shoulder-fall to the hem. Mrs. Beyers had on a *chic* black gown with embroidery in wool on the low-waisted corsage and on the short sleeves. Mrs. Jooste came in royal-blue trimmed with jet, and Mrs. Nicholson had on black *charmeuse* with gold laces and sequins. Mrs. Patrick Duncan wore a charming black gown of mirror-velvet very elegantly draped and having a sash lined with gold tissue. Lady van Boeschoten wore black *marocain* and georgette with jet. Of course, there numbers of very pretty girls in very pretty frocks, and it was altogether a very big social success and an extremely enjoyable one.

Pioneer Park Opened.

To return to Johannesburg—the Pioneer Park was opened on Saturday afternoon by the Governor-General. I wonder how many Johannesburgers—except those who live in the vicinity—know how beautiful it is by the shores of the Wemmer Pan, and what a delightful afternoon can be spent there? It was a happy idea to call it the Pioneer Park, for we do not pay enough homage, to my mind, to the men who came before and made this fair land possible for us. And one saw them there, knights and ladies, the poor, the rich, some of whom had not met for many years and whose last meeting was in different circumstances. Some had prospered, but only a few, for it is not given to the genuine Pioneer to make the money; it is generally those who come after who reap the reward. It was a right royal day as the Governor-General and Princess Alice motored down, with Captain Lord Bingham and Mrs. Hargreaves in attendance. They were met at the entrance by the Mayor (Councillor M. J. Harris) and the Mayoress, who wore a gown of sand-coloured *marocain* and hat to match, and Councillor Norris, who, with the Mayor, conducted them round the Park. Princess Alice wore a lovely wrap-coat of gold and brown with deep hem-cuffs and collar of brown, and a small swathed white turban hat turned up in the front with gold embroidery. A Guard-of-Honour of lads of the Wemmer Pan unit of the Boys' Naval Brigade, under Lieut.-Commander Lockyer, was drawn up, and was inspected by His Excellency. A lounge had been formed in the enclosure, where the Vice-regal party sat, and then there were numbers of presentations and many people were presented, including the oldest woman pioneer, Mrs. Veare. But here I am at the end of my space, and so I must " continue in our next."—CARRIE.



EAST LONDON AGRICULTURAL SHOW: A GROUP OF OFFICIALS.

Photo by E. W. Eland.

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRE (PROP., JAS. T. DURWARD). Late Umtali.

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ROARERS AT STUD.

Is the Taint Hereditary? Expert's "Little List."

MUSKET MALIGNED.

By "ONLOOKER."

THE autumn meeting of the Johannesburg Turf Club, which came to a conclusion last Saturday, must have proved rather disastrous to the rank and file of punters. It could not be said to be an outsiders' meeting, but first favourites failed with almost unfailing regularity—a few, to be sure, did pull through—and it is the modest backer who follows the money. On the third and final day not a single first-choice runner prevailed. The initial event, the South African Breeders' Produce Stakes for two-year-olds, provided the greatest upset of the meeting. Half-a-dozen went to the post, of whom

Sir Abe Bailey's Naples

was generally regarded as being in a class by herself. The extravagant odds demanded by the ring about the prize filly, ranging from 6 to 1 to 10 to 1, paralysed the market, so that there was next to no betting on the race. Some few bold spirits tendered the odds—just to have a few pounds in hand to go on with. These few would most probably be chasing their money with dire results for the rest of the afternoon. Naples was beaten at five furlongs, but struggled on in the other furlong to finish less than a length behind Hampton Court, brother to Cardinal's Court, who had been picked out at the parade as second best. Naples will surely improve on this performance.

* * *

It was peculiar to find, in a field of twenty-six for the bottom division of the Farewell Handicap, only two, Elegant and Boxer, seriously backed. Neither of the pair had won over the course, one mile, at which distance one in the field, the ultimate winner, Battle Cry, was

Known to be at Home.

But there appeared to be no money for the handsome grey filly: she was always easy to back. The stable connections of Elegant, who had won decisively over six furlongs on the holiday, went for a big win. Elegant only failed by a head, Battle Cry squeezing through on the rails and gaining the narrow verdict.

* * *

Once again Flush of Dawn was among the runners for the Merchants' Handicap. The old mare never looked better. She has, however, lost somewhat of her dash, and on her 9st. 2lb. failed to get closer than third. The third in the Autumn Handicap, Magicienne, went out favourite, but Valmar, giving 3 lbs., proved too good for Mr. Browse's filly. The winner carried the well-known colours of Mr. F. W. Murray, and it was pleasing to see the veteran owner-trainer having a winning turn.

* * *

More often than not the contestants for the long-distance races at Turffontein are wanting in "class." There were, however, a couple of Johannesburg Handicap winners in the lot that turned out for the Goldfields Handicap on Saturday, the journey this time being a mile and three-quarters. The couple indicated, Bondsman and Katabasis, had goodly loads to shoulder. Indeed, Sir Abe Bailey's big fellow had just on 10st., while Mr. Forbes's mare had full 9st. It was Katabasis and The Pearl (8st.) that found most favour with backers. Neither won, yet in

A Most Exciting Finish.

Katabasis was only beaten a short head by Pallas II., who made the running from practically barrier-rise. Pallas II. went out for a big break after passing the mile and a half post, and, going down the track, was out by herself many lengths in advance of the others. And Butt's mare retained her long lead into the straight. Slightly baulked when first sent out, Katabasis, once she got clear, quickly took close order with the pace-maker. She was carrying her head high as she and Pallas II. flashed past the post; otherwise the short head would have been the other way about. The third, The Pearl, was three lengths away.

* * *

The top division of the Farewell Handicap is now only by courtesy a top-class race, seeing that those handicapped over a certain weight in "the Handicap" are debarred. The best middle-distance horses have so few opportunities to have a cut that the race might well be thrown open to all comers. The Farewell on Saturday fell to Appetiser, a good performer, whose credentials were evidently overlooked by backers. He started at 20 to 1!

* * *

During the three days eight of the races went to imported horses. It was, however, a Colonial-bred that captured the chief event, while another raised in the country was successful in the Transvaal Handicap, run over the longest course.

* * *

In a recent article in *The Star*, Mr. A. L. Robertson, of Colesberg, an accepted authority on all that pertains to the thoroughbred, contends that although a roarer is regarded as next to a worthless animal in Britain, in our climate roaring parents can be bred from with impunity;

The Taint is Not Hereditary.

This may be correct in the main, yet we have had many horses wrong in the wind—roarers; have a few at present racing. It boots not to say whether the trouble was transmitted or, like Topsy, "just grow'd." In any case it can be taken for granted that our leading breeders would give a much bigger price for a sound-winded stud horse than for one in other respects equal but with roaring tendencies.

* * *

The point, however, that arrests more attention in Mr. Robertson's article is the list of stallions exported from England that are said to have been roarers. The name of Greatorex appears among the number. Most of us always supposed that the early retirement from the turf of the famous Dwarsvlei sire was due to

An Ordinary Break-Down.

A heavy-framed horse, and straight in front, a leg gave way. It was not suggested that his wind was impaired. With the stoutest of blood, it is rather curious that Greatorex begot no great number of stayers; that, however, can be accounted for from the characteristics of the majority of the mares with which he was mated. Certainly it can be said that the Greatorex stock were, and are, clean-winded.

* * *

But if it was surprising to find Greatorex set down as a roarer, it was more surprising to see his grand-sire, Musket, included in the "little list." It is the first time the writer has seen it stated that Musket, the founder of

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a great line of race-horses, was touched in the wind. Never a hint of such an infirmity was heard of during the horse's stud life in New Zealand. Ormonde was a roarer, and

No Great Regrets

found expression when "the horse of the century" left England for the Argentine. On the other hand, it was dwelt upon by English sportsmen as a national calamity when Musket was secured for export abroad. In English eyes, instead of being looked upon as a calamity, it would have been regarded as a good riddance had Musket been a roarer. Any idea that he was to the slightest degree affected in the wind can be dismissed.

* * *

How it came about that Musket left England is a story that has been told before, but will bear telling again. One of the provisions in the will of Lord Glasgow, who owned Musket, was that none of his race-horses should be either sold or raced. They were to be cared for and only destroyed when life became a burden to them. The leasing of horses at that time was almost unheard of in England. (For that matter, it is not much in vogue there at the present time. It is only in South Africa that leasing is rampant. This, by the way.) Many breeders were

Anxious to Obtain Musket,

but it remained for Mr. Thomas Russell, on the look-out for a high-class stud horse for New Zealand, to hit on the expedient of getting hold of the horse. He interviewed the executors of the late nobleman's will and explained that, as Musket could not be purchased, a proposal to lease him might be considered. The executors came to the conclusion that to lease Musket would not conflict with the terms of the will, and the transfer of the horse was at once arranged. The sum paid for the lease, for the life of the horse, is understood to have been £800. That amount many times multiplied would have been paid to have retained Musket in England.

* * *

There was racing at Auckland Park on Thursday, and the running at that meeting may have some bearing on the handicaps at the week-end fixture at Germiston. The Gosforth Park Plate, standard weights, with penalties and allowances, the first race this season for two-year-olds at seven furlongs, is one of the events at Germiston. Plenty has earned the maximum penalty, but if the colt stays at all he should win.

Plenty	1
Eunice	2
False Pride	3

may be something like the order at the finish. For the handicaps at Germiston, all in, the following are my selections:—

12.30 p.m.—Galloway Handicap, 5 furlongs.
Brag 1, Tit Bits 2, Romanos 3.
1.5 p.m.—Rose Deep Handicap, "D," 1 mile.
Polyphonest 1, Gloriana 2, Guardian 3.
1.45 p.m.—Galloway Handicap, 7 furlongs.
Eurotas 1, Dark Lady 2, Doleful 3.
3 p.m.—Rose Deep Handicap, "A," 1¼ miles.
Norwood 1, Devilry 2, Intervention 3.
3.35 p.m.—Rose Deep Handicap, "B," 1 mile.
Glacier 1, Lady Meddler 2, Pious Pietri 3.
4.10 p.m.—Rose Deep Handicap, "C," 7 furlongs.
Battle Cry 1, Easter Lad 2, Felicia 3.
4.45 p.m.—Flying Handicap, 5 furlongs.
Peroxide 1, Overall 2, Athel 3.

* * *

The famous racehorse and sire, Polymelus, whose stock are so well known in this country, died a few weeks ago.

IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

called "The Piano Next Door," in which Hal Gordon and Renée Sutton are the principals, and a shriekingly funny burlesque of the modern "thrill" play called "The Bat and the Canary," for which a round dozen or so of players are roped in. In addition to all this, the acting, singing and dancing of all concerned, including Gordon James as *Lord Toppe Hoale* and as sundry other characters, are of the brightest and best; the music, composed, selected and arranged by Herman Finck, is merry and melodious; the scenes and costumes are all delightful; and everything in the Empire garden is lovely.

The statisticians who dabble in such things declare that "Brighter London" already has broken several Empire records. Shouldn't be surprised if it broke the lot before it's finished.

PARADINE.

DEATH OF "DADDY" FABERT.

Charles Fabert, actor, aged 68, died in his sleep last Saturday night at Grahamstown, the little English-looking cathedral city in the Eastern Province of the Cape that he had made his home for the past twenty years. He was known in Grahamstown as "Daddy" Fabert, and was liked and esteemed by everybody. What induced him to settle in that studious and secluded place appears to be a mystery, but he taught elocution at some of the schools there and "produced" amateurs in "theatricals." Old play-bills show his name in casts with the Bancrofts, Mrs. St. John Wood, Charles Brookfield, Tree, and others.

He left this written message among his papers:—"There is nothing terrible in death. Indeed, there is something delightful in its serenity, silence and restfulness. It is as natural to die as to be born. Death is the biggest adventure of life. Look for me in nurseries in Heaven, the birthplace of children's laughter. A sweet good-night to all."

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THE JEWELLER'S-WINDOW CASE.

(*Continued from page 10.*)

"That's the day we arranged to call and finish up on this case, isn't it?"

It wasn't; the case was finished, but I didn't argue, knowing well what he was thinking of.

"I'll buy you a ring on that day, Johnnie, faithful friend, comrade-in-arms, and so forth, eh?"

I laughed.

"Our friend seems to have another blind spot—pretty face," I said.

"You're a knowing youth, Johnnie," said Talleyrand.

He did buy me a ring though, which I am wearing as I write this, but he paid Steinberger for it.

The following week we again lunched with Mr. du Plessis, and the travelling jeweller showed up.

I could have sworn Talleyrand had money in his hand with which to pay for the ring, when suddenly the notes changed to a glint of silver, and Talleyrand was repeating the formal arrest and the "Jeweller" stood eyeing us with hatred, a pair of handcuffs encircling his immaculately-cuffed wrists.

Proven charges of highway robbery and burglary have disposed of our Robin Hood for some years.

"Careless and careful by turns," said Talleyrand as we left the Court together on the day he was tried.

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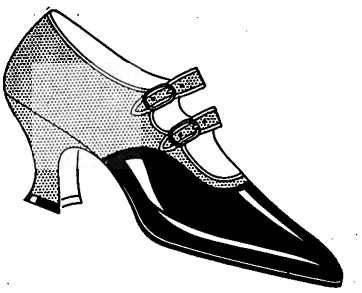

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Grand, Pretoria.—Maggie Foster, Ward and Long, The McLean Twins.

Criterion, Benoni.—Landry and Julls, Leslie Strange.

Apollo, Germiston.—May 5, 6 and 7: Pringle and Alma, Hobbs and Nolan.

Vaudette, Krugersdorp.—May 8, 9 and 10: Pringle and Alma, Hobbs and Nolan.

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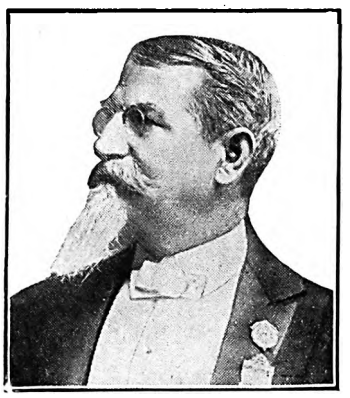

The merchant, Mr. John Hart Brittain, who was almost completely bald for several years, learned the secret of a wonderfully efficacious hair-growing compound. In a very short time the large spot, hitherto bald, was completely covered with luxuriant growth, which Mr. Brittain has retained (as shown in the photo above). Think of it—he was bald for years.

The mixture, called Kotalko, is prepared according to the formula of the Cherokees, and contains potent ingredients from Three Kingdoms of Nature. Kotalko has proved itself a quick and reliable hair-grower. It stops hair from falling out, it eliminates scurf as well. Either sex may use it. Legions of persons report new growth.

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Any reader of this notice who would like a proof box of Kotalko may obtain one post-paid by sending sixpence in stamps or a 6d. postal order to John Hart Brittain, Ltd., 2 Percy Street (314.T.), London, W.1. After using the proof box, when you observe that your hair is beginning to grow—even if you have been bald for years—you may obtain a further supply from your chemist.

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Kotalko for hair growth may be obtained at most busy Chemists, or in wholesale quantities from Gardner & Co., Ltd., Port Elizabeth; Heynes, Mathew & Co., and Petersen, Ltd., Cape Town; Fleming's, Chemists, Ltd., and The Transvaal Drug Co., Ltd., Johannesburg; Sive Bros. and Karnovsky, Johannesburg and Durban; Turner & Co., Pietermaritzburg; Stranach & Williams and S.A. Drug Houses, Durban; or Lennon, Ltd., Cape Town, etc., etc.

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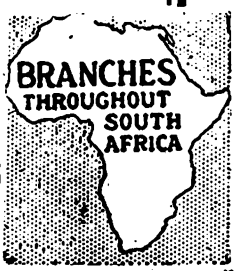

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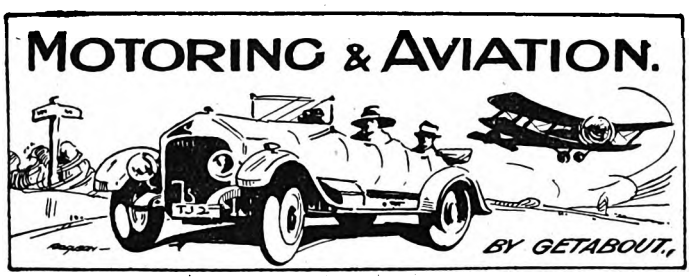


The 100-Miles Trial for the Hoffmann Cup.

The Rand Motor-Cycling Club held its 100-miles trial for the Hoffmann Cup at Jackson's Drift last Sunday. Quite a crowd gathered at the starting-point, and at 10 a.m. the first rider, F. Nissen, got away. There were eleven starters, and from the first the result seemed to rest with the lighter machines. The weather favoured these small motor-cycles, for there was little head-wind. The handicapping was well done, but the performance of I. H. R. Scott on a 147 c.c. Francis Barnett completely upset it. Scott is certainly a remarkably good rider and may always be relied upon to get the best out of a machine. He arrived back at the starting-point at the completion of the first lap in such wonderful time that someone remarked that he must have " got a lift " on the way. Competitors had to complete the circular course five times, and the spectators' interest was kept fully alive, as riders were constantly flashing through. I. H. R. Scott, as was expected after the first round, came first in 3 hours, 4 minutes, 7 seconds. He received a handicap allowance of 65 minutes. His brother, C. W. Scott, was second, riding a 250 c.c. Chater Lea, and he was followed by C. du Plooy on a 350 c.c. Blackburn. Both these riders received 23-minutes' allowance, and their times were 2 hours, 29 minutes, 10 seconds, and 2 hours, 29 minutes, 40 seconds. There were some police spectators of the race, and it is thought quite possible that some attempt at a prosecution for speeding on the public road will be made. However in the past these attempts have always failed, and until some action is actually taken we must suppose that the police were only taking notes for their own reference.

Two Competitions on Sunday.

This Sunday the Pretoria Motor Club will hold a hill-climb for motor cars, and the Government Service Motor Club will run off its reliability trial for the " Natalite " Trophy. It is understood that entries for both these events are very satisfactory. All motor-cyclists are getting interested in the progress of preparations for the big Durban-Johannesburg motor-cycle race that is to take place on May 30-31. It is expected that the number of entries this year will constitute a record.

Lion-Hunts by Spot-Light.

A motorist at Malelane Estates, Eastern Transvaal, has written enclosing some photographs showing a lion hunt by car. Lions are quite common up that way, and Mr. S. A. P. Hobson tells of a way of shooting them by spot-light. The spot-light is taken into a tree, with a lead from a battery, and the party of hunters settles in the boughs waiting for " the King of Beasts " to come and get the bait down below. When a lion is busily engaged at his meal, the flood of light suddenly bursts forth, and a few shots that spell " the end " for him ring out. Car and trucks are in general use in this part of the Transvaal in spite of the fact that there are few roads.

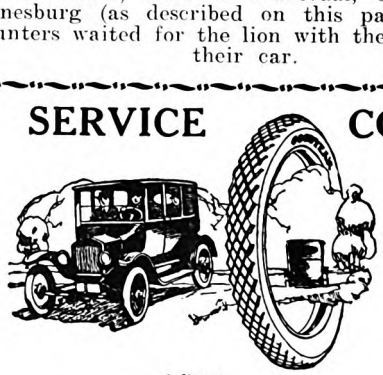
FOR " BRAINY " FILMS ONLY.

Neglected children of film-genius are to be provided with a screen-home at the Embassy Theatre, Holborn, London. Unusual pictures of outstanding originality and artistic merit only will be presented there. No film will be too advanced for exhibition at the Cinema Athenæum. High-brow productions which other exhibitors have shunned as non-commercial will receive an especially hearty welcome from the courageous management, who believe that there is an increasingly large public for " intellectual " film art.

LION BAGGED BY MOTOR-SPOTLIGHT.

1. A lion that was shot by the motor huntsmen at the Malelane Estate, Eastern Transvaal, 300 miles from Johannesburg (as described on this page). 2. Where the hunters waited for the lion with the spotlight from their car.

SERVICE COUNTS



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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVIII. No. 458.] SATURDAY, MAY 10TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

"THE JACKDAW OF RHEIMS" BALLET IN "BRIGHTER LONDON."

"The Jackdaw sat on the Cardinal's chair!
Bishop and abbott, and prior were there;

. . . . .

And six little Singing-boys,—dear little souls!
In nice clean faces, and nice white stoles."

Photo by African Film Productions, Ltd.

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A CAPE TOWN CHRONICLE.
BY 'BEACHCOMBER.'

CAPE TOWN, Monday.

With Pidgeon as Pilot.

Skipper Harry Pidgeon, the man who is sailing round the world in his self-manned, seven-ton yawl, is still with us. After long months of solitary ocean wandering, he evidently finds the Tavern of the Seas a very pleasant and restful sort of place to sojourn in. "I was born on a farm and had nothing to do with the sea until I was 18," he confessed at a local Debating Society the other night, where he had been prevailed upon to describe some of his experiences to three hundred spell-bound schoolboys. As well they might, the boys seemed to find Pidgeon's narrative wonderfully thrilling and entertaining—and none the less so because of the narrator's quiet American drawl. "I knew very little about navigation when I started off on my little yawl, the *Islander*," was another of his confessions. "I simply determined that if I made up my mind I could find the Hawaiian Islands—and found them I did." Fiji, Suva, the New Hebrides, and the islands of Timor were some of the places around which Pidgeon piloted his young and eager audience, by means of lantern-slides. It appears that at one time of his adventures he had a "pardner," who was drowned in a whirlpool in British Columbia, with himself powerless to help.

Dress-Parades Degrading?

Are dress-parades degrading? This was the very engrossing subject which the Cape Town members of the National Council of Women found themselves discussing this week. It all came about through Mrs. Newton Thompson suggesting that a dress-parade should be organised as a means of raising money for and gaining interest in the work of the Council. The main features of the exhibition were to be: (1) Fashion parades of models lent by shops, and worn by young society girls; (2) a parade of home-made frocks worn by their makers, and for which prizes should be offered; and (3) an exhibition of labour-saving devices. The venue of the parade was to be the City Hall, music and tea were to be provided, and tea-tables in the bays and galleries were to be sold to parties. Such an exhibition, ending up with a dance, had been most successfully run by the N.C.W. at Johannesburg, pointed out Mrs. Thompson; and although to many older women the idea might seem appalling, a complete revolution of feeling had taken place, she assured them, in regard to this matter.

The Cautious Cape.

That taste and extravagance were not synonymous was a point on which Mrs. Thompson laid special emphasis; and it was quite possible, she thought, by means of the parade to bring out this point, and even to show, by means of the home-made dresses, that the less expensive was often the more beautiful. But not all Cape Town members of the National Council of Women, of course, think as Mrs. Thompson does. Miss Solomon, for instance, emphatically objected to any such thing as a dress-parade being held, on the grounds that it was not an elevating way of raising money. Such a display, moreover, would not lessen the temptation to which many young girls and women were subjected of dressing beyond their means. Lady Innes frankly confessed herself "horribly uncertain." When the idea was first suggested, she thought it a "dreadful thing," but conversation with men and women of the younger generation showed her that they regarded the matter from an entirely different standpoint. Mrs. Thompson was not without her firm supporters, however. Mrs. Donald Black and Mrs. Stanley de Villiers, for instance (both well known throughout the Peninsula), strongly favoured the suggestion and recalled the success of the dress-parades at the Home Exhibition at Olympia; while Mrs. Thompson herself—in closing her case, so to speak—declared as a last word that it was the duty of every woman, no matter what her special interests or activities might be, to be as beautiful as possible. And so when, eventually, the scheme was put to the vote, a majority of two was found to be in favour of it. Seeing, however, the divided opinion which the scheme had excited, and the very narrow margin by which it had been sanctioned, Mrs. Thompson thought it better to let the whole thing drop.

Hunting the Slipper.

Already the dancing season seems to be upon us. "Suburban 'hops'" (as Cape Town calls them, quoting, unconsciously perhaps, Gilbert's matter-of-fact young man) have been going strong for a whole fortnight now, although it is not until the Settlers' Bal, on May 9, that the programme proper will be opened. The Earl of Athlone and Princess Alice have long consented to attend, and the event promises all its customary social animation. Then comes the Navy League Ball—of quite equal popularity to the Settlers'—to be followed, I hear, by an eighteenth-century costume-ball the like of which the Mother City has never seen before. As to the actual dancing itself, no great sensation seems to be looming on our local horizon this season. Very few of us, I am afraid, know much about "The Blues" (the dancing "Blues," of course); and certainly most of us do not want to be put to the punishment of learning it. At some of the smaller variety of the aforesaid "suburban 'hops.'" "hunt-the-slipper dances" have been introduced, I hear, but I can hardly imagine them "catching on," on any very extended scale. The idea is that all the girls are lined up on one side of the room, and the men on the other. Then the lights are turned out and each girl takes off a shoe and tosses it into the middle of the floor. Lights on—and each man picks up a slipper and proceeds to search for the foot to which it belongs (some business, in these long-frock days!). When he has found the rightful owner of the slipper, he has found his partner for the evening. Not bad fun, of course; but the very devil to pay—as you can imagine—when shoes of an identical kind are worn by about half-a-dozen girls, and all of 'em declare that the smallest belongs to them.

A Donkey Holiday.

A Montagu bank manager has had to come to the front to show us how to spend a cheap and novel holiday. Buying four donkeys and borrowing a small waggon, Mr. le Roux, an old boy of Sacs College, set off with his wife, and her friend, Miss Joubert, to trek to Cape Town. For seven days they trekked; and when, at length, the 183rd milestone, and Cape Town, hove into view, both Mrs. le Roux and Miss Joubert confessed themselves even sorry. In spite of their frequent protests that they wanted to "camp," the farmers of the Ashton, Robertson and Worcester districts simply wouldn't hear of the two ladies sleeping on the *veld*, and so most of the nights they spent under roof. After four pleasant and profitable days in town, the party set out for

(Continued on page 21.)

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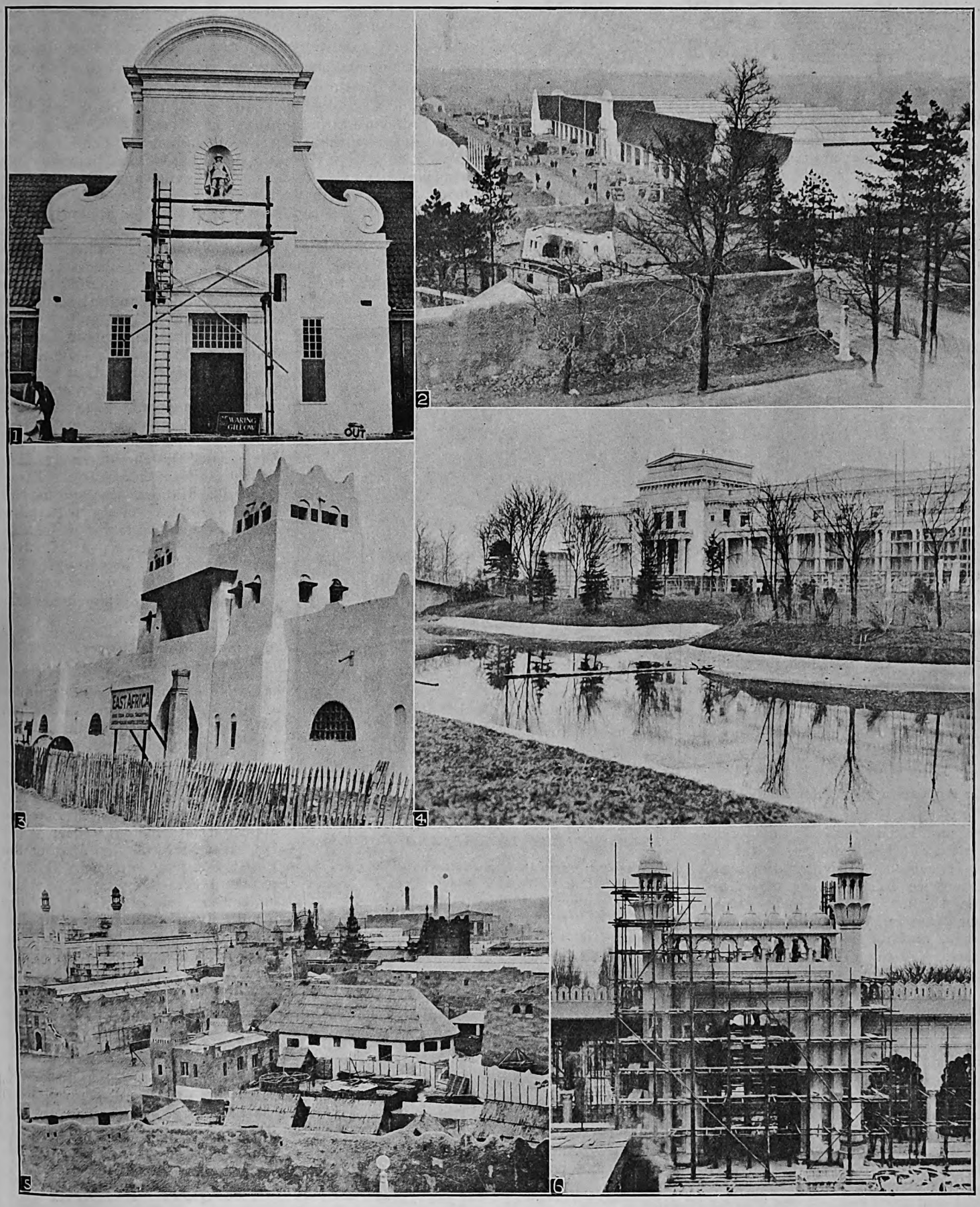
THE DOMINIONS AT THE EMPIRE EXHIBITION.



THE SOUTH AFRICAN, EAST AFRICAN, CANADIAN, GOLD COAST AND INDIAN PAVILIONS AT WEMBLEY.

1. The entrance to the South African Building, showing the statue of Van Riebeek over the doorway. 2. A general view of the South African Building. 3. The East African Building. 4. The imposing Canadian Building. 5. The Gold Coast and Sierra Leone section. 6. The front entrance of the Indian Building.

Photos by Photo-Illustrations.

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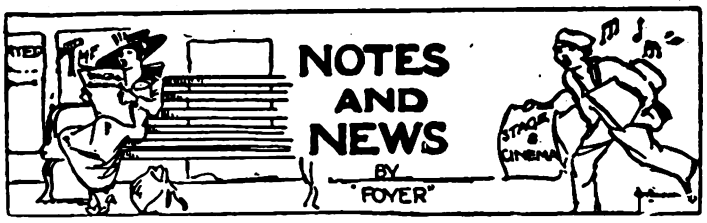

The Girl on Page Nine.

Miss Marie Burke is a well-known musical-comedy actress who played *Isilda* in "Afgar" at the London Pavilion, and in New York appeared as *Renée* in "Love Dreams," as *Sofie* in "The Lady of the Rose," and as leading lady in the revue "Make it Snappy" (with Eddie Cantor). She is in South Africa with Mr. Arthur L. Klein, the composer-vocalist, and the pair will make their first appearance in the Transvaal at the Grand Theatre, Pretoria, next week.

A Composer.

Mr. Arthur Klein is the composer of many popular ballads. Here are the names of a few of them: "A Kiss in the Dark," "I Dreamed a Thousand Dreams," "You Never Really Cared For Me at All," "Live, Laugh and Love," "There Are Fairies in Your Eyes," "There's Something Nice About You," "The Valley in the South," "April," "It's a Wonderful Thing to Me," "A Little While Ago," "The Pathway to Love," "What Use the Night-Time?" "Caresses." He has written songs for and appeared with: Miss Mabel Russell (Mrs. Hilton Philipson, M.P.), Miss Marie Blanche, Miss Mona Magnet, Miss Louie Beckman, Miss Florence Wray and Miss Josephine Earle, and he has also written songs for: Miss Gabrielle Ray, Miss Florence Smithson, Miss Felice Lyne, Miss Marie Dainton, Miss Camille Clifford, Mr. Harry Welchman, and many other well-known performers.

To Appear in "Brighter London."

At the Empire next week Mlle. Solange Landry and M. Julls, celebrated Parisian dancers, will do their act in "Brighter London." Otherwise Johannesburg would not see them. Mlle. Landry made her *début* in Paris on the legitimate stage, and for two years played *ingénue* parts in various theatres of the French capital. During that period she was a most assiduous pupil at the dancing-school kept by Mme. Stichel (Ballet Mistress of the Opéra Comique, Paris). Profiting to the full from these lessons, she started as a dancer at the age of sixteen years at the Moulin Rouge. From there she went to the Folies-Bergère, where she was singled out as being "a born star" and signed a brilliant contract for Greece. From that country she was engaged for Egypt as principal character dancer at the Theatre Printania, Cairo, where she quickly made a hit with a public charmed by her grace and the suppleness of her dances. Monsieur Julls, the *Maître de Ballet* there, noticed her work and engaged her as principal dancer and partner at the Kursaal in Cairo. Together they were a real triumph, and continued this success for four months in revue. Mlle. Landry made a particular hit in the dances from Drigo's "*Les Millions d'Arlequin*," arranged by her partner, M. Julls. It was about this time that the partners became aware of a mutual attraction, and M. Julls asked for and obtained the hand of the charming dancer. After their marriage they continued their series of engagements together at the Kursaal, Casino de Paris, and the Opera, at Cairo, and the Kursaal at Alexandria, making great successes as dancers and also in comedy *rôles*. A prominent writer in Cairo requested Mlle. Landry to create various *rôles* in a revue he wrote for production there, and this brought out the exceptional talents for comedy and acting of the already well-known dancer. She continued as a public favourite of the Cairo audiences for two years, after which she and her husband returned to France and toured the music-halls there, and in Belgium, Spain, etc. They made a notable hit at the Casino Municipal at Nice, where they were re-engaged for three successive seasons and became the spoiled children of the cosmopolitan Riviera audiences. They also played at the Casinos of Deauville and Aix-les-Bains, being much sought after for these ultra-*chic* watering places. In October of last year they were appearing as a special attraction at the Olympia, Paris, where they were seen by a well-known London manager, who at once arranged for their appearance in the West End. In London they repeated their Continental success, notably at the Coliseum and Alhambra, at both of which they appeared for two separate engagements within a few weeks of each other. Londoners are now very keen judges of dancing, and were not slow in appreciating the *finesse* and polished art of this handsome and well-graced couple. Their versatility was also the cause of much comment. It is, to say the least, most unusual for a pair of ball-room dancers to turn themselves into a study in Hogarthian burlesque—but this is exactly what Mlle. Landry and M. Julls have succeeded in doing. The result is one of the cleverest bits of grotesque comedy the music-halls have ever given us.

MLLE. SOLANGE LANDRY AND M. JULLS,

Well-known Parisian dancers, whose act will be interpolated in "Brighter London" at the Johannesburg Empire next week.

A Famous French Dancer.

M. Julls started his stage career in a troupe of pantomimists at the Alcazar Theatre, Marseilles, with the celebrated mime Franki, playing children's parts. He afterwards joined a company of American dancing-acrobats, studying under the celebrated Milford and the *ballet*-master Leroy. Later he appeared as principal dancer at the Olympia, Nice, playing also for the Pathé Company in their films as principal comedian for two years, under the name of "Bigorno," but eventually he had to give up this *métier* on account of a serious accident whilst working in the vicinity of Nice. His next engagement was at the

(Continued on page 24.)

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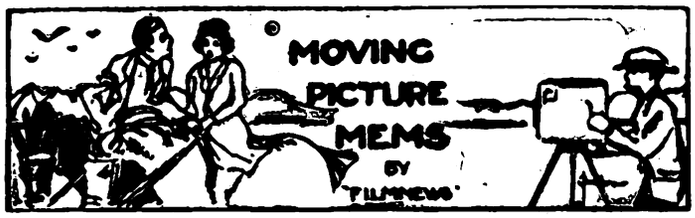

Subtle Film Thrill in "Tiger Rose."

It is difficult to say what makes a good picture, but whatever the elusive quality may be, "Tiger Rose," the film version of the play, which is to be shown at the Johannesburg Bijou next week, has it. Very possibly the explanation is that David Belasco, admittedly one of America's greatest authorities on stagecraft, supervised the production. Anyhow, the story, which opens in the north-west of Canada, in ideal picture settings but on conventional lines, suddenly develops real dramatic power. There are no "big" situations, no crowds, and no piling of effect upon effect. Belasco has got the thrill—for once, the word is justified—with a much more subtle touch, and the result is a picture that grips. Lenore Ulric, who created the stage part of *Tiger Rose*, heads the cast.

A Treat for 'Frisco.

San Francisco went mad over the Wampas ball. Never was such an event staged in the city, and more people turned out to see the parade of film stars than have ever lined San Francisco's streets except for the funeral of President Harding. The Western Motion Picture Advertisers—to give the Wampas their official name—after paying for special trains and hotel accommodation for the stars, cleared twenty thousand dollars on the ball. Everybody was there. When the forty automobiles started from the station to the Palace Hotel, headed by Pola Negri, Bill Hart and Jackie Coogan, the crowd simply went wild. On the evening of the ball, held in the Municipal Auditorium, thirty thousand people packed the place to the doors. And they cheered every star who appeared, the biggest hands of the evening going to Pola Negri and Kathryn Williams. Miss Negri appeared in her full *Du Barry* costume, worn in "Passion," the picture that first made her famous in America. Bill Hart had both guns working. Ben Turpin boxed two rounds with Benny Leonard, world's champion, and Bebe Daniels sang a group of Spanish songs. Barbara La Marr was received with loud acclaim, and the appearance of Strongheart, the wonder dog star, accompanied by his leading lady, Lillian Rich, brought down the house. Fred Niblo acted as master of ceremonies with his usual tremendous success. Other stars who were present were: Priscilla Dean, Enid Bennett, Constance Talmadge, Viola Dana and Shirley Mason—who did their famed imitation of Mr. and Mrs. Rudolph Valentino—May Allison, Lew Cody, Hoot Gibson, Will Rogers, and—oh, it's impossible to give the whole list. It was a wonderful turn-out for the picture industry and a wonderful reception was given them by the San Francisco people.

BRIGHTER AND BRIGHTER LONDON!

Miss Iris Whyte and Mr. Hal Gordon in their effective Police Duet in "Brighter London," the popular revue at the Johannesburg Empire.

Photo by African Film Productions, Ltd.

Priscilla's "Cat Party."

Priscilla Dean, who is being "featured" as *Cigarette* in the film version of Ouida's "Under Two Flags" at the Johannesburg Bijou this week, gave the prize "cat party" at Hollywood in mail-week. On the dinner-table she had a large black cat with green eyes, a red ribbon around his neck, and at every place was a small black cat also glaring greenly. The hostess informed her guests that they might conduct their conversation accordingly, so everybody had a good time. Among the guests were Annette Kellermann, Barbara La Marr, Florence Vidor, Enid Bennett, Mrs. Douglas MacLean, and Mrs. Bennett. Mrs. Bennett—Enid Bennett's mother and therefore Fred Niblo's mother-in-law—is an idol with her daughter's girl friends.

A Lloyd Baby.

There is to be an heir in the Harold Lloyd family. Harold was married over a year ago to his pretty blonde leading lady, Mildred Davis. Which reminds the gossip writer in *Photoplay* of an amusing little domestic incident that happened in the Lloyd family the other day. Mildred, who is just a baby herself, takes housekeeping very seriously and is running the beautiful home Harold bought for her with all the ardour and efficiency possible. She oversees the menus, devotes a lot of time to conferring with her housekeeper, and so on. One day she and Harold dined hurriedly at a little restaurant by the roadside, while on a motor trip, and Harold ordered stew. Mildred said: "Oh, Harold, do you like stew?" "Better than anything," said the popular comedian. Mildred heaved a great sigh of relief. "So do I," she confessed, "but I've been afraid to have it for fear you'd think I wasn't a good housekeeper." The next night the Lloyds had stew, with dumplings.

Another Buster.

Talking about babies, I hear Buster Keaton and Natalie Talmadge have another—a boy.

Valentino.

Rudolph Valentino is making "Monsieur Beaucaire" for Famous Players. Lois Wilson, Bebe Daniels and Helene Chadwick are in the cast. The picture will be a riot of beauty and colour.

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BIJOU, MONDAY: LENORE ULRIC IN "TIGER ROSE."

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MUSIC AND MUSICIANS
BY "C.A.O.D."

Town Council and the Eisteddfod.

It is announced that at the last meeting of the Johannesburg Town Council a grant of £25 was made towards the expenses incurred by the Witwatersrand Cambrian Society in connection with the Eisteddfod competitions just completed. The comment of a contemporary on this matter can be heartily endorsed, for there is no secret that in past years the Cambrian Society has had to face a financial deficit as a result of previous musical festivals. The Council's grant to the Society, if it does not represent much in money, represents a great deal in the recognition which is therein embodied of the Society's work in the cause of music on the Rand. The criticism that is frequently directed to Eisteddfod and similar competitive meetings can be ignored when the broader view is taken of the general interest that the Society manages to stimulate in musical activity by means of the annual meetings. For this alone the Cambrian Society can justly claim the support of the general body of musicians, professional as well as amateur, and that this support is being more and more widely given is evidenced by the record entries which made the present year's festival a record one in several respects.

In Lieu of Money?

It has been suggested that the Council might consider the granting of accommodation in the Town Hall building for future meetings, instead of a further money grant. Such a concession would no doubt mean much for the future of the Eisteddfod meetings and would be of material assistance to the committee responsible for the arrangements. As it is, the Eisteddfod officials are compelled to get the necessary accommodation wherever they can, with the result that the preliminary meetings in the various competitions are held all over the place, instead of being centralised in one building. Whatever view the Municipal authorities might take of the suggestion, it must be conceded that the annual Eisteddfod meetings have long since become an important feature in the musical life of the town, and no impartial observer can deny that much is being done at these festivals for the advancement of music in its various branches. In the meantime, the Council's action in making a grant must be regarded with approval.

"Belling."

There seems to be a great deal of disappointment among many candidates in the vocal competitions. It appears that the frequent "belling" of competitors by the adjudicator has led to a good deal of protest on the ground that many of the competitors were not given a chance. Mr. Grogan Caney, the adjudicator, has given as one of his reasons the fact that there was not time to hear every competitor right through the test piece, for in some sections there were nearly fifty competitors. This is surely not an adequate reason, as the time schedule can be arranged with a good deal of accuracy according to the number of entries. The matter has led to much discussion, and the general opinion seems to be that in most cases the adjudicator's attitude was not in the best interests of future Eisteddfod meetings.

Medals Withheld.

It is assumed by most competitors that, as the festival is entirely a competitive one, the gold medal award will go to those awarded highest marks in each section. The withholding of this coveted Eisteddfod prize in a large number of the vocal competitions has led to much dissatisfaction for which there is much justification. It is certain that had the adjudicator expressed his opinion about the gold medal standard at the preliminary tests there would have been no final test, for most competitors would not submit themselves to a further test for the purpose of being awarded a diploma of merit. The fact is that the Cambrian Society's gold medal, offered in each competition, is the prize striven for, and when this is to be withheld, competitors' interest in the event immediately disappears. The only way out of the difficulty seems to be the appointment of two or more vocal adjudicators, so that at least those who enter for the purpose of gaining experience may get what they mostly need. Apart from any inconsistency that certainly exists in the awarding of the premier prize, the policy adopted is not the one to attract record entries at future meetings, and the subject should therefore be definitely dealt with before the next annual festival.

MR. ARTHUR KLEIN,

The well-known ballad-composer, partner of Miss Marie Burke (see page 9). They are now in South Africa and will appear at the Grand Theatre, Pretoria, next week.

Auer's "Life."

A great deal of interest will no doubt be shown by musicians, and particularly by violinists the world over, in the recently-published volume of reminiscences of Professor Leopold Auer, the famous teacher of violin playing, now resident in the United States. That he has long since mastered the secrets of violin technique is proved conclusively by the many famous players that have to thank him for the basis of their skill. Among them are Elman, Zimbalist, Heifetz, Seidel, Piastro, Kathleen Parlow and Isolde Menges—a remarkable list of artists, and one that can compare with the extraordinary output of fine performers that is credited to the late Theodore Leschetizky, the great Viennese teacher of piano-playing. Professor Auer was compelled to seek a fresh field in America owing to the Russian Revolution, in which he lost practically the whole of his possessions, necessitating a completely fresh start in the country of his adoption, where he has found due appreciation and recognition of the artistic service which he has rendered to the cause of art.

A Student's Success.

The most recent success of a South African student in London is that of Miss Mary Lipschitz, of Johannesburg. She entered the Royal Academy of Music in London during February, and last week it was announced that she had obtained the L.R.A.M. diploma in the record time of three months. This is a notable achievement, and her future progress as a pianist will be noted with interest in Johannesburg.

Every human being has not only the idea of right, but is himself capable of rectitude.—*W. E. Channing.*

A PORTRAIT BY JANE PLOTZ IS GOOD. ART STUDIOS, THRUPP'S BUILDINGS.

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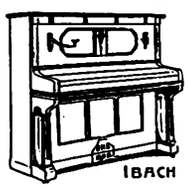

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In the Bright Lights.

HIS MAJESTY'S THEATRE.

JOHANNESBURG "DISCOVERS" THURSTON HALL: GROWING POPULARITY OF "THE BROKEN WING."

JOHANNESBURG playgoers have awakened to the fact that we have a fine actor in our midst—a man who arrived without a flourish of trumpets but who can surely "hand out the goods." It took Johannesburg several days to realise this; then those who had been to see Mr. Thurston Hall in "The Broken Wing" told others, and packed houses are the result. Mr. Thurston Hall is a brilliant actor. An unselfish actor, too, for he stands aside and gives the leading lady, Miss Gladys Webster, all the chances in the world, and she takes them and acts up to him with all the sangfroid and restraint of a much older and more experienced woman.

"The Broken Wing" is the "something different" that Johannesburg audiences have been looking for. The scenery and lighting are wonderful, and the aeroplane crash is a masterpiece of stagecraft.

Captain Innocencio Dos Santos (Mr. Thurston Hall), admittedly a rascal, and a handsome one, too, has one pure spot in his somewhat lurid life, his love for *Inez Villera*, the Mexican girl adopted by an Englishman, and one is bound to feel sympathy for the swaggering, boasting "Greaser" whose voice can become tender in a moment as he tells her of the "little house from *Chic*-ago." Mr. Hall plays with that unerring instinct that betokens true talent; the acting of an actor to whom his art is a life-work and not a mere means of gaining a livelihood. *Captain Innocencio* is a murderer of men, a lover of many "small loves," a robber, a bandit; but he is also a lover who would make a deep impression on anyone whose mind was not, like that of *Inez*, fixed firmly on a "Gringo" husband. In a word, Mr. Hall gives a brilliant rendering that compels our attention.

Miss Webster as the "Greaser" girl, whose ambition "the dear Lord" is helping her to realise, and who has strange tastes, such as a liking for soap and bath-tubs, is exceedingly fine. Added to her marked ability as an actress she has a speaking voice of wonderfully flexible *timbre* that compels one to feel righteous indignation, as she feels it, one minute, or moves one to tears the next. One will follow her career with the deepest interest.

Mr. Patrick Ludlow as the aviator gives a capital study, and if fault there is to find with his "wife" (Miss Zillah Bateman) it is with the impression she gives of "acting a part"; but when you discover who *Cecilia*, "the lady from New York," really is, you find that this is "all in the business" (as *Mr. Kansky* used to say). Mr. Joseph Cunningham (to whom go the producer's honours) makes a first-class ruffian as a Mexican General. Mr. Lawrence Halbert as *Bassillio*, the General's orderly, gives an excellent character-study that fits admirably into the play, and sings with great gusto to his lady love (and we are glad to see he has learnt to play the guitar). *Sylvester Cross*, played by Mr. Ward McAllister, is true to type, and *Luther Farley*, an Englishman living in Mexico, is well acted by Mr. Arthur Bawtree.

During the intervals the orchestra plays Mexican tangos and other suchlike appropriate music.

At the moment of writing I cannot discover for how much longer "The Broken Wing" is likely to flutter; but as I know there is another production in active preparation I would advise you to see this one at once. This is advice for which, if you take it, you will thank me. The next play will be "So This Is London!" ELAINE.

OUR FRONT PAGE.

The central figures in "The Jackdaw of Rheims" photograph reproduced on our front page this week are those of Miss Vivien Talleur as the Jackdaw, Mr. Alexander Haviland as the Cardinal, and Mr. Gordon James as the Abbott.

EMPIRE PALACE.

"BRIGHTER LONDON" MAKES A BRIGHTER JOHANNESBURG: REVUE DRAWING CROWDED "HOUSES."

"BRIGHTER London" has certainly "brightened" Johannesburg, to judge by the packed "houses" and the numbers of people who have been unable to get seats. In fact, I hear one has to book a full ten days ahead. The revue has all the brightness and colour we have been looking for; a brightness to pervade the tired minds of business men weary of politics and vague promises of better conditions, and a colour on which the eyes can rest with gratitude. A show, in short, to which one can go and relax and just laugh.

And as principal laughter merchant there is Victor Crawford, whose humour runs on and on and carries all in its path along with it. He is never for a moment stilted. As chief *aide-de-camp* he has Hal Gordon, whose methods are somewhat cruder, but who has the personality to "get it over." Miss Jean Andrews is the possessor of a very pleasing voice and manner, and Miss Renée Sutton just jazzes happily through the play. "Hamlet Up-to-date" and the skit of "The Bat and the Canary" are two sure laughter-raisers, cleverly written and excellently played.

For the ladies, the gowns are really beautiful, and the brilliant-hued satins and silks of the eccentric costumes of the chorus are alone worth going to see. "Shawls," one of the big scenes, is one that would gain applause on any London stage, and the effects are very wonderful. "The Jackdaw of Rheims" is another splendid scene, with Miss Vivian Talleur as the Jackdaw. It would take pages to tell you of everything.

Next week the famous Parisian dancers, Landry and Julls, will give their act in the revue. This is because their tour of South Africa must finish before the run of "Brighter London," and if they were not seen in the revue they would not be able to appear at the Empire at all.

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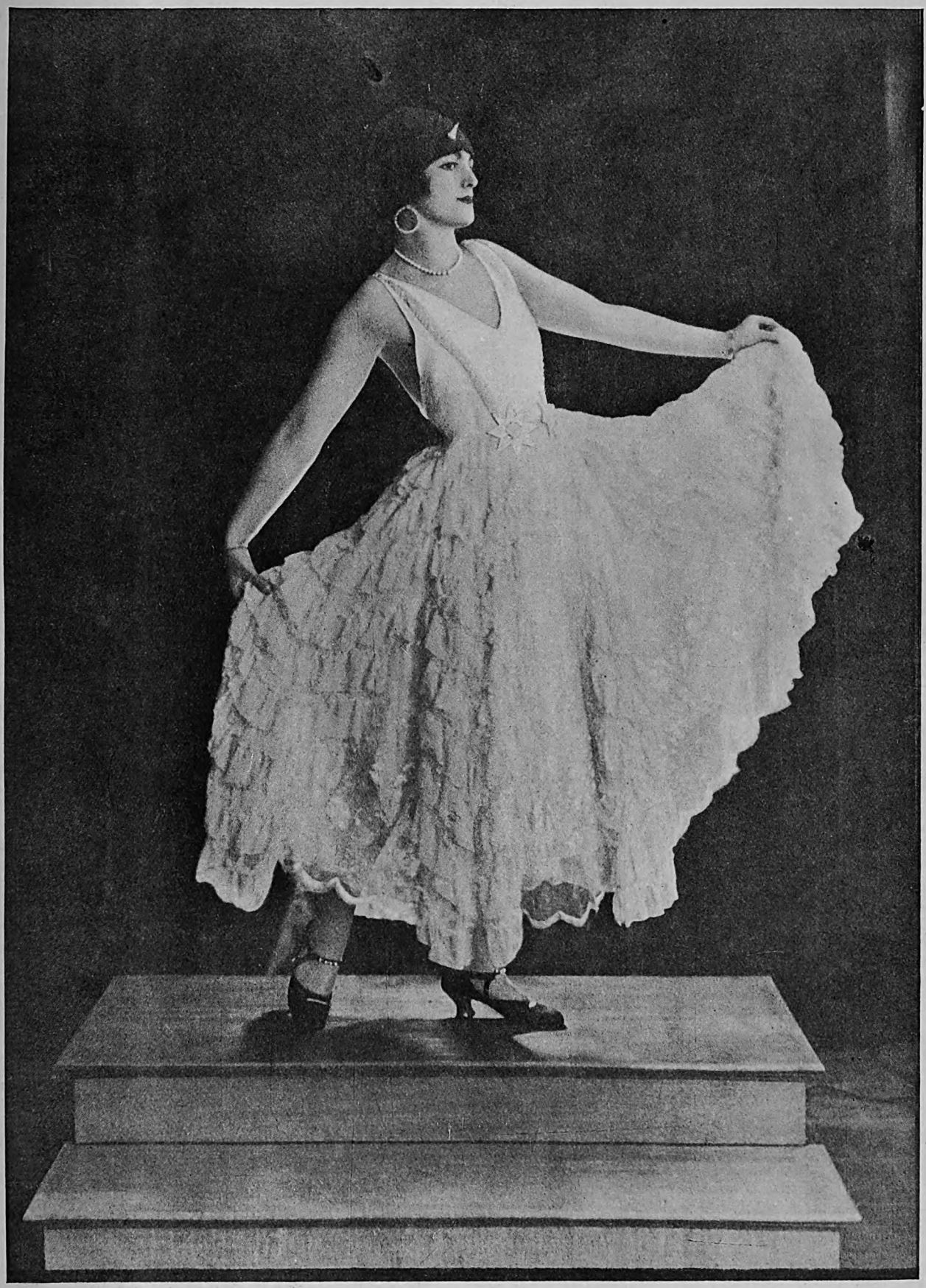

MISS MARIE BURKE.

(See Page 4)

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LEICESTER SQUARE, April 10.

Our Plague of Strikes.

If there is one subject the Londoner will be able to expatiate upon for some considerable time to come—and put some real 40-h.p. heart-throb stuff into—it is this epidemic, or rather, plague, of strikes. The eleven-day bus and tram strike worked up the patient and long-suffering public to a rarely-reached pitch of exasperation. With half of our daily means of transport withdrawn, whilst the tubes and other railways retained "strictly normal services" (to "avoid allegations of black-legging"), millions of innocent business-people were penalised but for whose existence the parties to the quarrel could not exist! Nothing more illogical could be imagined—outside a world seen Through the Looking-glass! As the busless days went by the outlook grew blacker and blacker. We were threatened with "sympathetic strikes" of tube and electric-light workers—resulting in the preparation and signing (but not the actual publication) of a "State of Emergency" Bill, as well as a provisional decision by the West-end amusement caterers to close down completely.

The Wembley Hold-up.

Fortunately the week-end brought a leavening of sanity and, eventually, a settlement—of that particular fight; but almost in the same breath we were told of pending trouble in the mining and engineering industries, and, a few hours later, came news of a stoppage of all aerial transport to the Continent owing to a strike of pilots; whilst the following evening brought the story of the lightning strike of 15,000 "wild workmen" at Wembley Exhibition. This last most unpatriotic of acts can hardly be dignified by the name of strike; it savours more of the worst form of hold-up. We must not be surprised to hear at any moment of unrest in the ranks of hot-cross-bun designers, organ-grinders' apprentices, or the "Antient and Honourable Company of Corn-plasterers"—these are about the only occupations from whence no ugly murmurings have yet emanated.

Scootering to Work.

Don't imagine, however, that our sense of humour has been untowardly ruffled by these distempers—not on your life! Even those of us who had a twice-daily five-mile walk "without the option" (partly assuaged by the bright, nippy weather) managed to find amusement in the motley collection of old bone-shakers, governess carts, scooters, roller-skates, and the hundred and one other methods of locomotion enlivening the otherwise tranquil highways. The pirate buses (bless 'em!) and charabancs of all ages and sizes did yeoman service, too. Even a party of theatre-queue entertainers had a Puck-like touch of inspiration when they camped outside the Leicester Square tube station and performed to four or five hundred of us clogged up outside the ticket office. Unhappily their inspiration later turned to opportunism and they sent round the hat—to be just as promptly sent off their pitch by the officer i/c our queue!

Who "Splashes" the News?

Happening in the midst of the upset, this year's Grand National ranked as quite a minor event; but, as things turned out, fate seemed to have bowed to the inevitable and made the race itself quite a tepid affair—as you will see from the records of it in the news-films. It does seem that the succession of sensational racing and boxing pictures we have had of late years has taken away the appetite for any event not of an absolutely *inédit* and amazing nature. This form of satiety applies pretty generally though, for the Russell Baby case recently annexed column after column of news space, whilst the advent of Dr. Marie Stopes's son and heir was summarily dealt with in a brief par. Even news of the Prince's progress needed a certain amount of looking for until Tuesday. Everybody is delighted to know he is really convalescent and looked so bright again when leaving yesterday for his ten-day *nachkur* at Biarritz.

Three South African Books.

Last week brought three new books of particular interest to friends of South Africa, chief of which is Lord Buxton's "General Botha" (Murray, 12s.). The Earl's close friendship with the great leader and complete understanding of his character qualify him in full for the presentation of a peculiarly satisfactory portrait. "The Call of the Veld," by Leonard Flemming (Hutchinson, 12s. 6d.), will find a large public here who already know Mr. Flemming from his journalistic work which has been so frequently featured in the London press lately. In "Woodsmoke" (Collins, 7s. 6d.) Mr. F. Brett Young has again employed an African setting for the *milieu* of his story, and, after the excellent reviews it has had, I am anxious to read it.

Frank Harris Again.

Some eminently readable and out-of-the-ordinary stories I have enjoyed are those in "Undream'd-of Shores," by Frank Harris (Grant Richards, 7s. 6d.); one of which is of a mythical—at least, one hopes so—happening in Central Africa. Of course, there is, as in all this writer's work, a strong personal note; but the shuddery, horrific atmosphere he gets into "A Chinese Story," the insouciance of Viennese character in "Mad Love," and the greenery-yallery æstheticism of the '90's in "Love is My Sin," are inimitable. I am now reading yet another volume of stories, "Judgment Eve," by H. C. Harwood, whose work is always interesting. These tales could serve as models for what we expect in first-rate short stories.

France's "To-Morrow."

There is a new French monthly review just out called *Demain* (J. Ferenczi, 9, rue Antoine-Chantin, Paris, Frs.6.50). It is directed by Raymond Escholier, and the first number has Maeterlinck as the star contributor. The famous Belgian describes a tour in Sicily and Calabria (where they have just had that terrible landslide), giving a damning indictment of the dirt, piratical overcharging and general *dolce far niente* which reign supreme in those territories. There is also a fine novel, "*Le Mal*," by François Mauriac, stories by Francis Carco and Ph. Soupault, and articles on Art, Theatre, Cinema, Bourse, Sport, Politics, Fashions, *etc.*, by Colette, Princesse Murat, and others, illustrated by charming and highly original wood-cuts—an art which has met with huge success on its revival in Paris lately. The *format* of *Demain* is slightly larger than that of the usual French novel, and it is beautifully printed on that "*papier pur alfa*."

New Gramophone Records.

The issue last week by the H.M.V. Company of the complete *ballet* music of Stravinsky's "Pétrouchka" gave me the greatest thrill I have experienced since my conversion to the gramophone. I managed to get advance copies and spent four consecutive evenings at home revelling in the wonders and intricacies of what, together with the "*Sacre de Printemps*," is Stravinsky's most remarkable work. The recording by the Albert Hall Orchestra, under Eugène Goossens, is superb; in fact, when we get such gorgeous records as these it is only too easy to lose oneself in superlatives. All those who care for the best and the most advanced in contemporary music will lose no time in acquiring this set of four records. Other unusually fine issues are two 12-inch Parlophone discs (retailed here at 4s. 6d. each—real bargains) of two duets from "Hänsel & Gretel" and "Senta's *Ballade*" (with chorus) from "The Flying Dutchman." Sung in German by German artists, these are to be numbered amongst the finest vocal records

(*Continued on page 21.*)

VISIT JANE PLOTZ'S PORTRAIT GALLERY. ART STUDIOS, THRUPP'S BUILDINGS.

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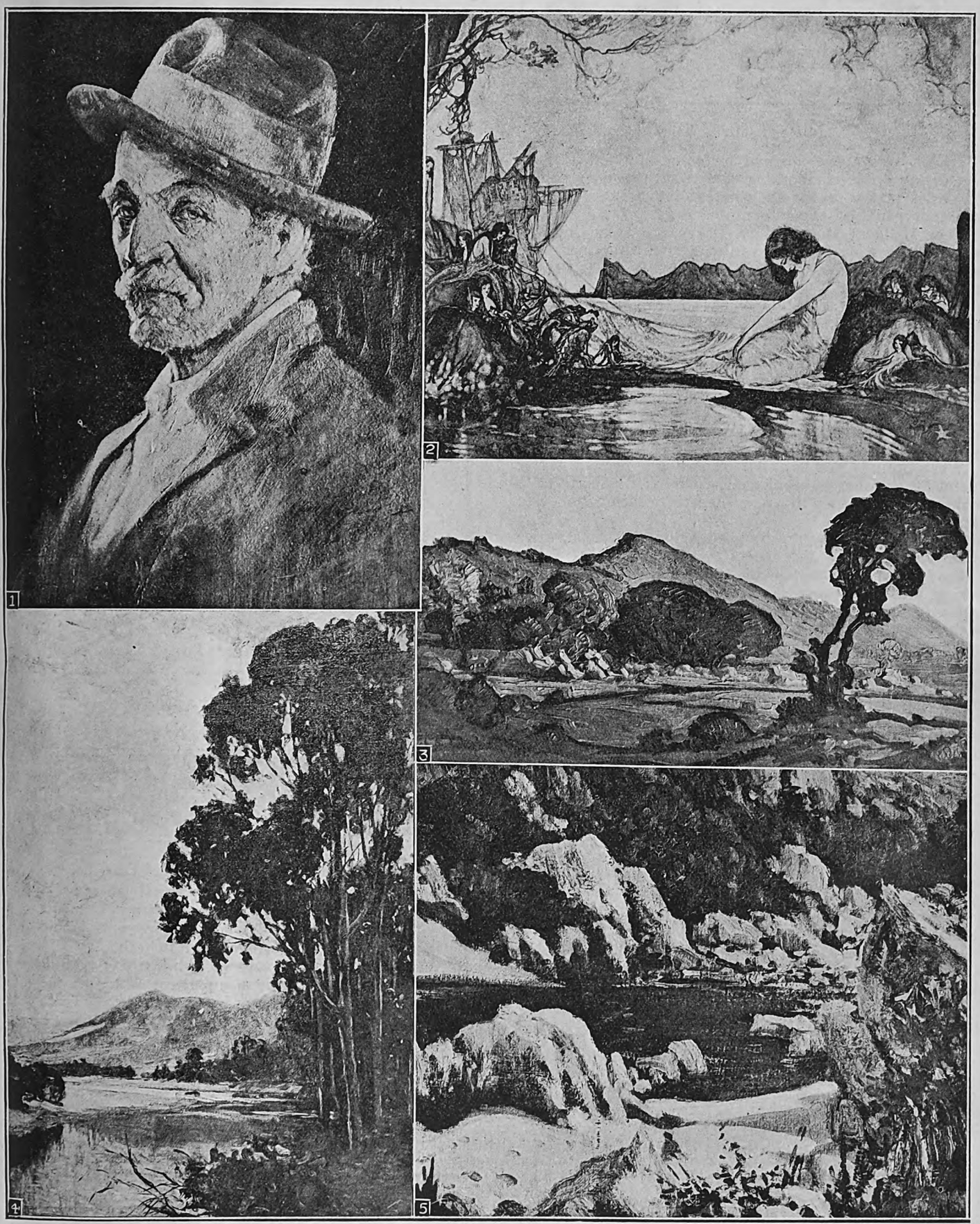
PICTURES AT THE SOUTH AFRICAN ACADEMY.



SOME PANCHROMATIC PHOTOGRAPHS TAKEN IN THE SELBORNE HALL, JOHANNESBURG.

The fifth annual Exhibition of the South African Academy is being held in the Selborne Hall, Johannesburg, and contains 637 exhibits from all parts of South Africa, the majority of them being paintings in either oils or water-colours. The Exhibition will remain open until this Saturday, May 10, and is well worth a visit. Our photographs show: 1. "Down and Out," a study from life, in oils, by John Ferguson. 2. "The Castaway," one of William M. Timlin's four delightful "Fairy Fantasies" in water-colours. 3. "Silverton—near Pretoria," a landscape in oils by J. H. Pierneef. 4. "Peaceful Waters," Robertson, C.P., by George Crosland Robinson (Cape Town). 5. "A Mountain Stream," Viljoen's Pan, by Hugo Naude (Worcester, C.P.).

Photos for "S.A. Pictorial" by M. Edward.

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JOHANNESBURG, Tuesday afternoon.

THERE was a fair demand for some of the best dividend-payers this morning, and High 'Change recorded sales in the stocks and shares of twenty-eight companies, compared with eighteen yesterday.

New Modders and Modder Deeps are attracting the attention of investors at the present level of prices, and business was done at 75s. 6d. and 41s. 9d. respectively during the morning.

Brakpans also are in favour with investors, and the shares were bought at 69s. The company's profit returns for April were £52,074, and, in addition to this profit, 1,600 ounces of gold, valued at £7,235, were placed to reserve. A very good return, when allowance is made for the short month and the extra holiday at Easter.

Springs are 49s. 3d. to-day. The company made a profit of £61,108 in April, compared with £61,799 in March—a very satisfactory result for the short month.

West Springs are 25s. 3d. There has been a better demand for the shares during the past week. Reports from the mine indicate that the new plant is working smoothly and satisfactorily.

Anglo-Americans are in better demand at 22s. 9d. sales and buyers.

Crown Mines were bought at 53s. and 52s. 9d. this morning. The company's profit for April was £85,600, compared with £109,167 for March—rather a big drop, but the short month and the lower price for gold were responsible for 20,000 less tonnage crushed, and 2s. less in the price of gold. There has been less liquidation in these shares recently, and the arrivals from London have not been so heavy.

City Deeps were passed without business this morning, but there are buyers at 58s. 6d. and sellers at 59s. 3d. They made £65,003 profit last month, compared with £72,015 in March.

Randfontein Estates have been in good demand since the shares were quoted *ex*-dividend, and at to-day's price, 20s. 1½d., they are considered quite an attractive purchase.

Modder "B's" at 25s. have been bought in fairly large numbers, and buyers are favourably influenced by reports of somewhat better development in the Eastern area of the mine.

Government G.M. Areas are firm at £6 5s. 6d. buyers, and Van Ryn Deeps at 66s. bid.

East Rand Proprietary made a good profit of £12,050 last month, but the shares are dull and on offer at 7s., after sales at the price.

Modder Easts are steady at 9s. 4d., without much business, and Nourse Mines the same at 11s. 6d.

Union 6 per cent. Stock is firm at 104½ to 104¾; also 5 per cent. at £100 7s. 6d. and £100 8s. 9d. sales, and 4½ per cent. at £102 7s. 6d. sales.

S.A. Reserve Bank Stock changed hands at 127 during the morning.

The market generaly is fairly steady at to-day's level, but rather quiet, as is usual during election-time.

GREAT TIMES AT GRAHAMSTOWN.

"The Cinderella Dance on Thursday night was as popular as ever, but unfortunately the gas failed us badly and it was impossible to see who was there, still less how they were dressed The Mullins family were very good in coming to the rescue with oil lamps, which made it possible to carry on. We hope for electric light before the next dance."—*St. Andrew's College Magazine.*

BETTER THAN BARRIE!

The theatrical gossip writer of *The Daily Sketch* (London) says that "Susie Knots the Strings," Mr. Graham Moffat's new play (a sequel to "Bunty Pulls the Strings"), which has just been produced at the Garrick Theatre, "is a far better play than 'The Little Minister.'"

Mr. Graham Moffat was at work on the play when he was in South Africa in 1921.

"BREWSTER'S MILLIONS" IN LONDON.

On April 12 Mr. Percy Hutchison revived "Brewster's Millions" at the Savoy Theatre, London. The cast was the same as that which recently appeared with him in the play in South Africa, with the only important exception that Miss Betty Nelson replaced Miss Elsie Stranack as *Peggy Gray*. Miss Nelson's part, *Barbara Drew*, was played by Miss Eleanor Street.

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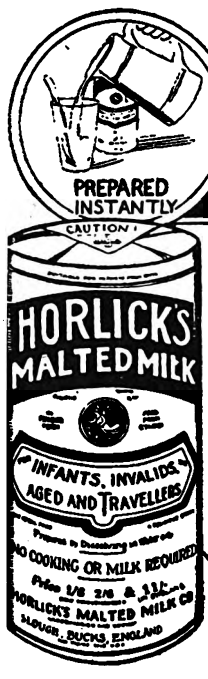

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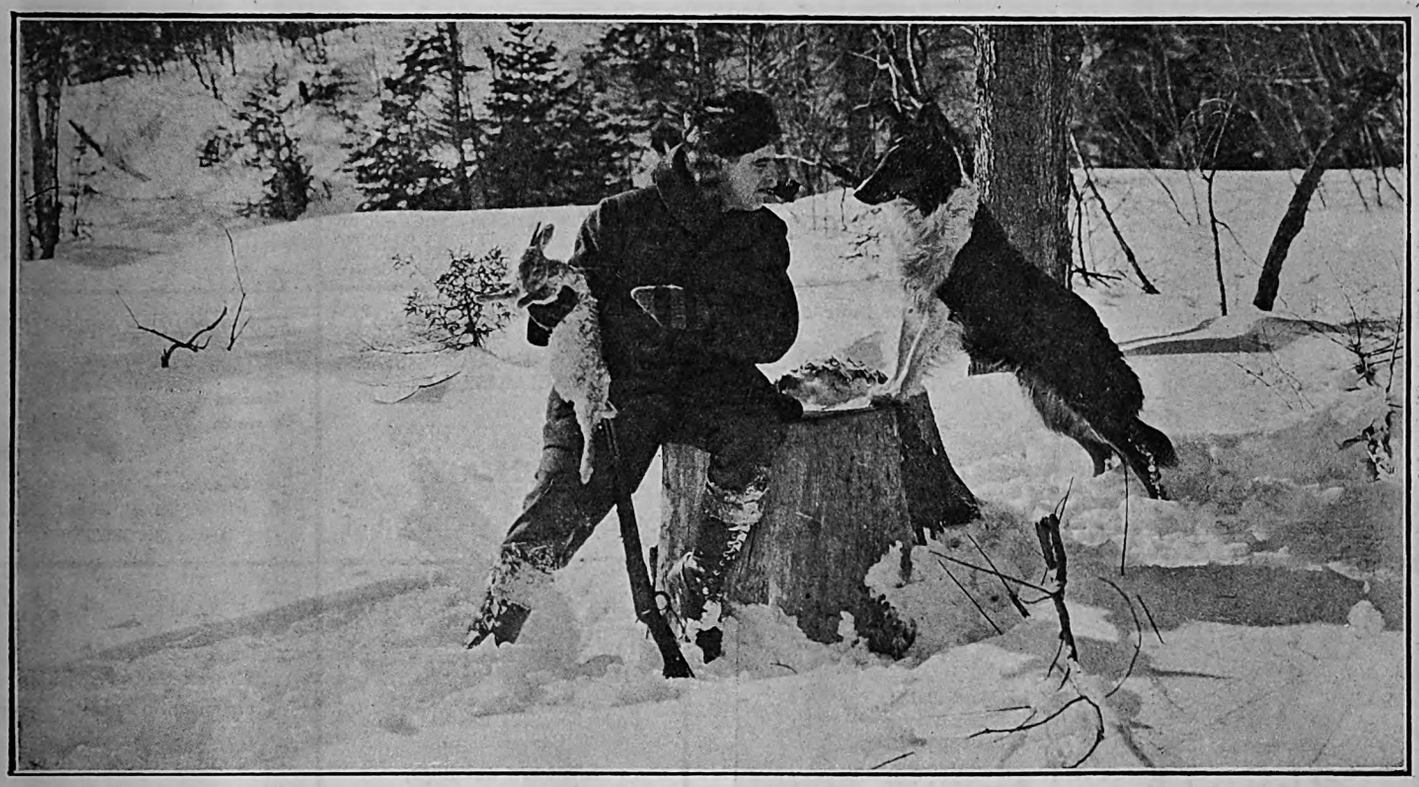
"CAPTAIN INNOCENCIO" AS A FILM-ACTOR.



MR. THURSTON HALL PHOTOGRAPHED WHILE PLAYING THE LEADING PART IN AN AMERICAN PHOTO-PLAY.

Mr. Thurston Hall, whose graphic and vivid acting as *Captain Innocencio dos Santos*, the Mexican firebrand, in "The Broken Wing," at His Majesty's Theatre, Johannesburg, is being widely praised by Rand playgoers, played in many films in America before going to England to stage "The Broken Wing" at the Duke of York's Theatre, London. He is seen here in the White Mountains of New Hampshire playing a French-Canadian lumberman-hero in a Selznick drama entitled "The Valley of Doubt." The collie, Gene, is also well-known on the screen.

"THE SCOTTISH PLAYERS" WHO ARE STAGING "ROB ROY" AT THE STANDARD THEATRE, JOHANNESBURG, THIS WEEK.

Left to right: Back row: Messrs. W. Gordon Grant (stage manager), J. Findlay *(Captain Galbraith)*, H. Forrest, Reg. Moore *(Francis Osbaldistone). Second row:* Messrs. V. Wepener *(Sir Frederick)*, Mario Zoccola *(Capt. Thornton)*, J. Bothwell *(Wylie)*, Miss Agnes Crawford *(Martha)*, Mr. W. Lowe *(Dougal)*, Miss Merna Stewart *(Diana Vernon)*, Messrs. R. Stoutt (conductor), E. T. Bird *(Rashleigh Osbaldistone). Third row:* Mrs. Robinson *(Jean McAlpine)*, Messrs. R. C. Bothwell *(Bailie Nicol Jarvie)*, J. Hunter-Bruce (producer), Miss Edyth McCurdee *(Helen McGregor)*, George J. Absalom *(Rob Roy)*, Mrs. Bartlett. *In front:* Master McAllister *(Hamish)*, Mr. W. T. Winterbourne, Master McAllister *(Robert)*.

Photo by Bernard Sterner.

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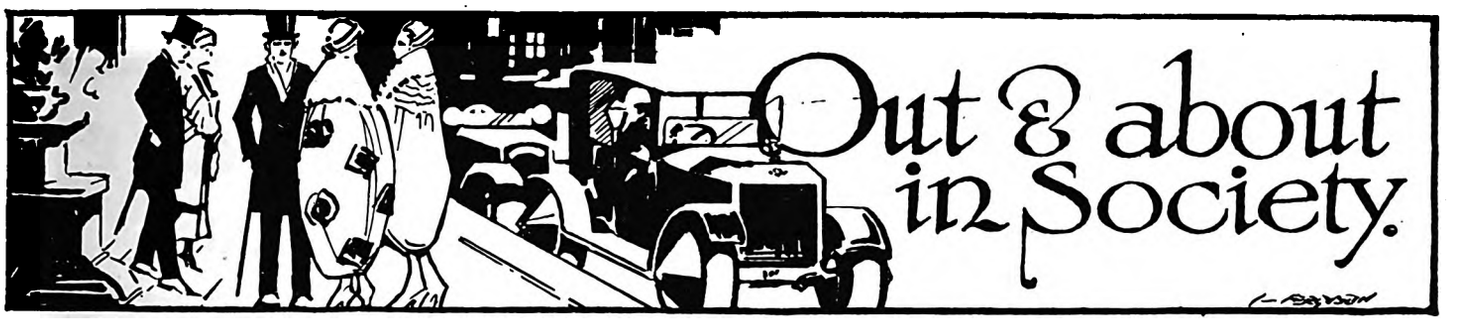

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

Crowded Out.

Last week the end of my space came just as I was going to tell you of the first night of "The Broken Wing," and, the gods not being good, well, I just had to stop. And now, I suppose, you will all have seen the play; or if you haven't you ought to have done so, for you will hate to miss it, I know. Mr. Thurston Hall has played the same part in London at the Duke of York's Theatre, where he had a wonderful success.

"The Broken Wing."

The ways of a woman are beyond the understanding of mere man! I do not claim, I hasten to say, to be the author of those very true words. I believe they were written by a man who realised the limitations of his sex. But I should like to add, even at the risk of getting stabbed by an irate member of the Votes for Women corps—and beyond the understanding of her own sex, very often. So many women must have sat, as I did, through the first performance of "The Broken Wing" at His Majesty's and just wondered and wondered each time *Inez Villera* turned down that extremely handsome, if, one must admit, somewhat graceless scamp, *Captain Innocencio*. Graceless, to be sure, he was, but he was a man, every inch of him; a man with good red blood in his veins, sleek black hair, a flash of a roving eye, gleaming white teeth under a tiny black moustache, a mocking and infectious laugh; six feet of manhood in the white serge uniform with red stripes down the leg, scarlet tie and cummerbund that spoke the dandy; a man who would fight, would kill to hold his own—the woman he wanted to put into that "little house from *Chic*-ago." Ah, me! it is the unknown that attracts, and so it must have been with *Inez*. But what use to wonder? It was, says the sane person, because of the "Greaser" blood. And that is the crux of the situation. Thurston Hall as *Captain Innocencio*—well, have not I told you how he appeals to us all? It is a magnificent performance—a performance of passion, of indolence, of, above all, life. A man playing a man's part. And we sadly go away thinking of the "little home in *Chic*-ago." Why is it called *Chic*-ago? Mr. Hall did tell me—something about a chicken and a negro and a woodpile, but lor' bless us! I forget. And the cause of the trouble, *Inez Villera*, Miss Gladys Webster? A find for us here, for never since the days of that well-established actress, Irene Vanbrugh, who won all hearts in South Africa as she wins them the world over, have I seen a leading lady who could come up to her. Miss Webster is young, but she is an actress one will hear much of, and we will be proud that we have given her the welcoming hand in this most difficult of cities to please. *Inez*, bright, gay, impulsive, a wayward girl whose "Greaser" blood gets the better of the training her adopted English father has given her, whose faith is that of the simple child; *Inez*, with a quality in her voice that makes for sobs. It was a splendid study, and we loved her. In simple frock, now checked in red and white, with overall of gay colours, with mop of fluffy hair and the most attractive and appealing manner, how could it be otherwise? And what pathos in the child dressing in shimmering white georgette embroidered in pearls, to compete with the woman who was the wife of her lover—as she thought; the city woman in a pearl-grey three-piece suit with blue embroidery on the long-waisted corsage and cloak-panelled skirt, the cloak to the waist that turned under at the hem, the smart grey hat with its long fall of accordion-pleated silk. Was she his wife? Why, sure, just go and see. The aeroplane? A magnificent scene—the grey-walled house with its brilliant splashes of colour, the crash, the death. The courtyard, with its wide wood gate; the flowers clustering round the open-barred windows; the plaintive wailing of the guitar and the melody in the voice of *Bassillio;* all helped to give one an impression of reality.

AT THE SOUTH AFRICAN ACADEMY.
A portrait of Mr. Paul Dreyfus done in charcoal by A. E. Gyngell (Curator of the Johannesburg Art Gallery).
Photo by M. Edward.

"Shopping in Paris."

Miss Webster off the stage is a slim young girl with a mop of nut-brown hair and the gayest possible smile. Her great ambition? To be a farmer! To be out in the wilds with the breezes blowing, tending her chicks and wee baby pigs. It will be many a day before her ambition is realised, for her public will be a hard taskmaster and not let her go too soon. Her greatest delight? But here Thurston Hall broke in (how you men do give us away!) "Shopping in Paris," he said, and I, for one, can well believe it, for Miss Webster's clothes *are* Paris, and in coming productions you will have all the chance in the world of seeing them.

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Footlight Favourites.

Talking about favourites, Basil Owen, who is with Maurice Moscovitch touring South Africa, and plays *Lorenzo* in "The Merchant of Venice," played the part of the aviator in "The Broken Wing" in England, the part taken here by Patrick Ludlow, whose previous visit to South Africa was with Ruby Miller, when, in the artistic world, he was known as "The Interior Decorator." Betty Nelson, who charmed us all in that wonderful suit of pyjamas in "Nightie Night," is still with Percy Hutchison and is playing *Peggy* in the ever-popular "Brewster's Millions," at the Savoy Theatre, London. Betty is, of course, the niece of "R.A.N.," prince of good fellows and dramatic critic of *The Star*, who is always a noted figure at "first nights."

"Make Believe."

By the way, Mrs. R. A. Nelson is the honorary secretary for the production of "Make Believe." "Make Believe"? Yes, the play they are getting up at the Standard Theatre on May 29 matinée and the three following evenings; that is to say, matinée and evening show on Thursday, evening show on Friday, and matinée and evening show on Saturday. It is in aid of the Music Teachers' Association, and Lady Wallers is the chair. Please help them and get your tickets early, from any member of the committee, or at the Toilet Requisite Co. in Pritchard Street, and of course you must book at the Carlton Hotel Booking Office. Mrs. Nelson, whose address is 273, Kitchener Avenue, Kensington ('phone 835 Jeppe), will be glad to give you any further particulars you may require.

TWO JOHANNESBURG DANCERS.

Miss Colleen Purchas and Miss Lily Browse, pupils of Miss Pearl Adler, who are to take part in the Nursery Rhyme *Ballet* at the Standard Theatre, on May 17 in aid of the G.D.A. Girls' Hostel.

Photo by Jocelyn Leigh-Hunt.

Bowlers at the Zoo.

I am beginning to think the Bowlers are among the salt of the earth. Certainly they are a very jovial crowd, as I noticed at the reception given by the Mayor and Town Councillors at the Zoo. My luck seemed to be in that day! Seeing a special car standing at the Town Hall, I boarded it, and a kind Municipality again looked after me. On arrival at the Zoo I found every table full, and it was extremely difficult to see who was there at all, there were so many. I was grateful to Mr. D. R. Philip, who gave me a seat—and a cup of tea, and hope he will be suitaby rewarded. At a table at one side sat the Mayor and Mayoress, Mrs. Harris in a lovely black *marocain* gown and coat and a black feathered hat. Mrs. James Thompson wore black *charmeuse* very beautifully draped and hat *en suite*. Her husband, who was with her, is the President of the Transvaal District Bowling Association. Captain Parrack, the Vice-president, was there with Mrs. Parrack, who wore a fawn gaberdine gown trimmed with silk braid in the same shade, and a fawn straw hat with a green feather. Mr. Barry Munnik, President of the South African Bowling Association (who is Town Clerk of Wynberg, Cape Town), Councillor Milligan, Mr. D. R. Pattison (Town Clerk of Johannesburg), Mr. R. C. Lynas (the Mayor's Secretary), and Miss M. Westwell (who wore a smart golden-coloured gown and hat to match), were also at the top table. Mrs. Sims came in a grey coat and hat, and Mrs. G. W. Nelson wore a smart coffee-coloured Jaquard three-quarter coat with fur cuffs and collar, and a brown skirt. Her hat was of hatter's-plush and had a smart bow on it. Mrs. Stewart came in blue silk stockinette and a black hat. Mrs. D. R. Phillips was very smart in a fawn coat with fur collar over her knitted suit and a black ospreyed hat. Mrs. White came in a cinnamon-shaded gown and gold tissue hat turned up in front with flowers. Mrs. L. J. McDonnell wore a smart fawn woollen suit and a small deeper brown hat trimmed with flowers. Mrs. Patterson came in a white costume with a narrow blue stripe, and a black hat. Councillor Kroomer, chair of the Parks and Estates Committee, brought his wife and two daughters. Miss Findlay wore primrose and a *chic* hat to tone. Mrs. A. J. V. Lockie, of Florida, was much admired in a grey woollen suit with a bodice of periwinkle blue and a hat of blue. Her niece, Miss Madeleine Cooper, of Kimberley, wore a girlish gown of deep blue with cuffs and collar of tiny laces and a grey hat trimmed with flowers. Mr. C. D. Humphries, of the City Deep, was with a party, Mrs. Humphries wore a smart brown gaberdine and furs and a black hat. The band played, the sun shone, Curator Dundas introduced us to the lions, and it was a nice party.

A Johannesburg Wedding.

I went to a very enjoyable wedding last Saturday afternoon at St. Mary's Cathedral, when Miss Gladys May

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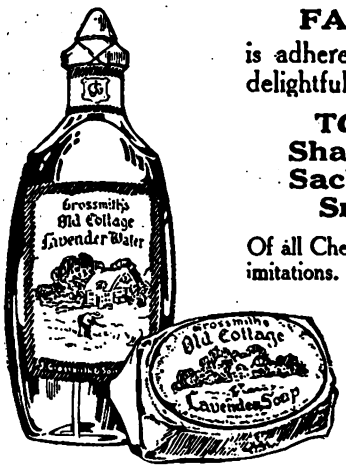

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Oliver, daughter of Mr. and Mrs. Charles Oliver, was married to Mr. Albert Robert Thomas, son of the late Mr. and Mrs. J. R. Thomas, of Cape Town. The Very Rev. the Dean of Johannesburg performed the ceremony, assisted by the Rev. Mr. Esdale. Mr. J. G. Harkins was the best-man. The bride, who is a very pretty fair-haired girl, wore a lovely gown of shell-pink accordion-pleated georgette, with wide front and back panels of silver tissue caught round the waist with a girdle of pearls, the long strands at one side having a posy of orange-blossom on them. A veil of Brussels net—the veil, in fact worn by her mother at *her* wedding—was caught round the *coiffure* with a simple wreath of orange-blossom, and she carried a shower-bouquet of white roses, carnations and ferns. Her sister, Miss Florence Oliver, attended her as bridesmaid and looked very elegant in a gown of rose-pink silk *moire* made on early-Victorian lines, with a deep silver lace *berthe* just off the shoulders piped with pink and held in place with narrow silver straps. The full skirt, which had small frills at the hips, had a front panel of silver lace and a *cabochon* in pretty shades at the waist-line with long ribbon ends. Her black velvet hat was turned up in front and trimmed with a rose plume. She carried a bouquet of carnations, with blue blossoms as relief, tied with pink and blue ribbons. A reception was held at the Eaton Hall and was very jolly. It was almost the first time I have been there, and I found it a very attractive little hall. The bride and bridegroom stood under a white and silver marriage bell, and were reflected in the long mirrors at the end of the room, which also showed the bright gowns of the ladies and the palms and flower-decked small tables. During the afternoon Messrs. Henning and Rubenstein played for the dancing, and the festivities were kept up till a late hour. Mrs. Charles Oliver, the bride's mother, wore a *chic beige* embossed silk with sleeves of georgette, the cuffs of which were embroidered in blue and gold. The waist-line had a belt of the same embroidery, and widened on one hip to a point from which hung a long silk tassel. Her hat was a peacock-blue velvet turned up slightly here and there round the wide brim, and was trimmed with a beautifully-coloured paradise bird. Mrs. Sutton Oliver, herself only a recent bride, was very smart in a white silk gown made with narrow bands of embossed *chenillé* on the straight corsage, which had georgette sleeves, and a skirt of embossed *chenille*. The waist was swathed in white silk with long sash-ends edged with the *chenille*, and she wore scarlet shoes and a silver lace hat with a scarlet feather at one side. Of course there were speeches, and the bridegroom made one of the best I have ever heard. The bridegroom is generally more abashed than the bride, but this one spoke up like a man; and a very business-like young gentleman, who, I found, was Mr. Harkins, proposed the health of the bridesmaids. Mr. Warren, a very old friend of the family, proposed the toast of the bride and bridegroom, and Mr. Wells that of the family. Among those present were Mrs. Lamprecht ("Grannie"), in a black coat and skirt; Miss Lamprecht, in a smart black frock trimmed with many-coloured embroideries, and a *beige* hat; Mr. and Mrs. Lamprecht, of the Crown Mines; Mr. and Mrs. W. P. Kellam, Mrs. A. W. Wells, Mr. Sutton Oliver, Mr. and Mrs. Herman Oliver, Mrs. and Miss Amos, Madame and Mlle. Ingram, Mr. and Mrs. G. W. Smith, Mr. and Mrs. Easton, Mrs. A. McDonald, Mrs. Cooper and Miss Page. The honeymoon is being spent at Delagoa Bay.

Mrs. Thomas travelled in a *chic* three-piece suit of grey *marocain* with powder-blue *charmeuse* and embroideries, and a grey velvet hat with mauve and blue cock's-feathers.

AN EAST RAND AMATEUR CONCERT PARTY.

"The Futurists," of Boksburg, who are working in conjunction with the Boksburg Freemasons in aid of Masonic Hostel and Masonic charities. They intend to visit the principal towns of the Rand, and will appear at Springs on May 17 and at Boksburg on May 21. Those in the group, reading from left to right, are: *Standing:* Billy Jones (light comedian), Alma Dickens (pianist), Dennis Laws (baritone), Gladys Easten (soprano), Les Harrison (producer and elocutionist), Florence Preston (mezzo-soprano). *Sitting:* Felicity van der Spuy (soubrette), Maurice Wilkinson (comedian), Doris Adair (dancer and comedienne).

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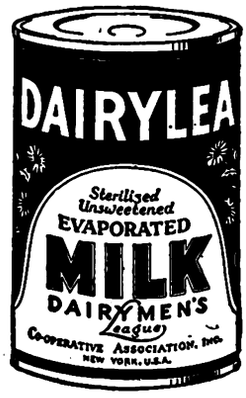

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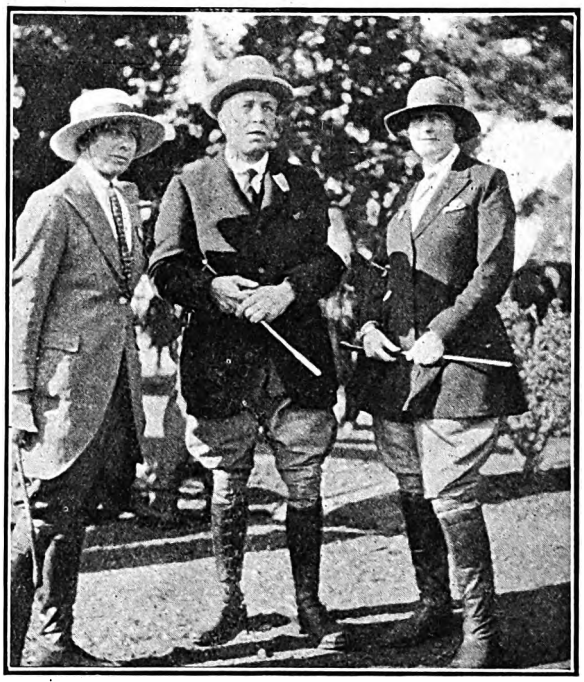
At the Carlton.

I have never seen such an enthusiastic "house" as there was last Friday to see "The Broken Wing." Mr. Thurston Hall told me afterwards, "Your audiences are wonderful. They are a real pleasure to play to." Well, after enjoying the play so much they just overflowed over to the Carlton, where the *souper dansant* was kept up till a late hour. In spite of rehearsals and the ordinary shows, Mr. Hall was dancing merrily. He does the real "bear hug" that comes, I should think, from, is it, Yellowstone Park? and tells me he "writes all his own dance steps"—and I believe him! He and Miss Webster (who wore a lovely silver tissue straight sleeveless gown embroidered in pale rose-pink and studded with silver beads, the low waist-line being outlined by a deep sash let in with rose *moire* silk ends) were the guests of Mr. N. O. Currie, who had a large party. Among them were Mrs. L. M. Smith, in a *chic* rose-pink gown embroidered in the same shade, the skirt having handkerchief folds at the hips; Miss Olive Jackson, in an elegant black georgette gown embroidered in sequins and having a fall of tulle edged with jet at one side; and Mrs. A. W. Menkins, in a pretty peach silke *moire* with a straight corsage and box-pleated frills at the hips on the skirt. Mr. L. M. Smith and Mr. Alan West were the other men of the party. Mr. and Mrs. McEwan—he was the treasurer of the British Empire Exhibition Ball, you will remember—were dancing. Mrs. McEwan wearing a blue *charmeuse* gown made with fullness on the hips. Mrs. D. R. C. Philip, whose husband was entertaining, came in a charming pale rose gown with delicate tracery in blue and at the waist-line a large *cabochon* of roses and leaves. Miss Reynolds wore quite one of the prettiest dresses in the room—almond-green with horizontal bands of silver bugle beads and a square train embroidered in beads, which was fastened, with a fall to the hem of the skirt, with a *diamant* buckle. Mrs. Knight wore a handsome black gown, and Mrs. Victor Crawford came in a very elegant cinnamon gown of georgette with the apron-point of lace to match, ending in a wide hem and a cluster of deep rose and cerise flowers at the side. Mrs. Saaler came in a pretty white gown, the skirt of figured China-silk edged with silver fox fur, and the corsage of georgette with rows of pale blue roses. Mrs. John Dale Lace was elegant in black *charmeuse*, beautifully draped and banded on black jet beads at the waist. Mrs. T. G. Otley wore jade-green over silver tissue, and Mrs. Bedell Sivright had on a black gown embroidered in silver bugle beads. Mrs. Lubbock's smart black gown had a hem of jade-green marabou. Miss Betty Preece wore a draped black gown of georgette with *diamant* buckles, and Miss Kidner came in cerise with tabs of silver down one side and on the long bands at the back from neck to hem. Miss Jean Andrews, of "Brighter London," certainly made the Carlton brighter in a lovely gown of gold sequins over accordion-pleated georgette. Mr. Patrick Ludlow (*alias Philip Marvin*) was dancing, and so was his colleague, Miss Gwynedd Vernon, in a pretty almond-green frock with side-panels of accordion-pleated and embroideries of red and yellow on the skirt. Two long ends hung from either shoulder and were tied at the waist at the back. Miss Renée Sutton, the Jazz Queen of "Brighter London," came in a charming mauve gown with ruchings of the same shade and a belt of silver and mauve. Of the mere men (so useful to dance with) I saw Mr. T. G. Otley. Mr. Lance Dale Lace, Mr. Lubbock, Captain Bedell Sivright, Mr. Benjamin, Mr. Levard, Mr. V. Faford, Mr. Feltham, Mr. John Bailey, Mr. G. Joel, Mr. L. Marks, Dr. Sheridan, and oh! so many others. Such a nice evening!

CARRIE.



WELL-KNOWN MEMBERS OF THE RAND HUNT CLUB.
Mrs. Percy Leon, Mr. C. A. Hadley (the Master), and Mrs. C. A. Hadley.
"S.A. Pictorial" photo.

"THE GREEN GODDESS" AND "HAVOC."

Since leaving Cape Town, where they produced "Havoc" with great success, the George Relph Company have been to Port Elizabeth, where they played "The Way of an Eagle," "Havoc" and "The Knave of Diamonds" to large and appreciative audiences. They arrived at Durban last Saturday and opened at the Theatre Royal in "The Way of an Eagle." After a season at Durban and visits to Maritzburg and Pretoria, the company will return to Johannesburg in June and will play "The Green Goddess" and "Havoc" at His Majesty's Theatre. These plays are two of the biggest current London successes. The former is running at the St. James's and the latter at the Haymarket.

"OFFICER VOKES" DEAD.

"Officer Vokes" (Benjamin John Russell), who "played" the South African vaudeville circuit last year with his terrier Don, "The Dog Drunk," died suddenly at Minneapolis, U.S.A., last week. His wife, mother and sister are in Johannesburg, and he had intended to return here and settle down.

FAMOUS IN A NIGHT.

Neil McKay, a new comedian, appeared at the London Coliseum in mail-week. He "electrified the audience and plunged them into a tumult of enthusiasm." Nobody had heard of him before, but now he is made for life. Neil McKay and his sister Jennie were the original Real McKays, and came to South Africa as children eight or nine years ago. Jennie is now married and lives in Canada.

THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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A CAPE TOWN CHRONICLE.

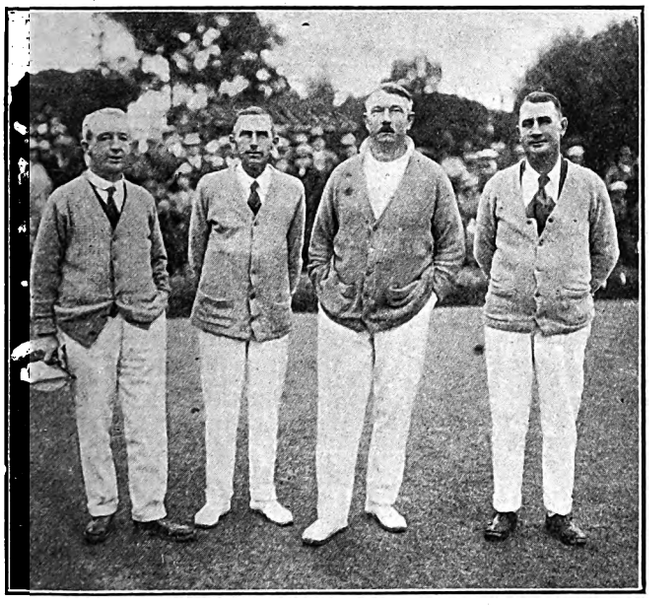
(*Continued from page 2.*)

Montagu again, and to his surprise, Mr. le Roux found that the cost of the round trip was something under £3, including the purchase of the donkeys, which had been bought extraordinarily cheap. If country women can trek into the towns, surely townswomen ought to be able to trek into the country—and find it equally profitable?

The Burton Manner.

Except that Du Calion, "the man on the ladder," has been babbling his way into increased favour every night at the Tivoli, things theatrical have been a little quiet this week. We seem to have been experiencing the calm, so to speak, before the coming storm—of Moscovitch. The amateurs have been decidedly active, however. The local Repertory Society took advantage of Shakespeare's birthday to give a very creditable programme of Shakespearian recitals in the City Hall, in which most of our best-known dramatic stars took part. Then the other night we had the quarterly concert at the College of Music—always a keenly anticipated event by reason of its decided usefulness in the way of discovering and developing new talent. If anything, I thought, the vocal part of the programme surpassed the instrumental, although Miss Pixie Burton, daughter of the Minister of Finance, certainly gave a very fine rendering of Mozart's Sonata. Not only were her touch and expression good, but she displayed a wonderfully cool and effortless presence at the piano. That cool, effortless presence must run in the Burton family!

BEACHCOMBER.



BOWLING CHAMPIONS OF SOUTH AFRICA.

Green and Sea Point (Cape Town), who won the Rink Championship of South Africa at Yeoville, Johannesburg, last Saturday afternoon by defeating United Mines (Kimberley) in the final by 17 to 15. The names of the players are: A. Craik, W. A. Smith, J. Johnston, and G. Kinnes (skip).

Photo by African Film Productions, Ltd.

MAURICE MOSCOVITCH TO COME BACK.

The playgoers of Pretoria flocked to the local Opera House last week to see Maurice Moscovitch as *Shylock* in "The Merchant of Venice" and as *Anton Ragatzy* in "The Outsider." The company are visiting Bloemfontein and Kimberley this week, and will then go to Cape Town, and subsequently to Port Elizabeth and Durban. It will be good news to Rand playgoers to hear that Mr. Moscovitch is to return to Johannesburg later on in a famous Tree part which he will play here for the first time and which will undoubtedly suit him down to the ground. (There will be no prize for guessing the name of the play.)

MAIL-WEEK IN LONDON.

(*Continued from page 10.*)

ever heard here. The Columbia Company has at last hearkened to the voice of the *cognoscenti* and given us a *complete* quartette by the Léner Quartette; the choice having fallen upon the delightful "C Major" of Mozart. They have also published another Beethoven Symphony complete (No. 8) by the L.S.O. under Weingartner, but I have not yet managed to hear it.

More from Shaw.

"Saint Joan" had attained the age of six performances before I managed to get a seat. Even such an ardent first-nighter as Arnold Bennett had been unable to see it before that evening. Those who came prepared for the familiar flow of paradoxical, biting witticisms and ethical discussions, found that the leopard had almost changed his pelt—almost—and had replaced the spots of puzzling, topsy-turvey humour by a beauty and poetry of situation and phrase which even the most majestic portions of "Back to Methuselah" hardly warranted them in expecting. There are, of course, moments of pure Shawspeare, but I do not agree that they mar the play in any way. In the three and one-half hours' traffic of the stage we are given such development of character and plot as is rarely vouchsafed us nowadays. And the serene beauty of the play's conception and phrasing is further enhanced by the nobility of the scenery and dresses designed by Mr. Chas. Ricketts, A.R.A. Sybil Thorndike's Joan of Arc is undoubtedly the best work she has yet done, and can only be approached by her acting in Greek tragedy ("The Trojan Women" and "Medea"). Her position as our leading tragic actress is now unassailable. Others doing remarkably good work in a cast of twenty-four speaking parts are Robert Horton, O. B. Clarence, Lewis T. Casson (who also acted as producer, and is, in private life, Miss Thorndike's husband), Robt. Cunningham, Eugène Leahy and Ernest Thesiger (playing the Dauphin in some amazing costumes and using a village-fair rattle to summon his gentlemen-of-the-bedchamber in the dream-scene at the end). *I heard it whispered that Miss Thorndike may undertake a South African season after the run of "St. Joan."* You have all the luck.

Just Like Shakespeare.

Last week we had another visit (at Hammersmith) of the Bernard Shaw Repertory Company, which has been on the road for a couple of years (a fact that breeds more comparisons with the immortal bard). It is good to see how a typical suburban audience get a grip on the Shavian idiom, and the truly excellent *ensemble* of the company in such difficult plays as "Pygmalion" and "Man and Superman"—and they also essay "The Doctor's Dilemma."

Billy Fry in "London Calling."

When writing of "London Calling" lately (at the Duke of York's Theatre) I find I omitted to mention the various very humorous characters portrayed by Billy Fry (who was seen in the South African version of "The Peep-Show"). He it is who undertakes the various "Uncles" in the "wireless" skit, as well as the harried nerve-shock patient in "The Ministering Angel," and the sinister "Chink" in Teddie Gerard's new version of "Limehouse Nights." Another artist to make good after being given a West-end chance by the wily Mr. Charlot.

Preferred a Two-Seater.

The Daily Sketch's chartered tattler, "Mr. Gossip," has an amusing transport-strike story—though methinks it took place in the land of *Ben Trovato* rather than in London. Two pretty girls stood at a corner on the Chelsea Embankment. One had a big card box and was waiting for a "lift" Victoria-way. The other was seeing her off. A luxurious limousine stopped to offer the required "lift"—to be politely refused. "Why didn't you take that lovely car?" queried the box-girl's friend. "Too big and cold," was the reply. "I'm waiting for an ikky two-seater. I prefer cuddle-fur on a cold day, darling."

PAUL PRY.

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRE (PROP., JAS. T. DURWARD). Late Umtali.

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BLESSING IN DISGUISE.

Turf Club's Decision to Charge Track-Training Fees

OLYMPIC TEAM DISPUTE.

By "ONLOOKER."

IT was a very bleak day on the Rand last Saturday, and the weather kept many away from the Germiston races. The attendance for a Gosforth Park Plate day was much below what was looked for. There have been many surprises in connection with the race for the Gosforth Park Plate, and the race did not pan out to expectations on this last occasion. There was a field of five, and the concensus of opinion was that the issue lay between the two heavily penalised ones: Plenty, with the maximum "extra" to put up, and Eunice, a winner at the Autumn meeting at Turffontein. Certainly Mr. Passmore's Royal Dance, a taking-looking colt and obviously in capital trim, attracted some attention; as did the well-named False Pride, a filly full of quality but lacking in size. Plenty had not been seen out since winning the Nursery Plate. He is a very fine-looking colt, but though he was

Awarded the Palm on Looks

in the parade he struck one as being short of work. Not as symmetrical as Plenty, Eunice is a raking fine filly, with great propelling power. Many gave Eunice preference over Plenty from the fact that she had recent racing to stand to her; and the owner of the colt was of this mind. On the other hand, Sir Abe Bailey's stable were afraid Plenty would prove a bit too good. Partisans of each overlooked the other aspirants. The owner of False Pride, while not at all confident of success, was confident on one point: that his filly would race out every yard of the seven furlongs, and that if the "cracks" failed to stay he would lead in the winner. This summing up was prophetic. The fancied pair did not see out the journey. The pace set by Royal Dance cracked up both Eunice and Plenty, and False Pride ran out an easy winner from the pace-maker. The victory was full of merit, and there is no doubt, under a weight she can master, the daughter of Polystome and Vanity is really good.

* * *

The runners in the handicaps at Germiston were, on the whole, a poor lot. This can be judged when it is said that Prince Orb was the top weight in the top class. Moreover, he was favourite for the race, but the best Mr. Gard's horse could do was to finish third behind

Corncrake and Castillian.

Corncrake scored in convincing style, and staying—the distance of the race was ten furlongs—is evidently his forte. In Castillian Mr. Weale has got hold of another Pedantic; one just good enough to lose money over. Saturday's race marked the fourth consecutive occasion on which Castillian has been placed.

* * *

The only two favourites to make good were the stable mates Lady Meddler and Battle Cry. The former just pulled through from Sandshoe, receiving 12lbs., and Glacier, receiving 8lbs., in the mile Rose Deep Handicap. Battle Cry also had

A Close Call,

for it was only in the last stride at the end of seven furlongs that the grey filly got the better of the expensive Dark Brown. Battle Cry was putting up a 10lbs. penalty for success at Auckland Park on May Day, and she has now won three races off the reel. If a long time in coming to hand, Battle Cry is now making good.

* * *

A pronounced "sharp's tip" for the fourth division of the Rose Deep Handicap, one mile, was Milford. There were, however, a number backed at short prices. Of these, Milford did much the best, but just when Beatt's gelding looked to have the race in hand a rank outsider, Extravaganza, swooped down and beat the much-expected runner a neck.

* * *

With top weight, Eurotas accounted for the principal Galloway event, and it is probably the last time that Mr. Everard's three-year-old will have the opportunity of competing in the measured classes, for he is now due to come under the stick again. The other Galloway event proved a very easy task for Brag, who won in much the same style as that in which he took his first race at Turffontein.

* * *

The Johannesburg Turf Club's Winter Handicap, to be run for on Union Day, May 31, is endowed to the extent of £1,000.

* * *

It was mentioned in these columns the other day that over 230 imported horses had raced this season without success. One of the great number was a winner at Auckland Park on May Day. This was Co-respondent, a five-year-old that came to the country when a two-year-old. From the fact that the horse was backed from 10-to-1 to odds-on, the victory of Co-respondent created quite a sensation; and, as is usual when a comparatively unknown runner crops up as a winner,

A Lot of Baseless Tattle

was heard. No doubt Co-respondent was well tried for the race, a five-furlong sprint, and his party were very confident—the way the money was planked down was evidence of that. It was not necessary, however, for Co-respondent to be a good one to win the race, for it was a fourth-division event. All that is to be said is that the horse was, for the first time in his three-seasons' career, thoroughly in condition to give of his best.

* * *

A section of the owners and trainers who have been "homing" at Turffontein for years past are up in arms at the decision of the Johannesburg Turf Club to charge a fee for exercising horses on the tracks. Having been hitherto immune from any payment, the malcontents seem to think they have a right to make use of the training ground free of cost. These folk must remember that all the world over fees have to be paid for facilities such as those offered to trainers at Turffontein. Should the new order of things result in keeping away a large number of the early-morning visitors at Turffontein it will be

A Blessing in Disguise

in more ways than one. Change of scene and surroundings is good for man; it is equally good for an intelligent animal. Many of the horses who are dragged to the Turffontein tracks

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morning after morning would be better served by being exercised on the roads or in a paddock. It is only when their horses are to be set fast work that many astute trainers seek the use of well-kept training grounds. It is notorious that some with trainers' licences frequent the Turffontein course not so much for the sake of exercising their own charges as to pry into the doings of others. If the training fee now being levied banish these, the legitimate trainers will be pleased.

* * *

The selectors of the runners to go to the Olympic Games and the Olympic Council are at loggerheads over the order of precedence. When the campaign for funds for the representation of South Africa at the great gathering was inaugurated, this paper ventured the remark that we in this country were in the habit of overdoing things, and that

Former Mistakes

of sending superfluous representatives should be avoided. The sporting public ought not to be asked to put their hands in their pockets to pay for the expense of sending men to Paris who have no chance of success. The "selectors" may be good judges, but one cannot get away from the notion that they are obsessed with the idea that we have better runners than is the case. The Chairman of the Council has expressed the opinion that we have only three runners of the requisite standard to be pitted against the representatives of other countries. Most people will agree with Mr. Nourse. Why should more be sent?

* * *

The racing on the Rand this Saturday is at Benoni. Selections:—

12.30.—Stewards' Handicap, 5 furlongs.
Stage Girl 1, Abbot 2, Blue Dye 3.
1.5.—Galloway Handicap, "B," 5 furlongs.
Golden City 1, Sub Rosa 2, Obsolete 3.
1.45.—Boksburg Handicap, "B," 1 mile.
Euphrasia 1, Edelwild 2, Limpid 3.
2.25.—Pony and Galloway Handicap, "A."
Guiding Star 1, Auditory 2, Doleful 3.
3.0.—Boksburg Handicap, "A," 9 furlongs.
Corncrake 1, Norwood 2, Loch Quoich 3.
3.40.—Boksburg Handicap, "C," 1¼ miles.
Hamlet 1, Easter Lad 2, Queen's Wake 3.
4.20.—Boksburg Handicap, "D," 7 furlongs.
Milford 1, Extravanganza 2, Fettle 3.
5.0.—Galloway Handicap, "C," 7 furlongs.
Tamworth 1, Marie 2, Anne 3.

PRAYING UP-TO-DATE.

Tommy, aged five, was saying his prayers in an almost inaudible voice.

His mother told him to speak up so that she could hear the words.

"Like Daddy 'phoning?" asked Tommy.

His mother nodded assent, whereupon, to her surprise, Tommy proceeded: "Are you there?—And bless mummy—hello!—and sissie and the cat—are you there?—and nanna—you don't want to shout."

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NOTES AND NEWS.

(*Continued from page 4*).

Tabarin, Vienna. Whilst appearing there he was chosen for the position of *Maître de Danse* to the Imperial Court of Austria, also officiating in a similar capacity to the Rothschild family in that city, as well as to the family of the Princess Djelah Pacha. Then came the War, and M. Julls had to leave his high position, his savings and most of his personal possessions to fulfil a queer and uncertain engagement called "Active Service." He did his "bit," and several months afterwards a wound in the leg brought him down to the Military Hospital in Toulon, where he was kept more than six months, having also to be treated for frost-bitten hands and feet. Discharged and sent into Egypt to convalesce, he afterwards proceeded to Italy, where he produced a revue at the Trianon, Rome, and danced with the famous Parisian star, Jane Marnac. From there he went to Cairo and opened a dancing academy which was patronised by the most select society in that town. He likewise officiated as *ballet*-master at the Kursaal in Cairo—incidentally meeting his matrimonial fate there in the charming person of Mlle. Solange Landry, his present partner. M. Julls is not the usual mechanical dancer of whatever step happens to be "the thing." He has his own ideas of creating new steps and going one in advance of the momentary fashion; at the same time he is an elegant and distinctive dancer, with a refined and finished touch in all he does. His pupils amongst the English aristocracy are legion, and naturally they have been flocking to see him during the past winter at the London Coliseum, Alhambra, and other music halls, where he has been fulfilling "starring" engagements with Mlle. Solange Landry.

TEN YEARS AGO.

EMPIRE.—Neil Kenyon, The Three Narows, Les Martinek, Burnetti, Rosa Loader, The Scamps, Four Musical Gardiners, Mastro, Mlle. Yetta.
HIS MAJESTY'S.—Lewis Waller and Madge Titheradge in "A Royal Rival."
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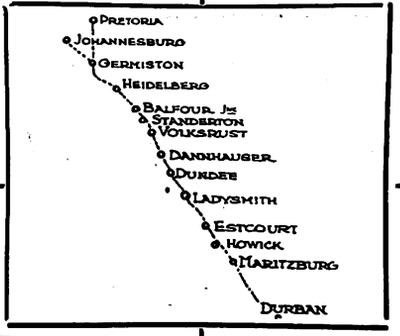

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Vaudette, Bloemfontein.—May 12, 13 and 14: Hobbs and Nolan, Leslie Strange. May 15, 16 and 17: Maggie Foster, Ena Foy.

Vaudette, Kimberley. — May 12, 13 and 14: Femina Quartette, Evison and Hestor. May 15, 16 and 17: Evison and Hestor, Hobbs and Nolan, Leslie Strange.

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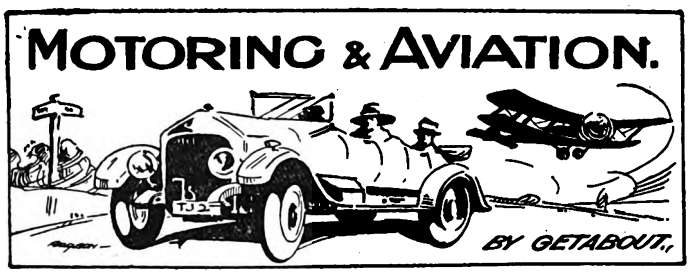


Hill-Climb at Zilikat's Nek.

A hill-climb over a measured half-mile took place last Sunday at Zilikat's Nek under the auspices of the Pretoria Motor Club. An electrical device was used for recording the time taken by the various cars entered for the competition. A number of Johannesburg motorists attended and two Bentley models competed. The Bentley is a comparatively new comer to the Rand but put up excellent times at the hill-climb. One of these models was a sedan, which makes the time of 65.1/5 seconds all the more remarkable. Mr. T. B. Adair's racing Essex put up the fastest time of the day. The following times were recorded:—

	Car.	Seconds.
T. B. Adair	Essex	53.1/5
G. Tomaselli	Ansaldo	56.3/5
D. McCall	Bentley	57.2/5
Capt. Stevens	Bentley Sedan	65.1/5
G. Fraser	Vauxhall	73.3/5
J. Widdowson	Maxwell	81.00

Up to time of going to press the results on formula were not available.

Courtesy on the Road.

The increasing traffic on Rand highways makes it imperative that drivers of all motor vehicles, and especially those of the heavy variety, shall not consider that they have the sole use of the road. Most private motorists have experienced delay and annoyance—particularly the latter—through heavy vehicles blocking the fairway. In England a number of firms who operate motor-trucks have them fitted with mirrors so that drivers are enabled to see the traffic following. At the same time notice boards are conspicuous at the rear end of the trucks with the inscription: "We desire to give motorists the courtesy of the road. Please sound your horn." Owing to the ever-increasing amount of motor traffic on Johannesburg streets we may see a similar idea adopted before very long, but it should be incumbent on all slow-moving motor traffic to give way to passenger cars. Where traffic is regulated, this difficulty is not experienced, but it often occurs in our narrow yet largely used thoroughfares. Joubert Street is an example. Only last week a string of passenger cars was held up for some minutes owing to the anxiety displayed by two motor-truck drivers to crowd past each other. A few cars were parked on either side of the road, and the addition of the motor-trucks made the street impassable.

Are Lady Drivers Careful?

Many amusing comments appear in the English papers upon the capabilities of lady drivers, but with all these adverse criticisms I cannot see that there is much to complain about, and one rarely hears of a lady driver being fined for careless driving. In fact, I am inclined to think they are extra careful, because they are aware of the prejudice against them as motorists. Moreover, I have never seen a charge preferred against one of them for fast driving, as their instincts are the other way, if anything. A French writer summed up men's attitude to the weaker sex in respect to mechanical matters: "Those who always speak well of them do not know them sufficiently; those who speak ill of them do not know them at all." A correspondent to *The Motor Owner* asserts that in normal circumstances the average lady driver is as good as the average man; but in moments of sudden emergency he considers that the balance of capability rests with the masculine exponent of the art. The editor of the journal hastens to add that, lest this should bring down the wrath of emancipated womanhood upon his head, it should be stated that the cause rests upon the broad shoulders of Mother Nature—hers is the blame, his, the comment. One of the indiscretions in building the sexes was to endow man with a greater faculty for swift decision in the face of impending danger. That this difference exists is a medical fact, and in road traffic emergencies it is the quick translation of thought into physical action which counts, as the fraction of a second may make the difference between a bad accident and safety. The moral of this is obvious.

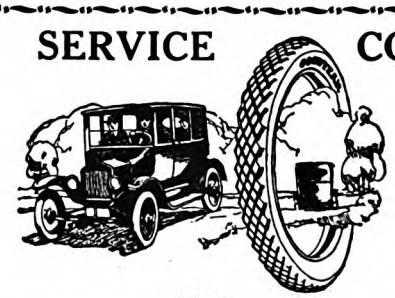
MOTORING IN THE DESERT.

While science toys with the twenty-five dinosaur eggs brought back from the interior of Mongolia by the Third Asiatic Expedition, and wonders about their relationship to the dinosaur skeletons now and then unearthed in America, industrial leaders are giving deep and serious thought to the commercial phase of the expedition's many remarkable discoveries.

Big Boat for Hartebeestpoort.

Hartebeestpoort has at last got a boat worthy of the size of the lake. This is the *Induna*, a motor vessel about 52 feet in length, with cabin accommodation for a number of people. It was transported from Pretoria to Hartebeestpoort, a distance of 24 miles, by a Johannesburg firm, the Rapid Motor Transport, Ltd., and this undertaking was of more than ordinary interest—the boat had to be placed on a long trailer, and towed by a powerful truck. The road over which the boat had to be towed is very bad indeed for five miles out of Pretoria, and the great difficulty was to take it over this without straining anything. The journey was made in very good time, for it only took about two hours to get the *Induna* to the shores of the big lake. As a pleasure boat, this large motor craft will be much appreciated by visitors to the dam, and long trips will probably be arranged. There is approximately 75 miles of coast-line at Hartebeestpoort.

SERVICE COUNTS



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STAGE & CINEMA.

VOL. XVIII. No. 459.] SATURDAY, MAY 17TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

SO THIS IS ——?

Probably you don't recognise the swashbuckling Captain Innocencio dos Santos *of "The Broken Wing." It is he, nevertheless—otherwise Mr. Thurston Hall, the popular American actor, who on Monday evening will follow his vivid Mexican presentation at His Majesty's Theatre with an impersonation of* Hiram Draper, *a rich American visiting England for the first time, in "So This Is London!" a play that is at once a satire, a parable, and a comedy of types—English and American.*

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JAZZING ROUND THE WORLD.

By JENKYN.

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SINGAPORE, April 14.

SINGAPORE, the Charing Cross of the East, is also known as "the Actor's Grave." It was very nearly the Musician's Mausoleum, but, as has happened before, the craze for dancing turned what would have been a loss into a fair profit.

* * *

The first friend I met was Denis Santry, looking not a day older than when he was in Johannesburg. He had come along to see the show, and was also there in his official capacity as one of the governing directors of the Victoria Theatre. This is, I believe, the only National Theatre in any British possession. It is run

Regardless of Cost,

and is a beautiful building with magnificent equipment behind the stage, but somehow it lacks the intimacy of the Empires at Johannesburg and Calcutta. Its manager, Mr. Gilmore—popularly known as "Gillie"—is an old "pro." who does everything possible to make the visits of touring companies a pleasure.

* * *

On our first afternoon in Singapore Denis Santry took three of us for a drive in his car through the beautiful Botanical Gardens, and we finished up at his house. The house is "more of a mansion like" than an ordinary 'ouse; quite a demesne, as it were, with messuages, curtilages and hereditaments, and all the other gadjets attached thereto. It has beautiful grounds and tennis-lawns, and

The House is Crammed

with "objay dar" and "B-jewteree," and other dinguses dear to the heart of the "connosser." I remember Santry had a fine collection when he lived in Rhodes Avenue, Johannesburg, but that was nothing compared with the little lot that he has amassed in Singapore. His collection of krisses is, I should think, unique. Santry has developed into a sort of polished *Quinney*—except that he doesn't make a business of it.

* * *

The kriss, by the way, is a horrid-looking sort of snickersnee with which the natives, when annoyed, jab one another in the vitals. It is also the weapon that is used by Japanese gentlemen of the highest caste to disembowel themselves in the self-inflicted punishment that is called *hara-kiri*.

* * *

Santry, although he has forsaken the art of the cartoonist for that of the architect, has not forgotten how to draw. Every three months he and some friends bring out an amateur comic paper, modelled very closely on *Punch*, that is called *Straits Produce*. One opens a copy expecting to find a heavy journal, like *The Textile Review* or *The Draper's Record* and discovers that the paper is crammed with

Witty and Original

local-topical stuff, and some really remarkable comic draughtsmanship. The issue is limited to five thousand quarterly, and the copies go to a premium. It is a remarkable production, and those responsible for it are clever fellows. One sketch of Santry's amused me vastly. It is a picture of the local Scottish regiment of volunteers on the march, with a Malay beggar-woman holding out a shell to them as they pass. The caption is "The Optimist!"

* * *

Mrs. Santry is also looking very well, and her touch of the brogue is as fascinating and delightful as her caviar sandwiches!

* * *

Periodically Singapore gets an invasion of American sightseers. There have been two such invasions in a little over a week. To the student of human nature they are extremely amusing. The horn spectacles, the funny old hats, the quaintly-cut clothing and the nasal twang are all there—very much all there. They are also great spendthrifts. They go into a bar and get their hands down into their pockets—deep, deep, down—and bring them up again. Of course there's nothing in their hands when they bring them up, but

The Gesture is Effective,

anyway. The Sadies and the Mamies and the Hirams and the Lemuels start the day by making a bargain for 'rickshas—at cut rates—and they dash forth *en masse*. They invade the curio shops with "Gee! ain't that cute?" and similar expressions of warm approval—and get into their 'rickshas again with their rolls of dollars intact. They dash all around and see all the sights that are free of charge—the "Post Offus," the Docks, the Town Hall and the Botanical Gardens—and then they go back to Raffles Hotel and call for an ice-water in loud and strident tones.

* * *

I am a great believer in, and admirer of, the American nation as a whole, but I am sure that the American tourist cannot possibly be representative of the race.

* * *

Raffles Square, the business centre of Singapore, is not a square at all. I have forgotten my Euclid, but I fancy that an irregular rhomboid with curly corners would be a better description of it. The whole of the business part of the town is irregularly planned;

A Maze of Narrow Streets,

with crowded traffic, motors, motor-lorries, motor-buses, motor-trams, ox-waggons, and thousands upon thousands of 'rickshas. You can get a short ride in a 'ricksha for ten cents, which is about threepence. Personally, for the sake of exercise, I prefer to walk, at any rate for short distances; and the spectacle of a European using his own legs instead of those of the 'ricksha boys seems to inspire the latter with a personal grievance.

* * *

The hotels are extremely well run, but are rather expensive. It is quite possible to live cheaply in Singapore. I know a man who has excellent "digs," in the Japanese quarter, for sixty cents a night. They are perfectly clean, and, as he feeds out, he is quite satisfied. That there is plenty of business to be done here is proven by the fact that there are plenty of Jews and Scotchmen in the town.

* * *

There are two permanent carnivals in Singapore, run on what a Malayan would fondly imagine to be Coney Island lines. We went to one called "The Happy Valley." Interested in it is an Australian hustler of my acquaintance whom I first met in Salisbury, Rhodesia, some years ago. You can tell he is an Australian because of his crimson command of the English language. My old pals Charley Kitts and Rhoda Windrum are here, running a dancing school and doing well at it.

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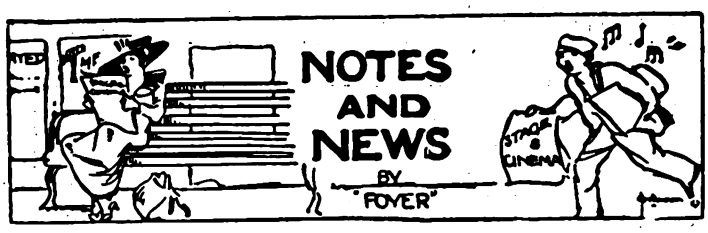

The Girl on Page Nine.

To be enthusiastic over one's work is a great qualification in any profession. "On the boards" keenness is the first essential for success, though it does not follow as a matter of course that one will succeed the other. It is always pleasant, however, to meet someone in whom success has quickly followed enthusiasm. Such a one is Miss Zillah Bateman, of the Thurston Hall Company at His Majesty's Theatre, Johannesburg, who is playing the mysterious *Cecilia* in "The Broken Wing" and who will appear as *Lady Amy Ducksworth* in "So This is London!" Born in London, Miss Bateman was sent over to Germany for her schooling. At the end of July, 1914, she went home for her summer holidays, and needless to say when her vacation was over did not return to her German school. Instead she went to Milan to study music. So much headway did she make that she received many offers to enter Italian opera companies. At length she agreed to do so, and played *Desdemona* in Verdi's "Otello," and the leading soprano part in Mozart's "Marriage of Figaro." In the former opera she was distinctly successful, receiving glowing notices for her interpretation of "*Ave Maria*," the touching prayer set up by the unfortunate *Desdemona* before her swarthy spouse arrives to smother her. On returning to England she began as a principal in one of de Courville's revues in London, changing soon after to a similar production. Then she obtained the lead in "Trilby," attracting much notice in that drama. Later she was brought to the notice of Robert Courtneidge, who sent her out to fill the title-*rôle* in the first touring company of "Polly." From that she was transferred to the leading (Jose Collins) part in "The Last Waltz," which she played until coming to South Africa to fulfil her present engagement.

MR. WARD McALLISTER,

An American member of Mr. Thurston Hall's Company at His Majesty's Theatre, Johannesburg. He is playing *Sylvester Cross* in "The Broken Wing," and is to play *Hiram Draper, Jnr.*, in "So This Is London!"

An American Actor.

Mr. Ward McAllister, of the Thurston Hall Company, whose photograph is reproduced on this page, and who is playing *Sylvester Cross* in "The Broken Wing," and will play *Hiram Draper, Junior*, in "So This is London!" was in the cast of "It Pays to Advertise" at the Aldwych Theatre, London, just before coming to South Africa. "It Pays to Advertise" is one of those American plays that was staged in South Africa long before it reached London. It was produced at His Majesty's Theatre, Johannesburg, in June, 1915, by the John Webster-Beatrice Holloway Company. The part of *Ambrose Peale*, played in London by Mr. McAllister, was played here by the fat and genial Robert Greig, Miss Holloway's husband, who has since deserted acting for managerial honours in Australia. Mr. McAllister is a native of Apollo, Pennsylvania, and made his first appearance on the stage at the Burbank Theatre, Los Angeles, playing *Ed. Tanzy* in "The Old Homestead" for Oliver Morosco. Since then he has played many parts, and has acted in a number of films. In America he worked in the longest serial picture ever filmed—"The Diamond from the Sky," which ran to sixty reels. He played *Count De Veaux*, and the "star" was Lottie Pickford, Mary's sister. British films in which he has taken part include "A Woman of No Importance" (with Fay Compton) and "The Lady of the Camelias" (with Sybil Thorndike). Before appearing in "It Pays to Advertise" he created the part of *Nat* in "The Dancers" at Wyndham's Theatre, London (with Sir Gerald du Maurier). His other stage parts have included: *Alfred* in "Baby Mine," *Alfred Wilson* in "Officer 666," *Captain Philip Romain* in "The Story of the Rosary," *Hugh Fuller* in "Common Clay," *McWilliam Forrester* in "The Brat," *Tom Palmer* in "Cheating Cheaters," *Harry Lindsay* in "Nearly Married," *Jerry* in "Peg o' my Heart," *Richard Howard* in "The Big Idea," *Boris Andrieff* in "Potash and Perlmutter," and *Larry* in "The Escape." Mr. McAllister is the nephew of that Ward McAllister who is known as "the Beau Brummel of New York." He was also a nephew of the late Nellie Bly, the well-known New York lady journalist. Mr. McAllister served in the American Army during the War.

Great Stage Revival.

The theatre in London, writes a theatrical correspondent, is becoming more stabilised. Good plays are having longer runs, bad plays are becoming less frequent, and practically everyone connected with the West End stage is viewing the coming season with optimism. After three or four years of hard struggling the theatre is beginning to get back its patrons. Or, rather, it is beginning to attract a new generation of playgoers. For a new generation of playgoers grows up every five years or so. A happy feature of the London theatre recently has been the success of plays of quality. Laughter, as always, is still the safest card to play in the theatre; but a number of plays in which humour is not the main thing have succeeded. Mr. Shaw's "Saint Joan," for example, has packed the New Theatre so far, and "Diplomacy," "The Fake," "Outward Bound," "Havoc," "Hassan," "The Way of the World," and "The Green Goddess" have proved themselves to be very acceptable to large numbers of playgoers. "The theatre-going public is learning to listen again," said a manager the other day. "One of the most gratifying signs of the times is the younger people's interest in something else besides revue and musical-comedy."

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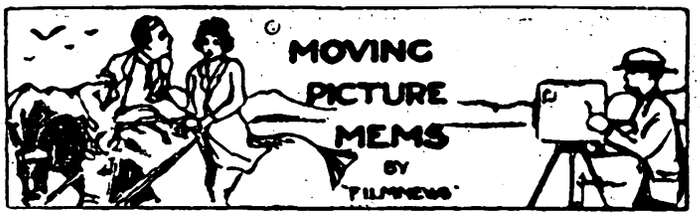

John Barrymore in "Sherlock Holmes."

"Sherlock Holmes," the Goldwyn super-production starring John Barrymore, which comes to the Bijou Theatre, Johannesburg, on Monday, for a week, when shown in New York City proved one of the season's film sensations. It was first booked at the Capitol Theatre, the largest theatre in the world—its seating capacity is more than 5,000—where it was screened to capacity audiences for a week. The receipts for the one week were $48,000, a record surpassed but once in the history of the theatre. The popularity of the photoplay at the Capitol, and the enthusiasm shown for it by the reviewers of the New York newspapers, were such that B. S. Moss then booked it for a run at his Cameo Theatre. It remained there for nearly three months—eleven weeks, to be exact—after which it was transferred to a third Broadway house, the Broadway Theatre, where it was shown for another week. John Barrymore is, of course, the distinguished American actor whose screen-version of "Dr. Jekyll and Mr. Hyde" created such a memorable sensation in South Africa.

Scenes "Shot" in England.

In order to get the proper atmosphere the producer did not attempt to manufacture stage backgrounds, but instead transported the entire company to England and later to Switzerland. Scenes were taken in Baker Street, the house to which the world has beaten a track; Limehouse and St. John's College, Cambridge. In Switzerland the company had to go to a little mountain town in order to get the proper locations. Then the company returned to America in order to complete the production and have it authentic, true and wholly artistic.

A Notable Cast.

In "Sherlock Holmes" John Barrymore has succeeded splendidly in his interpretation of the leading *rôle*. He has made himself look a great deal like the *Holmes* pictured in fiction, and has thoroughly humanised the detective while retaining the characteristics Conan Doyle accorded him. He is supported by a notable cast, including Carol Dempster as *Alice Faulkner*, and Gustave van Seyffertitz as *Moriarty*.

Death of Barney Bernard.

Barney Bernard, the original *Abe Potash* in the New York productions of all the "Potash and Perlmutter" plays, died in New York on March 21 of bronchial pneumonia. He was recently seen on the screen in Johannesburg in "Potash and Perlmutter," and at the time of his death was due to make a motion-picture version of "Partners Again" for Goldwyn. It is now suggested that Augustus Yorke, the original London *Abe Potash*, who played "Partners Again" in South Africa last year, should go to America to appear in the film with Alexander Carr, who has been Mr. Bernard's *Perlmutter* in all the productions but one since they first "created" the two parts together at the George M. Cohan Theatre, New York, on August 16, 1913. Barney Bernard was born at Rochester, N.Y., in 1878.

MISS IRENE RICH,
"Featured" with Monte Blue in "Lucretia Lombard," a film-version of the novel by Kathleen Norris, to be shown at the Johannesburg Orpheum next week.

Actresses' Narrow Escape.

Irene Rich, the charming motion-picture star, whose photograph is reproduced on this page, and Norma Shearer, a screen actress, narrowly escaped drowning recently when the trestle over which they were running gave way just an instant before they could leap for safety. Only the efforts of men near by saved them from death. As it was, they had a dip in the icy swirling pool of water. "Lucretia Lombard," the successful novel by Kathleen Norris, was being filmed, and Producer Harry Rapf had constructed a veritable forest through which runs a long railroad trestle about 150 feet long. Down this trestle came Irene Rich and Norma Shearer to escape the raging fire. It was just twenty feet from the edge of the forest that the mishap occurred. A crash, and the two figures dropped like a plummet into the cold waters! Eddie Sutherland and Kenneth Hawks, assisting Director Jack Conway, rushed to help, and bore out the two ladies. The scene as finally completed is said to be one of the most vividly realistic ever filmed. "Lucretia Lombard" is a Warner Brothers classic of the screen and will play at the Orpheum Theatre for a full week beginning on Monday. It abounds in strong characterisations. Irene Rich and Monte Blue are co-starred, with a supporting cast made up of Marc McDermott, Alec. B. Francis, John Roche, Lucy Beaumont, Otto Hoffman and Norma Shearer.

Still the Big Four.

The many intrigues at work for the past twelve months to lure Mary Pickford and Douglas Fairbanks away from Allied Artists have been definitely knocked on the head by a cable from New York saying the Big Film Four, Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith, have renewed their working agreement.

Griffith for Italy.

Italy is rapidly becoming the heart of the motion-picture world. For several months Goldwyns have been there at work on "Ben Hur"; Lillian Gish is now in Rome playing in "Romola," and will shortly begin "Romeo and Juliet"; Herbert Wilcox will soon be in Italy filming "Decameron Nights," and D. W. Griffith has sailed from New York for Rome to make arrangements for his next production.

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BIJOU, MONDAY: JOHN BARRYMORE IN "SHERLOCK HOLMES."

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MUSIC AND MUSICIANS

BY "C.A.O.D."

Afrikaans Eisteddfod.

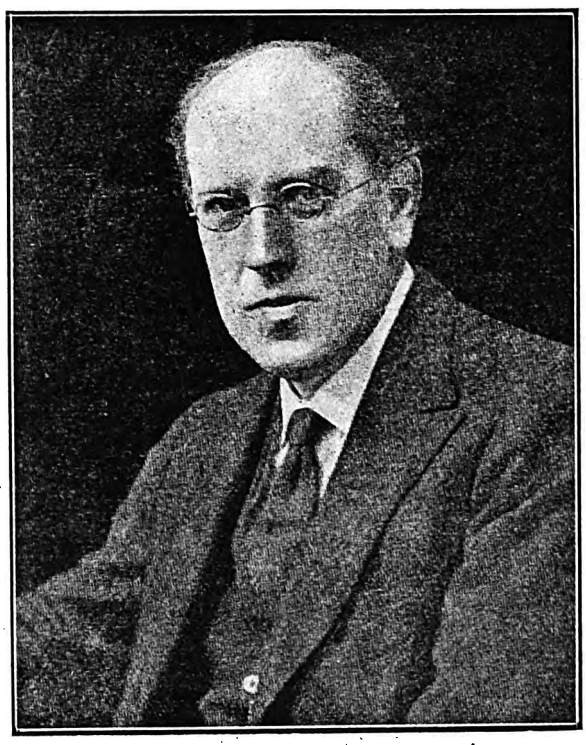
Following close on the musical competitions arranged by the Witwatersrand Cambrian Society, which attracted record entries in most of the musical sections, comes the Arikaans Musical Festival. The first "*Kunswetstrijd*" attended by the writer was that which took place in the Johannesburg Town Hall last year, when the number of unknown competitors was a remarkable feature of the musical competitions. It indicated in an unmistakable fashion that the appeal of music in its various forms is universal, though in the matter of quality and worth last year's meeting showed that the subject permits of infinite points of view. Patriotism is generally a much lauded quality, and there is much to be said for patriotism in art, but unfortunately the Committee of the *Kunewetstrijd* is bound to find a rather serious restriction when it comes to fulfilling patriotic intentions in the matter of music for a musical festival.

Wider Scope Wanted.

Last year this restriction did much to discount the musical value of the Committee's endeavours, and it might be suggested that by going further afield in the selection of suitable works of art and educational value of the Afrikaans Eisteddfod could be greatly increased. In the selection of music for the instrumental competitions, for instance, it might be remembered that fugal writing is really the most retricted of all forms in the matter of general interest, and that instrumental music is so enormous in scope that no difficulty should be experienced in setting test pieces that hold not only musical and technical interest for the performer but also some interest for the listener. To find music that is highly ungrateful, yet of great value to the student, is easy enough, but in doing this the wider appeal to the general public is ignored, which seems both a pity and unnecessary.

Room For Improvement.

The vocal selections of the last occasion also can well be improved upon. Some of the songs heard could lay but little claim to be regarded as examples of the song-writer's art, though patriotically they might have met the desired intention. Then there were some curious selections in the elocutionary sections. Whilst we might all feel a deep sympathy for events in South African history that have a sacred place in the sentiments of Dutch-speaking South Africans, these subjects are frequently treated by Dutch writers in a perfervid and even an objectionable manner. An epic constructed entirely upon a distorted view of the history of Concentration Camps, for instance, is surely just a little offensive to the cultured South African mind. It might be suggested in this connection that the Committee should exercise a finer discrimination in the selection of tests for the recitation contests, for the language does permit of the treatment of a noble subject in a manner both cultured and refined. The *Kunswetstrijd* is now only in its second year, but the results already achieved, judging by what was heard last year, justify the opinion that a great deal of good, both artistically and educationally, will gradually develop as a result of these competitions. The Committee deserve every possible support in the intention to supplement the larger and wider activities of the Cambrian Society's Eisteddfod Committee, but every effort must be made to avoid anything that might not be acceptable either in subject matter or in the manner of its treatment.



DR. WALFORD DAVIES,

Who recently declined the position of Master of the King's Music in succession to the late Sir Walter Parratt. The post has since been accepted by Sir Edward Elgar.

Musical Society.

The next concert to be given by the Johannesburg Musical Society, in the Selborne Hall, on Tuesday evening next, May 20, will take the form of a Pianoforte and Vocal Recital by Mr. Sydney Rosenbloom and Miss Kate Barnes. The vocal programme will include a group of Schumann songs—"The Walnut Tree," "Night in Spring," "When at Dawn" and "Greeting"—Faure's "After a Dream," Erich Wolff's "Fairy Tales," and Hugo Wolf's "The Gardener." Mr. Rosembloom will play Schumann's "*Etudes Symphoniques*," Cyril Scott's "*Lento*," the Brahms "*Capriccio*," *Op.* 76, Godowsky's setting of Chopin's *Etude* in G flat, Liszt's Eighth Rhapsody, and a group of pieces from his own pen. These will include Four Preludes, *Op.* 7; "Insect's Dance" *Op.* 17, *Valse* in F, *Op.* 3, No. 3, and the *Polonaise* in A flat, Op. 27.

The King's Music.

It was recently announced that Sir Walford Davies had been offered the position of Master of the King's Music in succession to the late Sir Walter Parratt. The offer was declined, to the great advantage of music in Wales. Sir Walford Davies is Director of Welsh Music, with headquarters at Aberystwith, and he occupies a leading and authoritative place in all that appertains to music in the schools. When the offer was first announced there was general regret that his great work in the schools should be abandoned for the comparatively leisured ease of Windsor, for it was recognised that the best way of bringing up the youthful mind in the way it should go musically is by means of children's concerts in order to provide intelligent audiences for the future.

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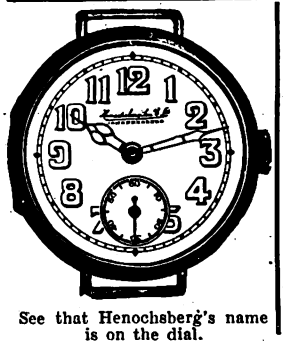

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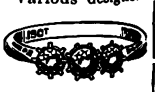

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In the Bright Lights.

HIS MAJESTY'S THEATRE.

DON'T MISS "THE BROKEN WING": "SO THIS IS LONDON!" WILL BE PRODUCED ON MONDAY.

THREE kinds of American and three kinds of Englishman figure in "So This is London!" the new comedy from the Prince of Wales's Theatre, London, which the Thurston Hall Company will stage for the first time in South Africa at His Majesty's Theatre, Johannesburg, on Monday evening.

Type No. 1, English, titled, wears white spats, check trousers that would horrify a bookmaker's tout, and a monocle. He drops his "h's" and drawls "awfully, doncherknow."

His wife stares contemptuously and icily through lorgnettes. His daughter sprawls about in ungainly attitudes, and smokes cigarettes while dressing.

The three of them want nothing from America but dollars. They are the fictitious English of the "comic" supplements of the New York Sunday papers and of the stay-at-home Middle Westerner's imagination.

Type No. 1, American, is very rich, wears a broad-brimmed hat, expectorates openly and heartily, and brags of his country and his money till the cows come home.

His wife swings her hips and uses such expressions as "Yew said a mouthful." And both chew gum, of course. They are the Americans pictured by prejudiced, untravelled Englishmen.

Type No. 2, English and American, are the people who accept these monstrous beliefs about each other. They are absurd on the surface, but underneath are fair-minded and generous.

Type No. 3, English and American, are those who appreciate each other and want a better understanding between the two nations. Two of them fall in love on a liner, stand up gamely to their parents' foolish opposition, and, of course, win in the end.

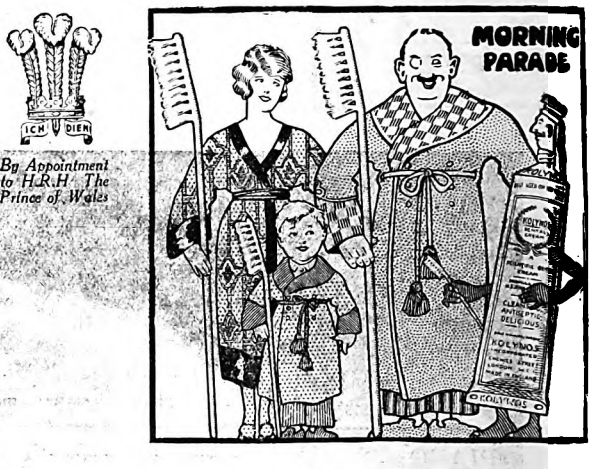
The play is quaintly described as "George M. Cohan's Anglo-American comedy by Arthur Goodrich"; which seems to indicate that Mr. Goodrich wrote it and that Mr. Cohan "revised" it for stage presentation. It was—and still is—a huge success in the United States; and it was also a success in London.

"So This is London!" is at once a satire, a parable, and a comedy of types, rich in humour, full of brilliant lines. With sparkling wit, it "pulls the leg" of both nations, and shows, always with a gay laugh, the little weaknesses, the superficial affectations, of each.

The cast will be as follows: *Hiram Draper, Junior*, Mr. Ward McAllister; *Elinor Beauchamp*, Miss Gwynedd Vernon; *Lady Amy Ducksworth*, Miss Zillah Bateman; *Hiram Draper, Senior*, Mr. Thurston Hall; a Waiter, Mr. Patrick Ludlow; *Sir Percy Beauchamp*, Mr. Arthur Bawtree; *Lady Beauchamp*, Miss Amy Coleridge; *Alfred Honeycutt*, Mr. Joseph R. Cunningham; *Thomas* (a Butler), Mr. Lawrence Halbert; *Jennings* (a Butler), Mr. J. Henry Ashford.

The play is in three acts, all of which take place in England; the first at the Ritz Hotel, London, the other two in the country. Mr. Joseph R. Cunningham is the producer.

The last performances of "The Broken Wing," that very colourful comedy of modern Mexico, will take place at His Majesty's this Saturday. The play has had a successful run of three weeks, and should be remembered as a production to see by all PICTORIAL readers in other centres. Mr. Thurston Hall is delightful as *Captain Innocencio dos Santos*, the only "villain" who ever kept his audience in roars of laughter, and he receives excellent support from Miss Gladys Webster as *Inez Villera*, Mr. Patrick Ludlow as *Philip Marvin*, Mr. Ward McAllister as *Sylvester Cross*, Mr. Joseph R. Cunningham as *General Panfilo Aguilar*, Mr. Arthur Bawtree (who is to have splendid opportunities as *Sir Percy Beauchamp* in "So This is London!") as *Luther Farley*, Miss Zillah Bateman as *Cecilia*, Mr. Lawrence Halbert as *Bassillio*, and Miss Gwynedd Vernon as *Ouichita*. The aeroplane crash is a most sensational and successful piece of stagecraft.



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LEICESTER SQUARE, April 17.

South Africa's Loss, London's Gain.

The suddenness of the events which resulted in the postponement of the Prince's tour of South Africa caused abundant comment here, interest in overseas politics being for the nonce greatly intensified. News came through very rapidly, and in a few hours everybody realised that a temporary abandonment of the trip was the only sensible arrangement, much as the step is regretted. Your loss, however, will be London's gain, as, with our more and more popular Prince present, the Season will inevitably acquire additional attractiveness and allurement for visitors. Wembley Exhibition, too, will certainly have no cause to deplore the propinquity of such a fervent worker for its success.

Salaams to the British Workman.

And that reminds me that we perhaps owe an apology to the Wembley workmen we adversely apostrophised when, led by a few hot-heads, they recently "struck." Last week, on doubts being expressed regarding the readiness of the buildings and exhibits for next Wednesday's opening, many thousands supported their Unions in offering to work unlimited overtime. Ever since work has been proceeding feverishly but methodically, and we are promised that all will be spick and span when the King and Queen drive over for the ceremony on the 23rd. So *salaams* to the good old B.W.—much maligned but not such a bad sort after all!

"Summer-Time" (Loud Jeers!)

Summer-time officially arrived on Sunday morning, greeted by a tumult of jeers. It surely was absurd to ask us to take advantage of the healthful "extra hour of the sun" after a week or two of whistling winds and damp dismalness, culminating in a paroxysm of snow, frost and hail (London was for some time the coldest spot in the kingdom).

Weird Wights at Wembley.

Colonials at Wembley get themselves up like Polar explorers, whilst some of the natives there, who at home perhaps wear a bit of flannelette frilling, are now proudly displaying garments contrived from four or five thicknesses of heavy blanket, and their immediate heaven is the vicinity of a huge brazier. Other of our guests however—the Soviet delegates to the Anglo-Russian conference—are of course oblivious to conditions so much milder (in several senses) than in their own country. The men wrap up in heavy garments of a sober black, with the exception of Turkestan's representative, who affects a gorgeous gown of purple and red like nothing so much as a futuristic bed-spread, and a turban to match. Their lady secretaries, on the other hand, are picturesquely severe in cloaks decked out with various badges of very jazzy colourings, and tight-fitting school-boy caps on close-cropped heads.

Milne Play-Title Banned.

With Summer-time the Censor of Plays has been sharing popular derision through his banning of the title A. A. Milne gave his new play for Sir Gerald du Maurier. The offending "To Meet the Prince" has now been changed to "To Have the Honour"—and let's hope honour is satisfied. The whole thing seems too ridiculous; quite young playgoers can easily recollect a good half-dozen plays with "Prince" as part of their titles; and what of the theatres, restaurants and other resorts which can boast not only the word "Prince" as part of their name, but the geographical attribute of the title as well?

Too Ridiculous!

Still, there is no accounting for the vagaries of censors. The deity who preserves our honour and integrity from contamination by the insidious insinuation of the film-play decided recently that the new version of Mrs. Glyn's novel "Three Weeks" must not bear that bad, wicked title (oblivious of the fact that other calendrical cognomens, such as "Five Nights," "Six Days," *etc.*, previously had been passed); with the result that thousands went to see a picture called, on the screen, "The Romance of a Queen," despite the hoardings outside the theatres (over which the Censor has no control) telling them that a film of the naughty "Three Weeks"—which they, honest citizens, should avoid as the plague—was on view! Logically, I suppose, these thousands should now be kept under close observation for suspected cases of acute bigamy, marital infelicity, and such-like complaints.

Ire Roused by Cape Edict.

Another censorial edict, issued not one hundred miles away from your principal port, has roused the ire of several polemical writers here by its interdiction, for the Cape Province of South Africa, of the "Chu Chin Chow" and "Woman to Woman" films (two of Britain's biggest picture productions to date), and they have said in no uncertain manner what the majority of us think about the quibbles and restrictions which do so much harm to trade.

Gilbert Frankau Tackles H. G. Wells.

After several years devoted to other forms of literary expression, H. G. Wells has published another long novel, "The Dream," somewhat on the lines of his "Ann Veronica," but mixed with those amazing imaginings of "States of the Future" we have previously had from him in other guises. The book already has been the cause of much controversy—undoubtedly of much service to its circulation—there being little doubt that it was one of those "subversive propagandist works" attacked by Gilbert Frankau in a lecture last week. Mr. Frankau said: "When we find, as we do in a certain novel which has just been published by one of our most widely-read authors, the picture of a future state in which free love has practically supplanted marriage, and every form of licence is permitted under the pretext that it is self-expression, it is our duty to expose such a novel and to show that its main purpose is not artistic but political."

"Wandering Stars."

I am leaving the reading of "The Dream" until I have finished Clemence Dane's new story, "Wandering Stars," which I find well up to the very high standard set by her "Legend." Miss Dane here takes the stage as her *champ d'action* (and she can write of that life with authority, having herself been an actress before fame came to her as novelist and playwright), and divides the story into two parts, the first being the story of a play which brought renown to hero and heroine, the second that of the heroine's tragically mysterious, psychologically misunderstood love. All is told with passionate brilliance and feeling; the tragedy of the second portion not being at all exaggerated.

Three Young Russian Writers.

Those of us with a penchant for Russian writers owe a debt of gratitude to the French monthly "*Les Œuvres Libres.*" In the April issue is given a series of three short stories by young contemporary authors—V. Ivanov, N. Nikitine and Boris Pilniak—each dealing with aspects of the events of the past few years in luckless Muscovy, told with great economy of phrasing yet giving a most comprehensive idea of all the horrors of the Revolution and Civil wars. (I don't mind admitting that I had a most ghastly nightmare after reading them in bed.) Everybody who reads them will recognise that Gorki, Turgeniev and Dostoevsky will not be the last of the geniuses of Russian literature.

Galsworthy and "The Forrest."

A number of our theatres have this year reverted to a pre-War custom and closed down for "Holy Week." It must be a pretty stiff form of self-denial though, as there are hordes of visitors in town (those from the North having brought us a taste of their sunny weather, the past twenty-four hours) swarming all over the West-End and cramming

(Continued on page 21.)

VISIT JANE PLOTZ'S PORTRAIT GALLERY. ART STUDIOS, THRUPP'S BUILDINGS.

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JOHANNESBURG, Tuesday afternoon.

THE market is very quiet, awaiting political developments, both in this country and in Europe. There is, however, no decided pressure to sell, and prices on the whole remain fairly steady at the lower level now ruling.

Only small business was done this morning, and most of the sales were confined to single hundreds.

Aurora Wests changed hands at 5s. 6d., Anglo-Americans at 22s. 9d. and 22s. 6d., Brakpans at 69s., Consolidated Diamonds 15s. 6d., Crown Diamonds 2s. 4d., Crown Mines 52s. 9d., Modder "B" 24s. 10½d., Modder Easts 8s. 10½d., New State Areas 30s., Simmer and Jack 2s. 8d., S.A. Townships 9s. 6d., Witbank Collieries 31s., Ferreira Deep 5s. 8d., Geldenhuis Deep 6s. 10d.

Pretoria Portland Cements were a shade lower at 39s. 9d., and Randfontein Estates also at 18s. 10½d.

City Deeps were passed without business, but there are buyers at 58s. and sellers at sixpence higher.

Modder Deeps are in fair demand at 41s. 3d., but sellers are holding off for a slightly better figure.

New Modders were bought at 74s. 6d., and investors are gradually picking up these shares in a quiet market.

Government G.M. Areas are on offer at £6 5s. 6d., but no buyer's price was made this morning.

Springs Mines also are quiet at about 48s. 3d., without sales.

West Springs are fairly steady at 24s. 3d. buyers, but only small business has passed in the shares recently.

S.A. Reserve Banks are lower at £124 10s. sales to-day, Union 6 per cent. firm at £104 12s. 6d. buyers, and Union 5 per cent. also firm at £100 15s. buyers.

The National Bank report, published to-day, gives general satisfaction, and indicates that the Bank had a very successful year. Good profits were made, and large sums have been placed to reserves. No dividend was expected at this time. The shares were bought yesterday at £6 5s., but no business was done in them this morning.

There are indications that investors are gradually buying a few of the best mining shares in view of the approach of June dividend period, but the demand is not general, and up to the present has been confined to New Modders, Modder Deeps, Brakpans, and a few other good dividend payers.

There has been no further liquidation during the past week, but in view of the political uncertainty here and in Europe there is no disposition on the part of professional dealers or others to enter into fresh speculative business, and there are no prospects of any marked activity at the moment.

JO'BURG GIRLS MAKING GOOD IN LONDON.

"Little Winnie Arthur," formerly a child vaudeville artist in South Africa, is now Miss Winifred Arthur, solo violinist and conductor of the orchestra of thirty male instrumentalists in the Trocadero grill-room, London.

Miss Ettie Landau, formerly a chorus-girl and subsidiary dancer in Johannesburg productions, is now principal dancer in "Leap Year," the new revue that has succeeded "Brighter London" at the London Hippodrome.

Both girls went to England with Espinosa.

SLAIGHTLY ECCENTUATED.

From early youth Ai felt refained,
And, ere from prem. to path could crawl,
Became convinced Ai was desaigned
To ect: in fect Ai had a call.

Ai used to stroll upun the prum,
(Mai people took me to the sea
Each year) and watch the mummers mum
With lenguid horror in mai ee.

For such laborious ways Ai scorned;
The Ector should not work to please,
But should be pleased to work, adorned
With "begs" unwrinkled at the knees.

But do not think, though Ai'm a star
(To be), that Ai despise technique;
Ai dance, play tennis, drive a car,
Ai swing a pretty useful cleek.

Ai suit the smartest people who
Are gled to chetter through a play;
Ai speek in eccents sweet and loo—
They cennot hear a wud Ai say.

Ai always light a cigarette
When pessionate, or showing rej;
Ai tear mai nerves to shreds, and yet
Ai love mai work upun the stej.

By F.G.H.S. in "The Daily Express."

MARRIED BLISS — A NEW RECIPE.

Regular cinema-going is the secret of married happiness, according to the evidence given during the historic Dunmow Flitch Trial, which quaint ceremony was conducted, for the first time in Central London, at the Palace Theatre, W., during mail-week.

Four couples claimed the flitch on the grounds that they had never regretted their marriages nor quarelled once for a year and a day; and all gave their principal recreation as "attending the cinema together."

Incidentally, the idea of holding the Trial at the Palace Theatre was suggested by the lesson of matrimonial tolerance and resultant happiness taught by the Norma Talmadge film "Secrets," now running at that house.

Norma Talmadge plays the part that was played on the stage in South Africa last year by Miss Muriel Starr. The African Films, Ltd., have secured the film for South Africa.

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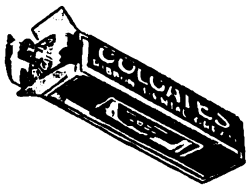

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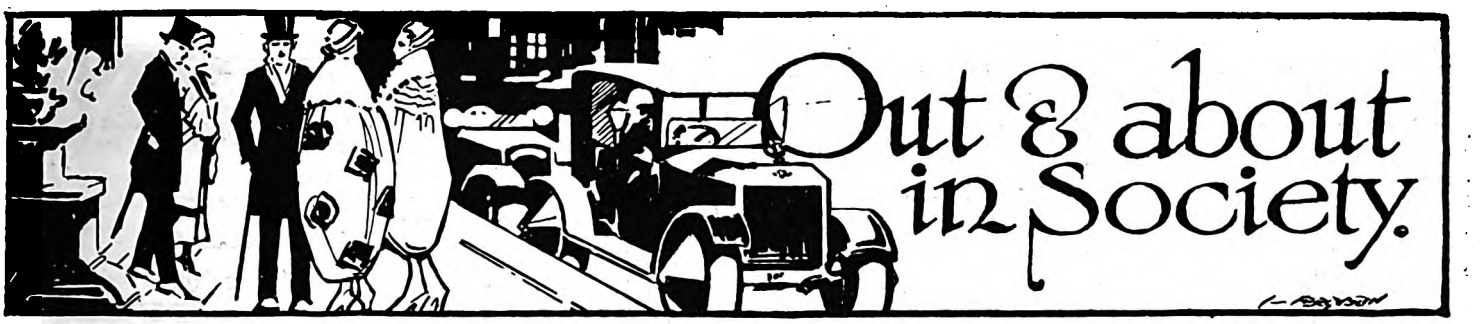
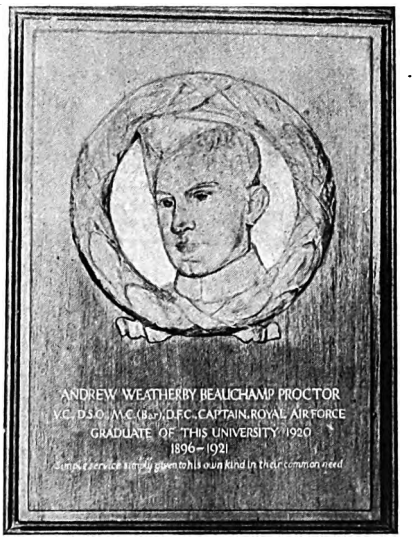


[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Queen Sets the Fashion.

A time for rest this week—a week, perhaps, that the average woman would consider very crowded indeed, but that, to the press-woman, has been more like a holiday than anything, for there has been very little to report. Even the weather, that refuge of Englishmen when they have no other topic on which to talk, has been kinder, and we have had to put away our furs and emerge in lighter raiment. Gowns this season seem to be more beautiful than ever. It is an ill wind that blows nobody any good, and I understand that the postponement of the Prince of Wales's visit to South Africa means a more brilliant London season, for of course he will be in London while the Empire Exhibition, of which he is President, is being held. And visitors from all over the Empire will be glad, for they will doubtless be able to catch a glimpse of that popular young man. Dresses worn at Court this season promise to be almost as gorgeous as those of the more picturesque periods of the past, and the lead is being given by the Queen herself. The seamstresses who make the royal gowns are busy working on the beautiful model which the Queen will wear at the first Court next Tuesday. One of the gowns ordered for Her Majesty is of soft amber gold, which, in addition to being a shade much in favour this season, is exceedingly becoming to the Queen. Although the Queen has so much individuality in dress, she takes a deep interest in the latest Paris and London designs, and inspects a great many models before she finally decides on the styles for her own gowns. Crocus mauve, amber gold, and shades deepening to copper and apple green are the predominating colours, and ostrich feather leads the way as a trimming. Both dull and glittering materials are to be used; as soft and transparent as the finest cob-web lace, and as dense as satin, but very supple in texture.



THE PROCTOR MEMORIAL.

A carved teak memorial tablet erected in Hiddingh Hall, Cape Town University, to the memory of Captain A. W. B. Proctor, V.C., D.S.O., M.C. (Bar), D.F.C.

"S.A. Pictorial" photo.

Feathers in Favour.

The Prince of Wales plumes are not only used for the hair, but they appear, stiff and curly, as medallion ornaments on the frocks. Ostrich feather, made into tails, tufts, and streamers is quite a new idea. A great deal of the feather has been used on a new cloak the Queen has ordered for use this season. The latest feather fan—which will be favoured by the smartest women at the Courts—is fifty inches in length and fifteen guineas in price. When open, it threatens to eclipse the fair wearer. The gowns are very stately, being both classical and mediæval in outlines; while the two-yard trains will be of exquisite embroideries, in silk, crystals, or imitations of precious stones. Among the probable *débutantes* of more than usual interest this year is Miss Ishbel MacDonald, the Prime Minister's eldest pretty daughter. Quite a number of Labour Cabinet Minister's wives have been busy choosing Court gowns in the *salons* of Hanover Square and Bond Street.

To Say Nothing of Fans.

Apart from London, I have seen some very smart fans here in South Africa. The fan carried by Mrs. A. J. Orenstein in "The Merry Widow" was the most wonderful white feather fan I have ever seen, and quite the largest. Then Mrs. A. M. Jacobs is the possessor of a lovely peacock fan, bought, I believe, in the East; and at the *souper dansant* at the Carlton the other evening I saw a lady with a very smart and novel fan of grouse feathers and peacock tips. One thing the use of a peacock-feather fan by the Queen is sure to do, and that is allay the fears of the ladies who are too superstitious to carry them, for what is an odd curse or two if we want to be fashionable? Trinket bags and all kinds of novelties seem to be *the* thing at present, and at the Carlton Hotel last Friday I saw some very novel bags.

At the Carlton.

Among the dancers there was Mrs. Percy Sherwell, in such a *chic* powder-blue silk *moire* gown with a large side Buster-bow, and underskirt of silver laces that met the wide hem of silver lace on the tunic skirt. Mrs. D. R. C. Philip came in a charming pale pink gown with delicate blue tracery and laces at the hem of the scalloped skirt. Mrs. John Rockey wore a gold gown that almost shaded to brown and was ruched at the hips. Mrs. (Dr.) Pocock came in a charming white *toilette*, and Mrs. M. Posner wore a *chic* black draped *marocain* with *diamant* buckles. Captain

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and Mrs. Bedell Sivright were entertaining a large party, which included Mr. Thurston Hall and Miss Gladys Webster.

A Pleasant Interlude.

And that reminds me—there was a very pleasant little interlude that evening. Suddenly the band stopped, and Mr. Victor Crawford mounted the platform and said he had just heard that it was a colleague's birthday—that it was Mr. Thurston Hall's first birthday in South Africa, and he asked them all to drink his health. From a far corner Mr. Hall looked on and wondered, until the cheering started and he was pulled to his feet, and I—for I was sitting near him—saw that for the first time he realised what was happening. Then he was pulled to the platform and Mr. Ward McAllister (whom you will remember is the smart lawyer in "The Broken Wing") gave a speech in pure American and said he had never acted before with such a "good guy"; and if some of the words he used were too U.S.A. for us, we all understood the meaning and applauded it. And then Mr. Crawford made the presentation—about four feet high and of solid copper wreathed in roses. What was it? You ought to have been there to see it yourself—I'll tell you, anyway, that I just put the roses in to make it more difficult. And Mr. Hall, in replying, was really very touched, and thanked everyone and said what a pleasure it was to play to South African audiences, and how much he liked the country and the friends he had made here. And really, watching him during the evening, it was wonderful to see how many people he knew, and he danced with quite half the women there. They are so energetic, these Americans! Well, then the band played "He's a jolly good fellow," with three times three—and then we danced till—well, till very late, or rather early.

Among the Dancers.

Also among the dancers were Mrs. Dorrington in a smart orange beaded gown in two shades, Miss Olive Jackson looking very pretty in silver tissue with flat flowers of silver laid on, and Miss Betty Preece in an elegant black gown. Mrs. Bedell Sivright wore an extremely smart black gown made on the new French sheath-like lines, with bugle beads embroidered over it, and on her hair a wreath of silver leaves. Miss Gladys Webster came in the new crocus-mauve *charmeuse* with pearl-bead embroidery and a silver ribbon girdle fastened with a bunch of violets that sparkled with dew drops—a novel conceit. The hem of the skirt was long, narrow tabs, also beautifully embroidered. Miss Vernon, who is one of the finest dancers I have ever seen, wore such an elegant black gown, with an embossed wreath of silver flowers and leaves at one hip, and silver laces on the back fall of the gown. Miss Fifi Otto wore *écru*-shaded georgette, with the new pointed-apron effect edged with taffeta ruffles. Miss G. Knapp came in a pretty early-Victorian gown of blue and pink, alternate rows, and sleeves of blue. Miss Gwen Slater had on rose velvet, and Miss F. Foster looked very dainty in rose and blue georgette made with handkerchief points. Miss Judy Holdsworth wore one of the smartest of gowns of silver net with two tiers to the skirt. The waist was swathed in rose and green georgette and fastened with a posy of flowers, and she wore a turban of rose and green with one long end. Mrs. Victor Crawford was *chic* in cinnamon laces and georgette, with cerise velvet flowers at the corsage. And—well, no! we won't tell you anything about the men this time; they are quite enough run after, don't you think so? One reason why a man's life is so much fuller than a woman's is because he spends nearly three-quarters of it hunting up things for women to do.

CHARACTERS FROM A WAVERLEY NOVEL.

Miss Merna Stewart as *Diana Vernon* and Mr. Reginald Moore as *Francis Osbaldistone* in Isack Pocock's operatic version of Scott's novel "Rob Roy," which was staged by "The Scottish Players" of the Caledonian Society of Johannesburg at the Standard Theatre last week.

Photos by B. Sterner.

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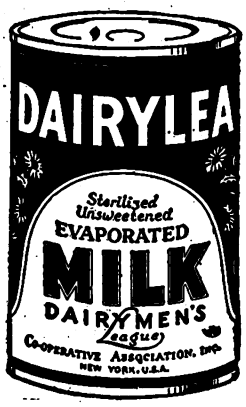

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A Party at the Lounge.

I went to a very nice tea party at the Lounge in aid of the G.D.A. Hostel, and again felt that Mr. Sheffield was certainly "doing his bit" to help the charities of the city, giving, as he does, all the refreshments on these occasions. Lady Phyllis Ponsonby is the President of the Hostels and takes a keen interest in them. During the afternoon there were singing and playing. Miss Wallers, in a *beige marocain* with a white ruched hat, played a pianoforte solo and was heartily encored. Mrs. Japhet, in a smart brick coat-frock with a small turban hat with a long vari-coloured end, sang splendidly. Miss Anna Clive also sang exceedingly well, and of course the Lounge Trio helped, as they always do. One must compliment the Lounge on the fact that at these teas there is never any upset; you book your table, and your table is always there for you. This is due to a woman (we are really marvellous, we women, and must say so now and again to keep our end up), and that woman is, of course, Mrs. Dorrington, who controls the destinies of those who drink tea at the Lounge. Lady Phyllis Ponsonby wore a very smart black mirror-velvet gown and an ospreyed hat. The Mayoress, Mrs. M. J. Harris, was there with a party, and had on a *chic* black gown under a coat of *marocain*, and a black hat with an osprey mount. Lady Wallers came in an elegant black gown, and a hat *en suite*, turned up in front, with a feather at one side. Mrs. Marsh wore a blue gown and grey coat and hat, and Mrs. Clegg came in blue, her hat having a large velvet bow at the back. Mrs. Thurlow wore a coat and skirt piped with rust, and a rust and gold swathed hat.

A POPULAR OFFICIAL.
Mr. R. C. Lynas, Secretary to the Mayor of Johannesburg.
Photo by B. Sterner.

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Mrs. S. L. Sive was very *chic* in nigger-brown with bands of sable, and a brown silk hat turned up in front with ribbons. Mrs. G. Nathanson wore a smart brown coat and skirt with a brown Napoleon hat turned up with a rose tab in the front. Miss Mackie Niven had on green with floral sleeves, and a black hat with flowers round it. Mrs. Mackie Niven wore nigger-brown *charmeuse* and a brown hat, and her other daughter, Mrs. Cyril Campbell was, of course, one of the organisers of the tea, and worked very hard. Mrs. Joe Cohen looked handsome in such an elegant black gown and coat and a hat of brown velvet with a wonderful paradise bird. Mrs. Saul Solomon had on a lovely black coat with Egyptian embroidery and a black hat with a cock's feather at the side. Mrs. L. Rose McLeod was *chic* in grey and a small grey velvet cloche hat with rose touches and *chenille*, and wore some smart grey fox furs. It was altogether a very nice party.

A JOHANNESBURG WEDDING.
The bridal group at the wedding of Miss Gladys May Oliver, daughter of Mr. and Mrs. Charles Oliver, to Mr. Albert Robert Thomas.
Photo by Len Richardson.

University Night at the Empire.

And now, of course, I want to tell you of the students' "Rag" at the Empire. It was a wild and wonderful night. No! don't run away with the idea that the students were noisy; far from it. They thoroughly enjoyed every moment of "Brighter London," and all the topical jokes put in for their especial benefit, and although the artists were on pins and needles all the time, wondering what was going to happen, nothing did, till the end. Of that more anon. It was a wonderful house. In each box seemed to be dozens of fellows with a sprinkling of girls, and the stalls and circle

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were crowded; not a seat anywhere. As a select deputaion of one, I had interviewed Mr. Laurie Adler, B.Sc., the day before to try to learn what was going to happen, but it was useless; he informed me that he had nothing to do with it at all! As soon as I entered the theatre, however, I saw that most certainly his box was the hub of what excitement was going on, and that from it waved the black, silver and gold flag of the University, and the strains of the ukelele rang out. And everyone kept rushing up to consult him, so I guessed his denial was a diplomatic move. Among well-known people in the theatre I saw Dr. Hans Pirow, Professor and Miss Cluver, Mrs. Adler (the mother of the aforesaid Laurie), Mrs. Falk and Mrs.. Cohen. Miss Franks (the senior "medical," I think), was with a party of girls, and had I been more versed in University life I doubt not that I could have found famous folk in every row. And how the revue went! It appeared to me that Victor Crawford must have spent the few preceding days attending lectures at the University to be able to get in so many topical allusions. And how they were enjoyed! There were all the time just honest-to-goodness roars of laughter, and not an atom of anything you could possibly object to. In the interval the College songs were sung with great gusto.

Manager and Producer "Charged."

It was at the end that the students "took over" and formed a Court of Injustice. Bouquets were handed from the stage-box for all the ladies, and then Dr. Pirow, in scarlet robes, demanded that the prisoners be brought on the stage. They were—Mr. Johnny Isaacs and Mr. Philip Levard, the popular manager of the Empire (who seemed to know each student personally, I noticed during the evening), and the equaly popular producer of "Brighter London." The jury were sworn in—such pretty girls, from the chorus, in ribboned costumes. Newby, P.C., stood to attention, the Counsel for the Defence, Mr. Ettlington, B.Sc., did all he could, and the prisoners were asked to plead. "Not guilty!" said Manager Isaacs in a firm voice, and "I don't know! I can't say!" said Producer Levard, to the charge of "splitting the ribs of the public by making them laugh too much," or words to that effect. (Dear me, I am becoming quite legal!) I think it was "our" Laurie who felt the ribs of the jury to see if they were split, and the house got up and sang "How can we believe him?"—the innocent person who did not know what was going to be done. However, we made friends afterwards over a lemon-squash. The prisoners were given a very fair trial and then fined, and the fines were handed back to them in the shape of boxes of cigars, and there were rousing cheers for them and for the jury, for the artists, the orchestra, and, yes, for ourselves. And before I end I would like to say I consider it very short-sighted of the African Theatres to send overseas for "juvenile leads" after the way Dr. Hans Pirow and Mr. Laurie Adler took the boards that night.

CARRIE.

Sketched at YVETTE'S,
Cuthbert's Buildings, Johannesburg.

CAPTAIN INNOCENCIO AND THE FLAPPER.

I WAS met at the stage-door by a ruffian—a ruffian in a discoloured uniform, with a thatch of matted hair and a very unpleasant leer on his dirty face.

"Want to see the Captain?" he growled. "Huh!"

This in answer to my timid query, and I felt very small and decidedly nervous as his hand strayed to his pistol.

Why had I come? Why braved these perils in order to see if *Captain Innocencio* was as handsome and alluring as he seemed to me from my seat in the dress-circle. And, to add to my discomfort, it was cold and cheerless there; the stage-door, just an ordinary wooden door set in a blank wall; a flight of stone steps, a narrow corridor with a window inset through which came the sound of low, mocking laughter. *Captain Innocencio*, without doubt. Where, oh, where, were the lovely ladies who had so often floated on to the stage before my dazzled eyes? Where the rows of admirers with bouquets and chocolates begging them to enter one of the luxurious limousines that should have waited outside to take them to a jolly supper party? Where, oh, where? It was my first disillusionment.

The ruffian came back (I hope he does not see this or I shall be afraid of being murdered in my bed one quiet night. They are so unreliable, these Mexicans, don't you think so?) and in two minutes I was looking at that bad, bold man, *Captain Innocencio*, the lover of many women and the terror of many men. Did he grasp me by the hair, throw me violently down and hiss threats of violence in my ear? No, not at all. Reflected in a long mirror at one end of a small low room, sitting before a looking-glass, sat a very large man—a man with a mild blue eye and hair turning iron-grey—a very large man he seemed to me—who extended a friendly hand and waved me to a seat where I weakly subsided, and watched him as he applied colour after colour to his face until, in front of my astonished gaze, there grew into being *Captain Innocencio—my* Captain, the bold, swaggering hero I had seen from the dress-circle the night before. His eyes gleamed fiercely under their inky black eyebrows, and each hair of his small moustache seemed to breathe murder.

Then I tore my fascinated gaze away and looked round the room. Uniforms hung on every peg, top-boots lay in a corner, and, moving to get a closer view, oh, horrors! what lay beside me on the sofa? My hand touched something cold, the icy steel pressed against me! It was a gigantic revolver! Did it yet drip with the blood of *General Aguilar?* But hark! what was that? A knock at the door—the ruffian entered again, followed by his orderly, a slouching Mexican who gave me a sly wink. There was a consultation. Were they plotting murder? My heart sickened.

(Continued on opposite page.)

THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.
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" Come and see where *Farley* lives," said my Captain, and tremblingly I obeyed. Through a door on the stage. In front the velvet curtain, from behind which came the sounds of cheerful music. I felt at ease. He could not murder me there, that *Captain Innocencio*. Another minute and I was in the living-room of the *Farley* household, just by the wide fireplace, talking to the American lawyer, who seems quite a ladies' man. The orderly loafed in a chair, and I felt that he gave another of those sly winks of his. The little room was very homelike, and I wandered outside on to the porch. A peal of bells, a horn sounded furiously, and the action of the play began as I went round the corner of the scenery to see the motor-car. There did not seem much room for it—still, I am told Henry Ford can do some marvellous things. It was not there, but, to fool me, I feel sure, a man sounding a hooter. Yet I heard my friend the lawyer tell the General he'd arrived by car that minute. Yet—I was talking to him ten minutes ago—it is very puzzling.

A light laugh beside me—*Incz Villera*, the Mexican girl, in her red and white check gingham and overall of blue.

" You watch me," she said; " I know de good Lord He send me Gringo husband "—and He did—it is very puzzling. A light mocking laugh. *My* Captain came on, and that *Inez*—well, she ought to have been ashamed, the way she treated him! Big, handsome and dashing, he tore my heart-strings when he told her of the " little house from *Chic*-ago."

Then it thundered and lightninged. I tore round to the window to see the storm—there was no storm outside—it is very puzzling. And when I asked my Captain, he laughed that mocking laugh of his and showed me his thunder—direct from New York. A very big drum stretched very tight—and he made thunder for me.

Suddenly the storm grew worse, the lights went out, you could hear an aeroplane overhead. Someone grabbed me into safety—it was *Captain Innocencio*, brave defender of women. My knees trembled as something big swooped down from above, and, dimly outlined, I saw pilot and observer. I was smothered in dust. Bricks flew all around me. There were wild shouts, and I saw in the dim light that a hole had been knocked into *Farley's* house, and there was *Inez* by the side of the 'plane holding in her arms the Gringo husband the good Lord had sent her. I was all trembley.

It seemed but a minute, and I was in the bright sunny courtyard, in *Ouichita's* little room on the left helping her make the love-potion, and I was, oh, so delighted when my Captain drank some too, for I had helped to make it, and *Ouichita* assures me that means he will love me. So the next hours passed in a dream. I listened with her to her lover's song behind the bars of the sitting-room. I saw poor, pale *Philip*, the husband *Inez* seemed determined to have. I saw his " wife " arrive. I hated that woman and I helped *Inez* to steal out and get into the 'plane, and as they went off into the clear blue sky I slid quietly out of the stage-door and away.

But now that I have got rid of her I am coming to see " The Broken Wing " again, for the love-potion must have taken effect. *Ouichita* knows, and she told me.

C.R.

It's funny the way men give women presents to commemorate the nasty things they say. A woman always swears she never said them.

MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

the establishments which have voted for " business as usual." I went to see the new Galsworthy the other evening at the St. Martin's—" The Forest," and found yet another instance of that long arm of coincidence, for the basic theme of " The Forest " is the same as that of C. K. Munro's " Progress," produced earlier in the year by the Stage Society and duly reported upon by me. There is a difference in treatment, however; where Mr. Munro took twenty-odd scenes, playing over four hours, to drive his point home (a very wearying process it was, too), Mr. Galsworthy whittled his argument down to four forceful acts covering eight scenes, adding several strong dramatic situations to lend poignancy to the tale of high finance and its repercussions amongst the explorers and adventurers who lose their lives blazing the trails to the Golcondas wherefrom the said magnates draw their fortunes. Nevertheless, I hear that, despite fine writing and equally fine acting (with all the distinction of a Reandean production), " The Forest " is not a financial success and is shortly to be withdrawn. All who love their Galsworthy will get this play in book-form.

Sacks Has " A Perfect Fit."

Having launched " The Three Graces " on a seemingly prosperous career, Mr. J. L. Sacks has turned his attention to " straight " plays and produced " A Perfect Fit," a sort of what one might call " philosophical farce of clothes, or ' *Sartor Resartus* ' for the groundlings." It gives wonderful chances to Francis Lister, an actor considered by some people to be one of the theatre's " Great White Hopes," and contains some of Arthur Wimperis's choicest epigrammatic witticisms.

Melba and the Mice.

We are really and truly to have a " Grand " season at Covent Garden—opening on May 5 with a cycle of " The Ring " and employing many of the Viennese singers who were originally booked to come over with their own orchestra, plus Selma Kurz, Florence Austral, Walther Kirchoff and several other old favourites. After the German operas there is to be the usual selection of Italian and French works with a galaxy of international " star " singers. Melba will be a notable absentee—on account of her Australian season. The great *diva* contributed an amusing article to last Sunday's *Weekly Despatch* on " The Absurdities of Scandal." One story of Mrs. Hwfa Williams's magpie is particularly funny. Mrs. Williams had christened the bird " Melba," and one day, when the real Melba was not present, Mrs. Williams entered the room where her guests were at tea, saying, " Poor Melba has been terribly sick. I think it is because she has been eating so many mice." " Quite seriously," says Dame Nellie, " the tale was spread round London that owing to my ravenous appetite for mice my health had been impaired and I had been forced to stop singing!"

" Pushful Percy."

Percy Hutchison will be annexing Seymour Hicks's reputation for " hustle." He only arrived from Cape Town a few days ago, but has already commenced a season at the Savoy with " Brewster's Millions," with the same company who supported him through his South African tour, and, needless to say, is having a great welcome from his hosts of friends here.

PAUL PRY.

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRE (PROP., JAS. T. DURWARD). Late Umtali.

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WINTER HANDICAP.

Johannesburg and Durban Meetings Too Close.

THE NEWMARKET CLASSICS.

By "ONLOOKER."

THE Benoni Club had a thoroughly successful meeting last week-end. It was a day of close finishes and exciting sport. Prince Orb is a better horse than his showing the other day at Germiston indicated. There he went out favourite in the race over a mile and a quarter and was beaten into third place behind Corncrake. At Benoni the distance for the principal handicap was a mile and a furlong, and here the

Renewed Confidence

in Prince Orb was not misplaced. For a time the backers of Mr. Gard's horse gave their money up as lost, seeing that at half-way "the Prince" was last with a very big leeway to make up. But all's well that ends well. McGrath rode a similar race to the race he rode when Prince Orb's stable companion, Intervention, won at Turffontein. He waited and waited (more so than when on Intervention), and then he came with a sustained run, and that run landed Prince Orb a winner from his Germiston conqueror.

* * *

The waiting game is at times overdone. It was overdone at Benoni in the race that followed that won by Prince Orb. The race was the longest on the card, one mile and a quarter, and Mr. Highnam's imported mare Tea Fight was sent out

A Strong Favourite.

It was not until well in the straight that Tea Fight moved up. It was then too late to avert defeat. The favourite was going faster than any other at the finish, but the tiring Crofter hung on long enough to gain a neck verdict.

* * *

Carrying Dr. de Kock's colours, the three-year-old Bowler, brother to a Johannesburg Handicap winner, Hat Pin, won his first race, but it was only by a head that he beat Toddler, another three-year-old. It was a fourth-division race, so that Bowler will have to improve greatly to be a worthy member of the family to which he belongs.

* * *

Another close thing on Saturday was when the favourite for the top-division Galloway Handicap, Guiding Star, just got the better of Creeping Jane, receiving 7 lbs., at the end of six furlongs. Guiding Star was fully due for her success.

* * *

In the two-year-old race, Stage Girl, had she run straight, might have reversed places with the winner, Blue Dye, who had a pull in the weights of 21 lbs. with Mr. O'Meara's filly. Mr. Rowe's

30-Guineas Purchase,

Downcast, despite making concessions all round, was favourite for the race. He is only a little fellow, and the impost he had, 8 st. 13 lbs., is a bit burdensome to him. Moreover, Downcast is being over-raced. He wants a spell.

* * *

H.H. the Aga Khan was second in the list of winning owners in England last season (Lord Derby was first), and, having a very fine lot of young horses, he is likely to be prominent again this season among winning owners. At all events he has done well so far. Although the flying Mumtaz Mahal was beaten into second place in the One Thousand Guineas, the Aga Khan's colours were to the fore in the Two Thousand on Diophon, that colt pulling through from Bright Knight by a head. The latter was

Not Much Fancied

for the race, and the good fight he put up will strengthen the support already accorded this Manton-trained representative for the Derby. The Derby favourite, Tom Pinch, an own brother to Captain Cuttle and Town Guard, started in chief demand for the Two Thousand. If he failed to gain a place, he was only a head behind the third, and the finish was so close that there was very little in it as regards the first four. The running at Newmarket had influence on the market for the Derby to the extent of bringing Bright Knight to the shortest price.

* * *

The fear that with the brilliancy she possesses Mumtaz Mahal would be unable to maintain her great speed beyond a sprint distance has been realised by her downfall in the fillies' Guineas. It would appear she went right away from her opponents in the early stages of the mile, but was readily accounted for at the finish by Lord Rosebery's Plack.

Lord Rosebery's Filly

won three races as a two-year-old, and in her last outing at the age was second, receiving 10 lbs., to the Two Thousand Guineas winner, Diophon, in the Middle Park Plate. Diophon was successful in four of his five runs as a two-year-old. When beaten, and then only by a head, he was conceding 14 lbs. to his conqueror, Woodend.

* * *

It was inevitable after the poor returns from the Autumn meeting that the Johannesburg Turf Club would find it necessary to prune the programme for its Winter meeting to some extent. Still, the reductions made are not so great as were anticipated in interested quarters. There will be no Goldfields Handicap, but the Winter Handicap is a four-figure stake, and the total decrease in prize-money falls below £1,000 as compared with the corresponding meeting last season.

* * *

This time the Winter meeting will be a long-drawn-out affair, for it commences on Saturday, May 31, a holiday, and the two following Saturdays are also requisitioned, making the last date of the fixuture June 14. The concluding day last year was May 26. The nearness of the Turffontein meeting to the Durban racing carnival will probably mean that many of the best Rand performers will not enter the lists at the headquarters course for the forthcoming gathering. As a matter of fact,

The Carnival at the Coast

may be said to make a start on the same day as that on which the Winter Handicap comes up for decision. The Winter Handicap will probably not take a great deal of winning. The Autumn Handicap winner, Major Cooper's Desert Gold, if not already at Durban, will be there in a

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few days; the favourite for Desert Gold's race, Sam Weller, is already at the coast; and other recognised Handicap horses are likely to be in reserve for Durban. The entries for the Winter Handicap close on May 19.

* * *

The galloway Lomond Lass is proving a very expensive animal to her owner, Mr. G. S. Weale, and to those following her. It will be remembered that the filly was heavily backed for the last Dingaan's Day Handicap. Lomond Lass

Met With Mishap

in that race. Later on she won an unimportant race for which she was not fancied, and was then sent to Durban, where she raced with some success last season. The last two runs of the filly at Durban must have been costly to her connections. On April 19, starting at 6 to 4, she was beaten a neck, and a fortnight later she was again second when starting at 5 to 4 on.

* * *

It is rough luck on an owner to meet with reverse when exploiting a good thing. This was the experience of Mr. F. W. Murray at Auckland Park on May Day. He had in the two-year-old race an imported one named Vigilance, by Valens, sire of Valmar. Vigilance was putting up colours for the first time and

Ran Very Green.

He, however, showed great speed and, running "all over the shop," had his race won at every part of the journey except in the last stride, Mr. Passmore's Marten just beating the imported one crossing the line. Vigilance is pretty sure to be heard of in the near future; but others outside the stable now know something in respect to the capabilities of Vigilance.

* * *

The name of Mr. Geoffrey Joel's three-year-old Pedantic was recently changed to T.M.S., which signifies Too Many Seconds. While, however, T.M.S. has been

So Near and Yet So Far

on a good many occasions, it is the Cape Town mare, Damask, that "takes the bun" as a performer to get within the money without doing the trick. Damask's third at Kenilworth last Saturday made the fourteenth time this season she has been second or third in races.

* * *

At the meeting of the Thoroughbred Breeders' Association held during Show-week a resolution was adopted which said: "That this Association recommend to the Jockey Club that animals eligible for registration in the Stud Book and not registered therein be debarred from competing in races under Jockey Club rules." Before doing anything in the matter the Jockey Club is asking opinions from the stewards of the various racing clubs. The Breeders' Association would appear to desire

A Close Preserve

for their stock. That is the impression conveyed by the recommendation. It can be understood that the possessor of a blue-blooded horse would be anxious to have it recorded in the Stud Book. At the same time if, by some oversight, the horse had not been registered, it would surely be a hardship if such a horse were rendered worthless for racing, while a half-bred would be exempt from any disability.

* * *

The following are my selections for the Johannesburg Pony and Galloway Club's meeting this Saturday:—

12.55 p.m.—Galloway Plate, 7 furlongs.
Biddy 1, Butt's selected 2, Sub Rosa 3.

1.45 p.m.—Junior Galloway Plate, 6 furlongs.
The Wig 1, Marico 2, Golden City 3.

2.25 p.m.—Pony Stakes, 7 furlongs.
Ruiter 1, Tamworth 2, Cadwal 3.

3.10 p.m.—Pony Purse, 1 mile.
Lady Galway 1, Not Far 2, Dark Lady 3.

3.40 p.m.—Junior Galloway Purse, 5 furlongs.
Rose Croft 1, Gift 2, Karen 3.

4.30 p.m.—Galloway Purse, 5 furlongs.
Will's Maid 1, Clover 2, Elvira 3.

5.10 p.m.—Pony Plate, 6 furlongs.
Garboard 1, Tit Bit 2, Lady Croft 3.

EMPIRE PALACE.

Emotion Expressed in Motion: Landry and Julls Arrive.

THE real poetry of motion in partner-dancing came to the Empire on Monday evening, when Mlle. Solange Landry and M. Julls made their first appearance in Johannesburg during the second half of the revue "Brighter London." Dancing more beautiful or graceful than their second number has never been seen at the Empire. Mlle. Landry has the gift, rare even in the very good dancers of her own type and standard, of being able to express emotion, not only with her feet and hands, but with every curve and movement of her body; with the folds of her dress and the way she does her hair. M. Julls is a dancer of a brilliance and sureness of technique in the art rarely attained by a man, and the two move together as one person. Their Apache dance and their comedy dance were equally striking and out of the ordinary. The audience would have liked much more of them, but the revue is so long that they were not able to do more than eight or ten minutes.

"Brighter London," now in its fourth week, is brighter than ever—and still breaking records at the box-office. It is essentially a "happy" show, both in itself and in the manner of its presentation. Better exponents of the bright comedy with which it is provided could scarcely have been found than Messrs. Victor Crawford and Hal Gordon, and the splendid spectacular side of the entertainment is a large plus score to Mr. Philip Levard, the producer. Mr. Alexander Haviland impersonates a number of essential characters with his usual efficiency, and excellent work is done by Miss Jean Andrews, Miss Renée Sutton, Miss Vivien Talleur, Miss Iris Whyte, Miss Aida Kaye, Messrs. Gordon James, Justus Gerrard, Willie Jubb, Jack Parry, James Wilkinson, the Chorus, and, in fact, by everyone connected with the production. Paradine.

A certain American film producer is said to have sent to England a cable which read: "Charles Dickens, London. Quote lowest terms film rights, 'Oliver Twist.'"

A very influential American film man saw in London the other day the German picture, "The Nibelungs." The film had scarcely run past the opening sequence of the forging of the sword when the American said:

"Say! Is this Wagner well known in musical circles over here?"

He was assured Wagner was quite well known.

"Waal," he continued, "if we was to show this fillum on Broadway, could we have him come over and conduct?"

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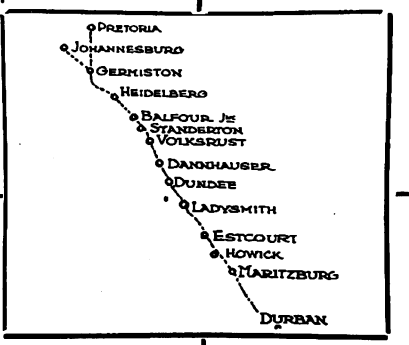

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His Majesty's, Johannesburg.—Thurston Hall and Company in "So This Is London!"

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Grand, Pretoria.—Du Calion, Holloway and Austin.

Criterion, Benoni.—May 19, 20 and 21: "The Hunchback of Notre Dame." May 22, 23 and 24: Evison and Hestor, Laurence Glen.

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Criterion, Durban.—Dudley Dale, Anna and Louis, Winter and Bunny.

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It is related of the late Charles Brookfield, the Dramatic Censor, who died in 1913, that he had a very caustic wit.

"I want your advice," said a casual acquaintance to him. "—— has called me a mangy ass. Oughtn't I to consult a solicitor?"

"I should consult a vet. if I were you," said Brookfield sympathetically.

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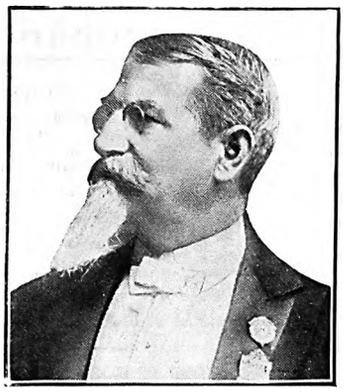

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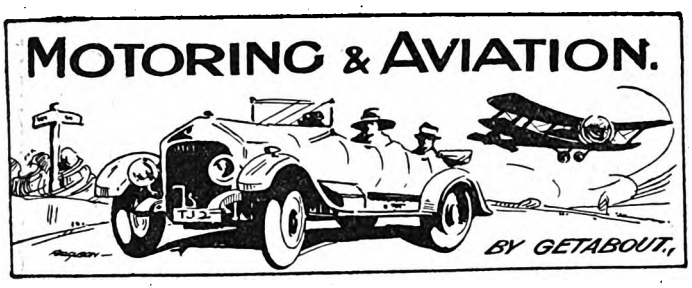
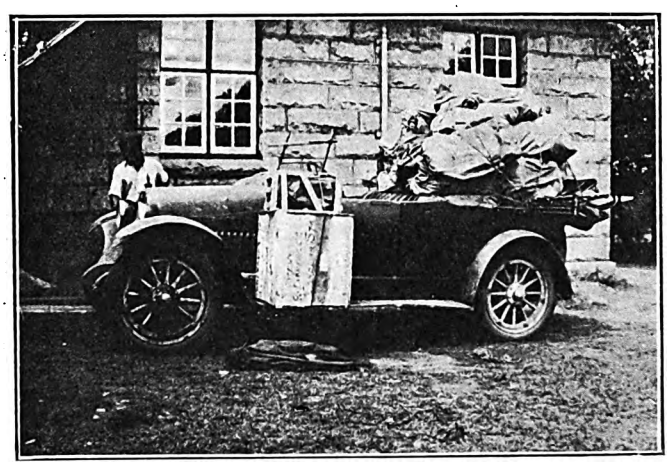


By Bus to Durban.

The Durban July Handicap season is likely to see the usual number of Randites in Durban, and the bus companies propose to make capital of the migration to the coast. Two bus companies who operate on the Rand have signified their intention of running special trips to Durban about July 1. One of them schedules the return journey to commence on July 13, but no details about the trip proposed by the other company are available as yet. It would not be surprising if more than two buses made the trip, because the novelty will appeal to people who dislike train travelling. The bus will certainly take two and a half days to accomplish the journey, as against the very much shorter run by train, but the former permits of a thorough look at the country, as all travelling will be done during the day. The only drawback to the bus journey is the amount of luggage which can be carried; this will of necessity be limited as to weight and size, but excess luggage may be railed down, which seem to get over the difficulty.

R.M.C.C. Novice Trials.

The Novice Trials were held over the Alberton course last Sunday. Twenty-two competitors had entered machines and all turned up at the appointed hour. The length of the course is 44 miles, and machines had to cover this distance



THE CAR AS TRANSPORT-WAGGON.

In Swaziland cars carry heavy loads. This picture shows a car at Bremersdorp with a ton load. In addition, four passengers were carried—three white men on the front seat and a native on the running-board.

"S.A. Pictorial" photo.

twice. A number of interested spectators were present and evinced interest in the efforts of the novice riders. The results were as follow:—

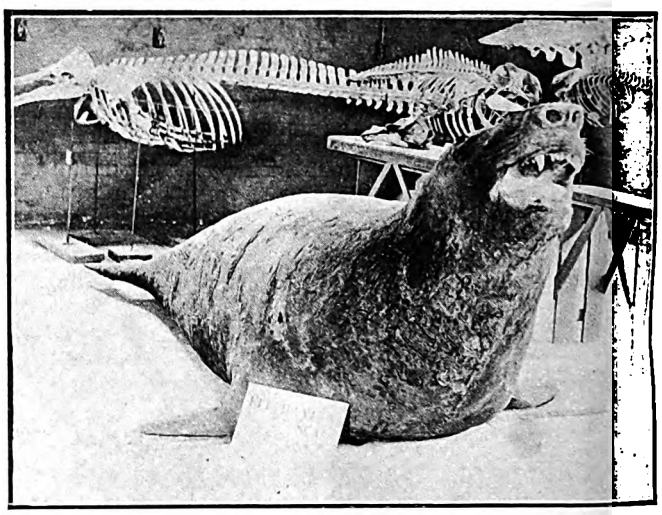
1. S. D. Halford, Sunbeam, 137 C.C.
2. J. Morgan (scratch), A.J.S., 349 C.C.
3. F. Thompson, A.J.S., 349 C.C.
4. B. E. Scott, Chater Lea, 250 C.C.
5. P. Feinstein, Chater Lea, 350 C.C.

Mr. J. Morgan, the scratch man, gave the winner eighteen minutes' start.

Motor-Cycling in Cities

In the large towns of America and England motor-cycles are rapidly going out of use. The traffic makes them almost impossible propositions, as neither speed nor comfort can be obtained. In London, New York, Chicago and other densely-populated centres where vehicular traffic has to move in slow procession, it is even becoming increasingly irksome to ride in a car, but a motor-cycle is more of a nuisance there than a convenience. Frequent stoppages and a walking-rate of progressing are not alluring to the (often) speed-loving motor-cyclist. Long-distance, sparsely-populated roads, such as we have here or in Australia, afford more satisfaction to the average cyclist, which is the reason why the market for these machines in both these countries is a good one. But Johannesburg itself is also becoming a little congested for motor-cycle traffic, and many cyclists now give the central area a wide berth, preferring to ride through the less-frequented streets. It is the Reef travelling that renders this form of motoring so popular, and the long stretches of road between the various towns from Springs to Randfontein is ideal for workmen going to and fro. This sixty miles of inter-mine communication is sufficient in itself to keep motor-cycling continually popular, especially as (unlike America) the price of the cycle and upkeep bears but a small proportion to that of a motor car.

Serving up film stars on indiarubber is the latest cinema idea. Floating from the projector in a cloud of light particles Mary Pickford alights, by this method, upon a screen of pure white rubber, from which her incorporeal film form is said to derive a fairy-like brilliance. Only two of the new screens are at present in use in Britain—at the West End Kinema and at the London Pavilion respectively.

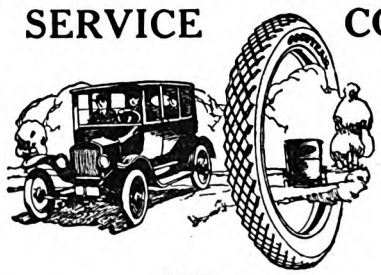


SO THIS IS THE SIMON'S TOWN SEA MONSTER!

Not long ago the papers were "splashing" a news-story about a strange sea monster that had appeared at Simon's Town and been harpooned by some fishermen. It is now stuffed and in the Cape Town Museum, and this is a picture of it. It is an elephant seal, weighed two tons, is 17 feet long and 12 feet in girth, and has two tails, each being 3 feet 6 inches long.

"S.A. Pictorial" photo.

SERVICE COUNTS



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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVIII. No. 460.] SATURDAY, MAY 24TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

LADY WALLERS

Lady Wallers is the wife of Sir Evelyn Wallers, K.B.E., of the Transvaal Chamber of Mines. She is chairwoman of the committee organising the production of "Make Believe" at the Standard Theatre on May 29 and two following evenings in aid of the funds of the Transvaal Music Teachers' Association. Lady Wallers takes a keen interest in musical matters, and her daughter Phyllis appeared as a solo pianist with the Cape Town Orchestra during the Orchestra's recent visit to Johannesburg.

Photo by Jocelyn Leigh-Hunt.

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SO THIS IS AFRICA!

By THURSTON HALL.

HEALTH in your climate—beautiful women—strong men with the warm handclasp of welcome; freedom—the freedom once enjoyed in the United States; audiences the finest I have ever played to for appreciation and enthusiasm—so *this* is South Africa! I like the land. They told me in London I should, and I most certainly do.

The only thing I don't like about this country so far is its fish. They are good-looking fish, but much too shy; too stand-offish, so to speak. The other Sunday some friends motored me down to the Vaal River at V-e-r-I-don't-know-how-you-spell-it, and I fished for two solid hours—from a boat—without getting a single bite. I said, "Yes, this is a very nice place. Fine, broad river. Lots of water in it. But no fish. At least, I don't *believe* there are any fish in it." No fish? You should have seen them trying to jump into the boat as soon as I put my rod and line away. Hundreds of them. There was one fellow about as long as—well, I should say he must have measured about—I mean, not "about," but from tail to nose, say—well, anyway, it was a very big fish.

Talking about fish reminds me of a pet lamb I once had. As a baby this lamb played with me in a picture in America, and I took such a fancy to it that after the picture was made I took it home with me (the lamb, not the picture) to raise as a pet. I had all the mint weeded out of the garden for fear of offending it, and then I turned it loose there and let it gambol to its heart's content. As a gamboller it was without an equal. It could have given points to the most case-hardened *habitué* of the Casino at Monte Carlo. My garden was well staked out, but *Lucy* (that was the lamb's name—*Lucy the Lamb*, like George Graves's *Hetty the Hen*, you know) gambolled it all away in less than no time. The original stakes were completely lost. Well, it so happened that I had to go away on tour—a thing that sometimes happens even to the best-regulated actor. I took a fond farewell of *Lucy* and bade her be a good little lamb until I came back (for I was not going to take her with me and do the Mary-had-a business—not at my time of life). I was away about six months. At last I returned to my native Boston. I hastened home, eager to see my pet. I flung open the garden gate and called, "Lucy! Looo-o-o-cy!" A large, fierce animal, with two enormous horns growing out of its forehead, and a shaggy beard hanging from its chin, appeared from behind the nearest mulberry bush, took a running jump at me, and butted me clean through the gate and out into the road!

It was, alas! too true. *Lucy the Lamb* had turned out to be a ram—a common or garden billy-goat. I immediately changed *Lucy's* name to *Rufus*, and gave him the front path to patrol. He was better than a hundred watch-dogs, and after he had flung his fourteenth hobo over the hedge they gave up visiting my place. Dear old *Rufus the Ram!* He's dead now.

Of course being butted by a ram is not by any means the worst thing that ever happened to me. I have been hanged, burned at the stake, shot in every conceivable manner, drowned, crushed to death, scalped, and cut to pieces with bowie knives. I have stolen men's wives and fought for many of my own. I have fought with a lion and been chased by a grizzly bear. But I think the most unpleasant thing that ever befell me was to be thrown into a den of rats by Chinamen! I mean to say, I wouldn't have minded the rats so much, by themselves, or the Chinamen so much, by *them*selves; it was the combination of the two that sort of put the tin hat on it.

Let me hasten to add, before I am branded as a Mormon and a liar, that all these adventures occurred either on the stage or on the motion-picture "set." "In private life I'm a simple scent-manufacturer"—as *Monsieur Pomarel*, of Tours, used to be so fond of saying.

THE AMERICAN FAMILY IN "SO THIS IS LONDON!"

Miss Gladys Webster as *Mrs. Hiram Draper*, Mr. Thurston Hall as *Mr. Hiram Draper*, and Mr. Ward McAllister as *Hiram Draper, Junior*.
Photo by African Film Productions, Ltd.

I prefer, by the way, the stage to the screen. The greatest stars of the screen, if they could make the same money on the stage as they do in motion-pictures, would also (if they were truthful with themselves) prefer the stage.

My happiest screen experience was a year with Dorothy Dalton in eight pictures for Thomas H. Ince. I have also worked under Cecil B. de Mille, who ranks in my mind with D. W. Griffith and Rex Ingram. I have been "vamped" in turn by Theda Bara, Dorothy Dalton, Betty Blythe and Louise Glaum, and can truthfully say I have no particular preference in types of vamps. Each one was different, and each charming.

A lot of nonsense is talked and written about the motion-picture industry in America—"Dope in Hollywood," "Vice in Hollywood," and all that sort of bunk. I lived and worked in Hollywood for three years and never saw any "dope" and very little vice. It is a community of 25,000 inhabitants, and I suppose, take it on the average, it is about as good and as bad as any other community of 25,000 inhabitants anywhere else in the world.

Some one asked me the other day whether I had to go to Mexico to learn how to play *Captain Innocencio dos Santos* in "The Broken Wing." Well, no, not exactly. You see, I'd been there before, and that was why the character appealed to me. The first idea about "The Broken Wing" was that I should play the aviator. That was the big part; *Innocencio* was to be just an ordinary "villain." As soon as I read the play I said, "But this man isn't a villain; he's a comedian." I persuaded the authors to let me play that part, instead of the aviator, and

(*Continued on page 24.*)

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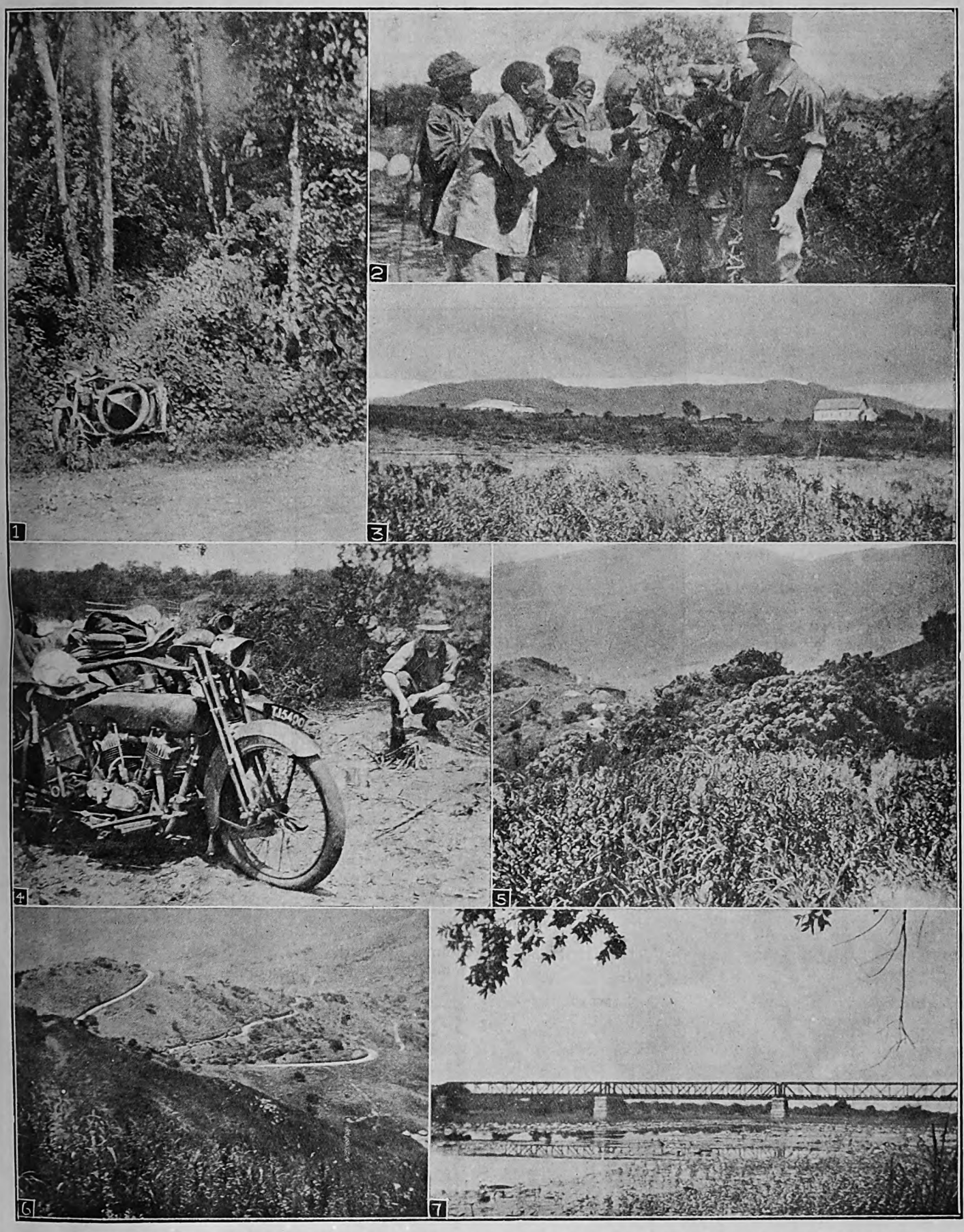
MOTOR-CYCLING IN THE NORTHERN TRANSVAAL.



830 MILES IN THE DISTRICTS OF NYLSTROOM, PIETERSBURG, LOUIS TRICHARDT AND MESSINA.

The two adventurous Johannesburg motor-cyclists who undertook the trip, Messrs. J. Dexter and C. Helmbold, have come back convinced that the magnificence of the Northern Transvaal scenery is unsurpassed in South Africa. Our pictures show: 1. Real jungle: The motor-cycle outfit at the fringe of a forest where the trees are 100 feet and more in height. 2. Some natives in the bushveld get a feast: Dishing out Gold Reef pineapple chunks to piccanins who showed the way. 3. On the outskirts of Louis Trichardt. 4. Camping for the night. The machine was a Harley-Davidson, and tent and supplies were carried on it. 5. Magnificent country round Magoebas Kloof. 6. The Magoebas Kloof road winds through the mountains for miles. The surface is good, but the gradients are heavy. 7. The railway bridge near Potgietersrust.

Photos for "S.A. Pictorial."

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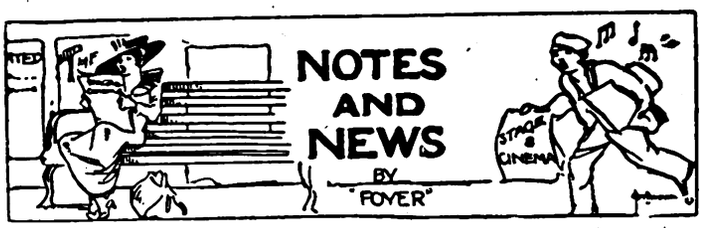


Germany Now the Home of Vaudeville.

Before the War there were about 200 music-halls in Great Britain. Over 100 of them have now given up vaudeville and are showing revues. In Berlin, on the other hand, a city of 4,000,000 people, there is only one revue. Berlin alone now has as many music-halls as there were in the whole of Germany before the War; and in the whole of Germany there are twice as many music-halls as before the War.

A Lunch for Clowns.

Grock, the Clown, gave a lunch at Simpson's in the Strand on the Thursday before Easter to seven other clowns, past and present. Whimsical Walker was unable to be there. Those who turned up were: Harry Ashton (55), Tom McClellan (66), Will Simpson (76), Harry Paulo (75), Tom Coventry, harlequin (63), J. M. Jones (75), and Fred Griffiths (68).

Billie Browne.

Miss Adrienne Brune (known in South Africa as Billie Browne) is appearing as *June* in the revival of "To-night's the Night" at the Winter Garden Theatre, London, with Mr. Leslie Henson as *Henry*, Mr. George Grossmith as *Dudley Mitten*, Mr. Roy Byford as *Montague Lovitt-Lovitt*, and Miss Heather Thatcher as *Victoria*.

Stephen Ewart.

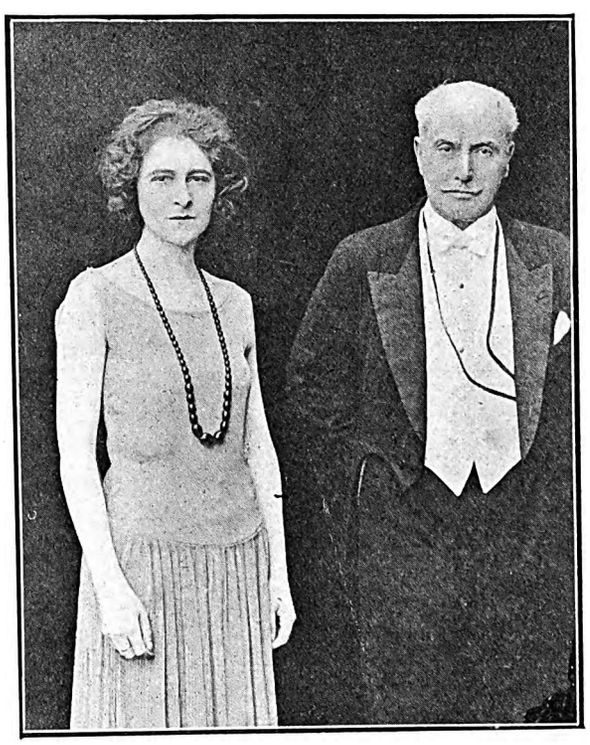
Stephen Ewart is playing a leading part in "Stop Flirting" at the Strand Theatre, London. A London theatrical-gossip writer says: "Mr. Ewart is an experienced actor who has never before appeared in a musical piece. He was in 'Robert E. Lee,' at the Regent, and in 'Our Ostriches,' at the Court. For many months he played the leading part of *Boris Androvsky*—Godfrey Tearle's *rôle*—in 'The Garden of Allah' on tour."

Maurice Sterndale.

Maurice Sterndale (Siegenberg), of Johannesburg, who has been leading one of the orchestras at Lyons' Corner House, London, seems to have joined up with Ella Shields (according to a cable received in Johannesburg last week) and to have made a big success at Birmingham.

Kellaways and Others.

Lydia Carne and Jack Kellaway (described as being "from Australia") were at the Victoria Palace, London, in mail-week, when *The Referee* said of them: "Each is an excellent character dancer, and Lydia's toe-work is of the tip-top variety. As both can also sing a bit and are no mean comedians they should do well in revue."—Beryl Arline, Teddy Stream and Jessica Bevan were mentioned in the same column of *The Referee* as doing good work at the Bedford in a vaudeville show with the title of "Round the Town."—Alec Kellaway is in Australia with Windsor, Edgar and Kellaway, "Three Bright Musical Fellows."



FATHER AND DAUGHTER IN "SO THIS IS LONDON!"

Mr. Arthur Bawtree as *Sir Percy Beauchamp* and Miss Gwynedd Vernon as *Elinor Beauchamp* in Mr. Thurston Hall's new production at His Majesty's Theatre, Johannesburg.

Photo by African Film Productions, Ltd.

"The White Star Magazine."

How many shipping companies publish their own magazine? The White Star Line does so, and an exceedingly creditable publication it is. I have just seen a copy of the April issue, which is profusely illustrated, and contains, among other interesting matter, a fascinating article on the immortal performances of the famous tea and wool clipper, the *Cutty Sark*.

"Who is Mr. Wembley?"

Miss Daphne Pollard, ever popular comedienne—Australian, not American—just back in London from New York with her husband and her baby Pete, says the British Empire Exhibition is very little known in America. "I never heard of it myself," she said, "until about three weeks ago, when a young actor in our company who is a wireless 'fan' mentioned that he was going to 'listen-in' to hear the King of England speak at the opening of a big exhibition in London." "Who is this Mr. Wembley?" was the question put to Miss Pollard and her husband more than once in New York. On the other hand Paris has got so far as having a Wembley cocktail. "Harry," who used to be at Ciro's in London, has invented it.

Paderewski's Pet Peke.

The illness of Ping Lung, the 15-years-old Pekingese pet of Mme. Ignace Paderewski, caused her husband, the renowned pianist, to cancel his concert engagements and rush from Sioux Falls to Chicago, in search of the most skilled veterinary treatment. Chicago's most celebrated veterinary diagnosed Ping's ailment as rhinitis (inflammation of the nose) complicated by gastritis. He prescribed a long rest and careful diet. The latest bulletin describes the condition of the pet as "still serious."

Duke's Old Playbills.

Nearly 10,000 old Drury Lane play-bills, the property of the Duke of Devonshire, were sold at Sotheby's recently, Mr. Rosenbach carrying the lot off for an American destination at £198. Originally formed by Kemble, the collection, one of the finest in private hands, was bound in 41 volumes, and came from Chatsworth. Many of the volumes bear the cypher of Kemble, and in one there is a manuscript note by Sheridan about Mr. Smith's benefit performance of "Macbeth" (March 10, 1788).

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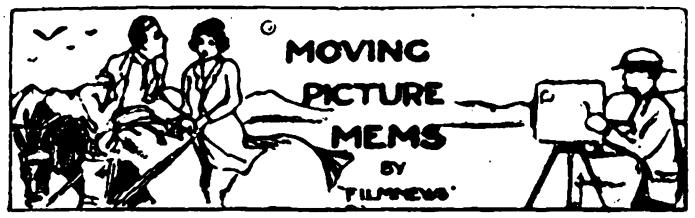

"Woman to Woman."

"Woman to Woman" (to be shown at the Orpheum next week) is the English-made film that was acclaimed in U.S.A. as "equal to the best American." Betty Compson went to England to play the leading part in it—that of *Deloryse*, the dancer (played on the stage in South Africa in 1922 by Lady Forbes-Robertson)—and it was produced by Mr. Graham Cutts, with Mr. Clive Brook in the dual *rôle* of *David Compton* and *David Anson-Pond*, and Miss Josephine Earle as *Mrs. Anson-Pond*.

Coming Pictures.

Among the big films recently acquired for South Africa are: "The Ten Commandments," the largest production Cecil B. de Mille has done for Paramount; "The Street," an Austrian film which is described by most of the London critics as one of the greatest pictures ever produced; "Secrets," Norma Talmadge's film-version of the play by May Edginton and Rudolph Besier that was done in South Africa last year by Miss Muriel Starr; and Rex Ingram's "Scaramouche."

The Greatest Producers.

A writer on film topics in a London daily paper says the world's greatest film producers are now: Fritz Lang (producer of "Destiny"), Karl Grune (producer of "The Street"—the picture referred to in the preceding paragraph), Victor Seastrom (the Swedish producer), and Ernst Lubitsch (the German producer who "discovered" Pola Negri and followed her to America). Of course I may be wrong, but I was under the impression that there were some producers in America named Griffith, Ingram, Fairbanks, Chaplin and de Mille.

"BACK"—AFTER SIX YEARS.

Bright Brightie and Hartley Carlyon, who are at the Johannesburg Orpheum this week. They were here six years ago in "The Lads of the Village," and have been in Australia ever since.

"Mary and Doug." in England.

Wearing a demure black satin Peter Pan suit and close-fitting black hat which framed her golden curls delightfully, Mary Pickford arrived at Southampton all smiles on Easter Saturday from the United States with her husband, Douglas Fairbanks. Her mother, Mrs. Pickford, and her eight-years-old niece, Mary Charlotte Pickford, accompanied them. "It seems like a dream to be here again," she told an interviewer on board the *Olympic*. "I didn't sleep all night, I was so excited, for I love England." Her husband agreed. "I got the same thrill on arriving," he said. "Something seems to grip and choke you up. I suppose it's because my ancestors were here years ago. We mean to see a lot of England, for we are foot loose and care free for a month."

"Dumfuddle."

"Mary and Doug." were welcomed at Waterloo Station by many admirers, but there were no seething crowds like those of four years ago on the occasion of their last visit to London. They drove to the Carlton Hotel. That evening Mary addressed the "listeners-in" from "2 L.O." and Fairbanks told them a funny story about a deaf old lady who was introduced to a man named Dumfuddle. "It's no use," she exclaimed, "it seems to me you are just saying 'Dumfuddle.'"

At Haddon Hall.

On Easter Monday Mary and her husband visited Haddon Hall. The party were charmed with all they saw. Miss Pickford said she had never seen such a lovely English home in her life. She had taken some liberties with the Hall in her latest film ("Dorothy Vernon of Haddon Hall"), but she hoped everyone would like it very much. Tea was taken in the famous old cottage, and before leaving the "world's sweetheart" signed dozens of autograph albums. As the party left in their motor-car for Nottingham a crowd cheered them.

Mary in Pink.

On the following evening Mr. and Mrs. Fairbanks were the guests at Brook House, Park Lane, of Lord and Lady Louis Mountbatten, and next day they attended the christening of the Mountbattens' baby girl, after which Lord and Lady Louis Mountbatten entertained them at the "Midnight Follies" at the Hotel Metropole. Mary was in pink, practically from head to toes, her dress being of palest pink georgette, with trimmings of Oriental ribbon, and she wore pale pink shoes and stockings, and carried a spray of three orchids—not pink—which are so fashionable now.

Fame.

The arrival of Douglas Fairbanks and Mary Pickford at the Empire Exhibition at Wembley on the opening day attracted much attention, but the members of the Russian Soviet delegation, who had preceded them by a minute or so, failed to arouse the slightest interest among the onlookers.

Dorothy Dalton Married.

Miss Dorothy Dalton, the film star, and Mr. Arthur Hammerstein, the musical-comedy producer and only surviving son of Mr. Oscar Hammerstein, were quietly married at the fashionable Drake Hotel in Chicago on April 22. This is the fourth marriage of Mr. Hammerstein, who is fifty-one, and the second marriage of Miss Dalton, who is thirty. They booked their passages in the *Berengaria* for May 14, intending to spend the honeymoon in Europe.

Rex Ingram Retiring.

Mr. Rex Ingram, the gifted young Irishman who produced "Scaramouche," "The Four Horsemen of the Apocalypse," "Trifling Women," "The Prisoner of Zenda," and other famous photoplays, has announced that he is giving up films for sculpture, and intends in future to live in Tunis with his wife, Miss Alice Terry, the beautiful screen-star. He adds that he has now made all the money he needs, and that no offer, however tempting, will induce him to alter his decision.

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ORPHEUM, MONDAY: BETTY COMPSON IN "WOMAN TO WOMAN."

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Cape Orchestra and National Anthem.

There can be no question as to the nature of the appreciation and support that has been accorded to the Cape Orchestra and its conductor by various centres in the Transvaal. This support has been whole-hearted and consistent, and came through a due recognition of the artistic value of the Orchestra's activities. But among the host of the Orchestra's admirers on the Rand probably very few will be found who are willing to applaud the Cape Town conductor's recent act in omitting the usual performance of the National Anthem after a concert at Potchefstroom. The Orchestra's Management Committee in Cape Town evidently embodies a very curious element, for we read, by way of explanation of the Potchefstroom incident, that "the Committee of Management have instructed Mr. Wendt to observe as a general principle the desirability of refraining from rendering the National Anthem where, in his opinion, the rendering of the piece would probably give rise to a demonstration."

The Obvious Conclusion.

It would be of interest to know what the committee had in mind when it issued an instruction which is obviously as stupidly insulting as Mr. Wendt's meek obedience of it is regrettably thoughtless. Mr. Wendt evidently thinks that Potchefstroom is one of the centres where the National Anthem is "undesirable," so, according to report, he surprised the audience by a "hasty exit from the platform." It can well be believed that Potchefstroom resents the suggestion that there was any reason to justify the omission, especially when it is recorded that no such omission was thought necessary at the afternoon performance, nor was any such attitude thought of at concerts given there by the Orchestra on previous occasions. If ever a man had a chance of ignoring a definite instruction and of using his own better judgment Mr. Wendt had it in this matter, and he would have been assured of every possible public support, for the instruction can be regarded only as a curious mental lapse on the part of those who constitute the Management Committee. If this is a sample of the collective mind governing the Cape Town Orchestra, then it is not surprising that there has been continual friction between the committee and the conductor. It has, at any rate, the effect of suggesting that the Orchestra needs a change in the *personnel* of the Committee of Management much more than it needs a change in its technical head.

"A Rare Chance."

A recent advertisement reads, "The Kerkraad (of Bethlehem) wish to enter into communication with persons competent for the position of Organist for the congregation, and who will be able to give music tuition up to and inclusive of the Licentiate Examination in Pianoforte (Violin and Singing a recommendation). Only first-class talent can be considered for this vacancy." The last sentence seems to be altogether unnecessary. Nowadays instruction which includes the Licentiate standard has to be something very near a specialised business, but when it is particularly stated that applicants must be competent organists, able to do a high standard of work in connection with another instrument, it seems that the Kerkraad of Bethlehem is expecting rather a good deal from the fortunate individual who is to make the town's Sunday music. The amount of salary attached to the organist's post is not stated, nor is mention made of any kind of guarantee. Perhaps I will be forgiven for thinking that the Kerkraad is expecting executive attainments and musical versatility that will not appeal too strongly to the ordinary musician who hopes that he has mastered at least a small part of one particular branch of executive music. The man who can size up to the Kerkraad's "recommendation"—organ, piano, violin, singing, Licentiate standard—will be a rare specimen of a musical Jack-of-all-Trades. The Kerkraad will probably find out that the musically versatile is not necessarily the musically competent. I should like to meet the man who can fill the musical bill at Bethlehem.

KARRIDENE HOTEL

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Holiday at Karridene Hotel.

Anthem Incident "Explained."

Since writing the foregoing comment on the National Anthem incident at Potchefstroom, the matter of the omission has been explained by Mr. Wendt. He states that his action was in accordance with instructions from the Management Committee. He was to omit the performance in towns where a considerable section of the public give indication of their objection to it. That a considerable section of the residents of Potchefstroom gave such an indication is extremely difficult to believe, especially after we are told that "The King" is played every night at the conclusion of the local picture-show. On the same day that Mr. Wendt's explanation is published we read that "the Management Committee telegraphed to Potchefstroom desiring to express sincere regret to citizens who suffered annoyance from the omission, which it entirely disapproved." So that we have Mr. Wendt's rather lame explanation on the one hand, and the Management Committee's disapproval of its own instructions on the other. Mr. Wendt further tells us that the playing of the National Anthem is not an invariable rule at symphonic concerts at the Queen's Hall, and at other concerts it is not played at all. In view of this we learn that a recent resolution in Cape Town ordains that the Anthem is to be played only at the first and last concert of the Cape Town season, following presumably what is stated to be the prevailing fashion in London. I think this a regrettable decision. South Africa is not London, and frequent patriotic reminders seem as necessary to-day as ever they were. Besides, a London example is not always the hall-mark of good taste. I refer to the question of German music and Sir Henry Wood's Orchestra in 1917. Cape Town had sufficient breadth of view to ignore that example. Why not ignore the same example in the matter of the National Anthem?

When Chaliapin, the famous Russian baritone, visited Los Angeles on a concert tour recently, he went out to Charlie Chaplin's studio. Chaliapin had never seen some of the favourite Chaplin pictures, so Charlie agreed to run them for him. They sat together in the little dark projection room, and so pleased was the great Russian, that he burst into song, and sang with gusto and delight all the way through the many reels—sang anything and everything that came to his mind.

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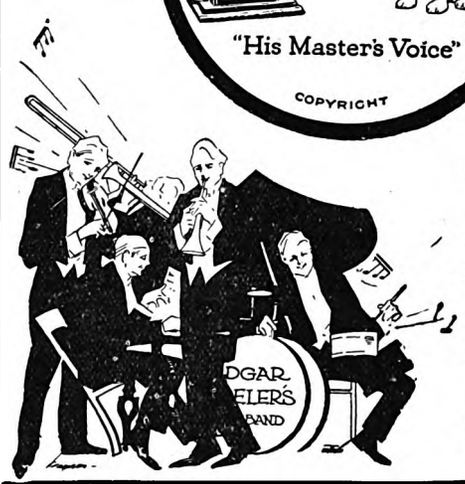

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In the Bright Lights.

HIS MAJESTY'S THEATRE.

"SO THIS IS LONDON!" THE THURSTON HALL COMPANY'S SECOND PRODUCTION.

"SO This Is London!" the American fantastic farce-burlesque, staged by the Thurston Hall Company at His Majesty's Theatre on Monday evening, delighted its Anglo-American audience beyond description. It was a wet evening—the first wet evening, I think, that I have ever known in Johannesburg in May—but, nevertheless, the "house" was a large one. Americans turned up in force, and, judging from one who sat next to me, thoroughly enjoyed themselves. (To tell the truth, the preponderance of laughter is on their side, and the play is somewhat better "propaganda" for America in England, than for England in America.) My neighbour laughed so much that, being comfortably portly withal, he was reduced before the end to a condition of helpless and crumpled mirth which shook the whole row of stalls in which we were sitting.

The play is founded on the happy inspiration of two burlesques; one, a caricature of the pompous and insular English as seen by untravelled Americans, the other a caricature of the blatant and self-satisfied American as visualised by the untravelled Englishman. The pugnacious, pushful American, impatient with the slowness and easy-goingness of the English, and the English, suspicious of everything American, are brought into a human juxtaposition which keeps the audience in a continual ripple of laughter. Naturally, being frankly caricatures, the weaknesses of both national characters are grotesquely exaggerated, but the basis of truth is there, nevertheless. England, represented by *Sir Percy* and *Lady Beauchamp* (*Sir Percy* is a "shoe king," knighted for his services to commerce), and the United States, represented by *Mr.* and *Mrs. Hiram Draper* (*Mr. Draper* is also a "shoe king," and has come to England, on his first visit, for the express purpose of buying up the business controlled by *Sir Percy;* though neither, till near the end, knows that the other is his "man"), have some very heated battles; but the warfare is open and ends in the antagonists knowing each other better and appreciating each other's sterling qualities.

It is a delightful bit of satire, good-natured (in the main), clever, and extremely useful.

The desirable *finale* is attained chiefly through the "love-interest" of the story, which is provided by *Hiram Draper, Junior*, and *Elinor Beauchamp*, who are determined, for their own ends, to bring about international amity between their respective parents. By way of a preliminary, "*Junior*" calls his father's attention to the greatness of England in empire, and her ditto in literature, as witness Shakespeare, Milton, *et hoc genus omne*. But *Hiram, Senior*, is very astute, and immediately scents a woman in the case. "That's all bunk!" he says, in effect, to *Mrs. Hiram;* "if the girl were Chinese, he would be telling us about Confucius!"

There are many other smart, snappy and amusing lines, and the play (which is by Arthur Goodrich) is ingeniously written. It is also extremely well staged in three admirable "sets," as you may glimpse from the photos on page 15. The ladies' dresses, which were specially bought for the production in London and Paris, are described by CARRIE on page 19.

The acting is excellent. Mr. Thurston Hall as *Hiram Draper, Senior*, and Mr. Arthur Bawtree as *Sir Percy Beauchamp* share the honours. Mr. Hall is a remarkably attractive actor, and his present performance is equally as good as, but in complete contrast to, his *Captain Innocencio dos Santos* in "The Broken Wing." He interprets *Hiram Draper's* moods in a brilliantly amusing manner. Mr. Bawtree, by the difficult expedient of seeming to do nothing at all, achieves a perfect picture of the futile *Sir Percy Beauchamp*. As the young people, Mr. Ward McAllister and Miss Gwynedd Vernon are splendid foils to their fathers and mothers; and as the two wives, Miss Gladys Webster (*Mrs. Draper*) and Miss Amy Coleridge (making a welcome reappearance on the stage as *Lady Beauchamp*) could not be better. The most "sympathetic" character in the play is that of *Lady Amy Ducksworth* (though why *Lady "Amy"* I could not quite make out, seeing that she is the widow of a knight and not the daughter of an earl, being, in point of fact, American-born), who describes herself as "an international go-between," and this part is quite charmingly, though, I thought, rather unnecessarily "vampily," played by Miss Zillah Bateman. Mr. Joseph R. Cunningham, who again reaps the honours of "production," is, as usual, perfectly sound and convincing, this time as *Mr. Honeycutt*, manager of *Sir Percy's* shoe-factory. Three important small parts as men-servants are most usefully taken by Messrs. Patrick Ludlow, Lawrence Halbert and J. Henry Ashford.

"So This Is London!" should be immensely popular in Johannesburg.

CARLYON.

EMPIRE PALACE.

With "So This Is London!" in its first week at His Majesty's and "Brighter London" in its fifth week at the Empire, Johannesburg is becoming more like London (stage-version) every day. In fact, it is quite likely that the next garden-suburb will be named Wembley. The revue is more popular than ever, and continues to draw a full "house" at every performance.

The Parisian dancers Landry and Julls are in their final week at the Empire this week, and their act is one that should not be missed. Next week their place will be taken by Betty Hobbs and Nolan, "The Toy Soldier and the Rag Doll."

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AS SHE APPEARS IN "WOMAN TO WOMAN."

Miss Betty Compson.

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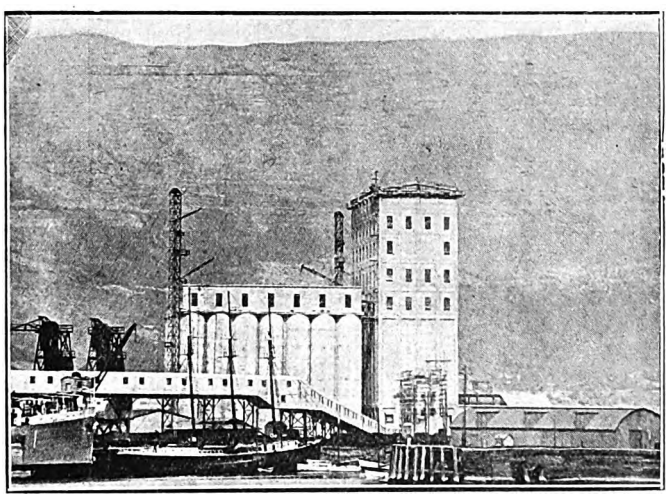
A CAPE TOWN CHRONICLE

BY 'BEACHCOMBER.'

CAPE TOWN, Monday.

Our Most Beautiful Girls.

Even though a few people may think dress-parades "degrading," there are a lot of people, evidently, who think altogether differently. When the idea of a dress-parade was brought before the National Council of Women the other week, Mrs. Newton Thompson found such a narrow margin of support in favour of her proposal as to discourage her to go on with it; but the announcement has now been made that such a function is to take place after all, and thirty of the most beautiful girls in the Peninsula are to save our hospitals from going completely to pieces (for they are all on the verge of collapse, we are assured) by acting as *mannequins*. The task of selection will not be an easy one, of course, for the Cape has long been noted for its lovely women, and few fair damsels will be able to resist the invitation of aiding a noble and urgent cause simply by wearing the latest thing in beautiful clothes. The affair will take place in the City Hall, and the entire Hall has been booked for two afternoons. All fashionable Cape Town is likely to be there. Against a background of black velvet, each *mannequin* will appear on the stage for one minute, in the full glare of a spot-light, and then after this delight, or ordeal, or whatever you like to call it, is over, she will descend to the floor and walk along a black carpet down the body of the hall. One of the *mannequins*, I hear, is to be draped as a bride, and quite a long and thorny discussion took place, I believe, as to whether she should appear with a male *mannequin* in the shape of a bridegroom. To me, it seems to be the only fit and proper thing to do, and there are no end of University fellows, I am told, willing to take on the job. But at the time of writing, I believe, it is very likely that the bridegroom will be scratched.



CAPE TOWN'S NEW GRAIN ELEVATOR.

"S.A. Pictorial" photo.

Our Skyscraper.

Just as tortoise-shelled-rimmed glasses seem to be slipping rather out of fashion we are reminded how far we are becoming Broadway-ised again by the completion of our first skyscraper. The Cape Town grain elevator, which it is hoped will be opened next month, has now reached its full height of 180 feet, and at this height it is said to be the tallest building in South Africa—a distinction it will eventually share with the Durban elevator, when that is completed next year. Beside the fifty-storeyed Woolworth Building in New York, no doubt, the Cape Town grain elevator would seem a very puny, unexciting sort of place, but the fact remains that in concreting 4,800 yards in fourteen and a half days the elevator workmen established a world's record. No less than 17,500 bags of cement—all of local production—have been used in the building, and during the busiest periods about 1,000 men—400 Europeans and 600 non-Europeans—were employed. When the elevator is in full working order, a thousand tons of grain can be unloaded, weighed, cleaned, and sent to the wharf every hour, and only about a couple of dozen men will be needed as staff.

Electric Oranges and Lemons.

Although the Earl of Athlone and Princess Alice were unable to attend, the Settlers' Ball proved to be a very enjoyable and successful affair. Somehow or other, very few people seemed to be there at the beginning, and the opening hour went decidedly slow—an unhappy augury, it seemed, for the whole of this year's dancing season, for on the success of the Settlers' Ball, it is always said, "everything depends." Once the frigidity of that first hour had melted, however, the Settlers' Ball became the jolly popular function it has always been. While dancing was taking place on the floor, gay little supper parties took place in the bays, the hostesses being Lady Stanford, Lady Smartt, Lady Chaplin, Lady Bentinck, Mrs. Verster (the Mayoress), Mrs. Robert Struben, Mrs. Fergus Duncan, and Mrs. H. Stephan. The main scheme of decoration, by the way, was carried out by all the usual lights, and hundreds of additional ones, being transformed into illuminated oranges and lemons; and the general effect was not only distinctly novel, but distinctly pretty. Another innovation was the accommodation of the orchestra in the middle of the floor. But it cannot be said that this was an unqualified success. It took up too much room.

Dinner While You Play.

A professor at the Cape Town University, it is said, has turned aside from his strictly professorial duties to the aid of cooking-stricken womanhood. He has introduced into South Africa what is described as a new fool-proof cooker, and by the use of this cooker, it is claimed, a woman may go and play tennis, or bathe, while the joint, vegetables, soup, fish and pudding look after themselves. You simply dump them in, and the jolly old cooker, so to speak, does the rest. The remarkable feature of this particular cooker, it appears, is that it boils the soup without boiling it over, roasts the meat without burning it, bakes the fish to a nice, crisp brown, and gives the vegetables just the exact amount of boiling they require. And the way it is all done is by the simple application of a thing called a ferostat, which is nothing more than a little piece of metal that expands as the temperature rises, and, when applied to the patent cooker, disconnects the electrical current at the required temperature. The oven may also be adjusted to keep up a cooking temperature for a given time and then keep the food warm until it is required.

(Continued on page 21.)

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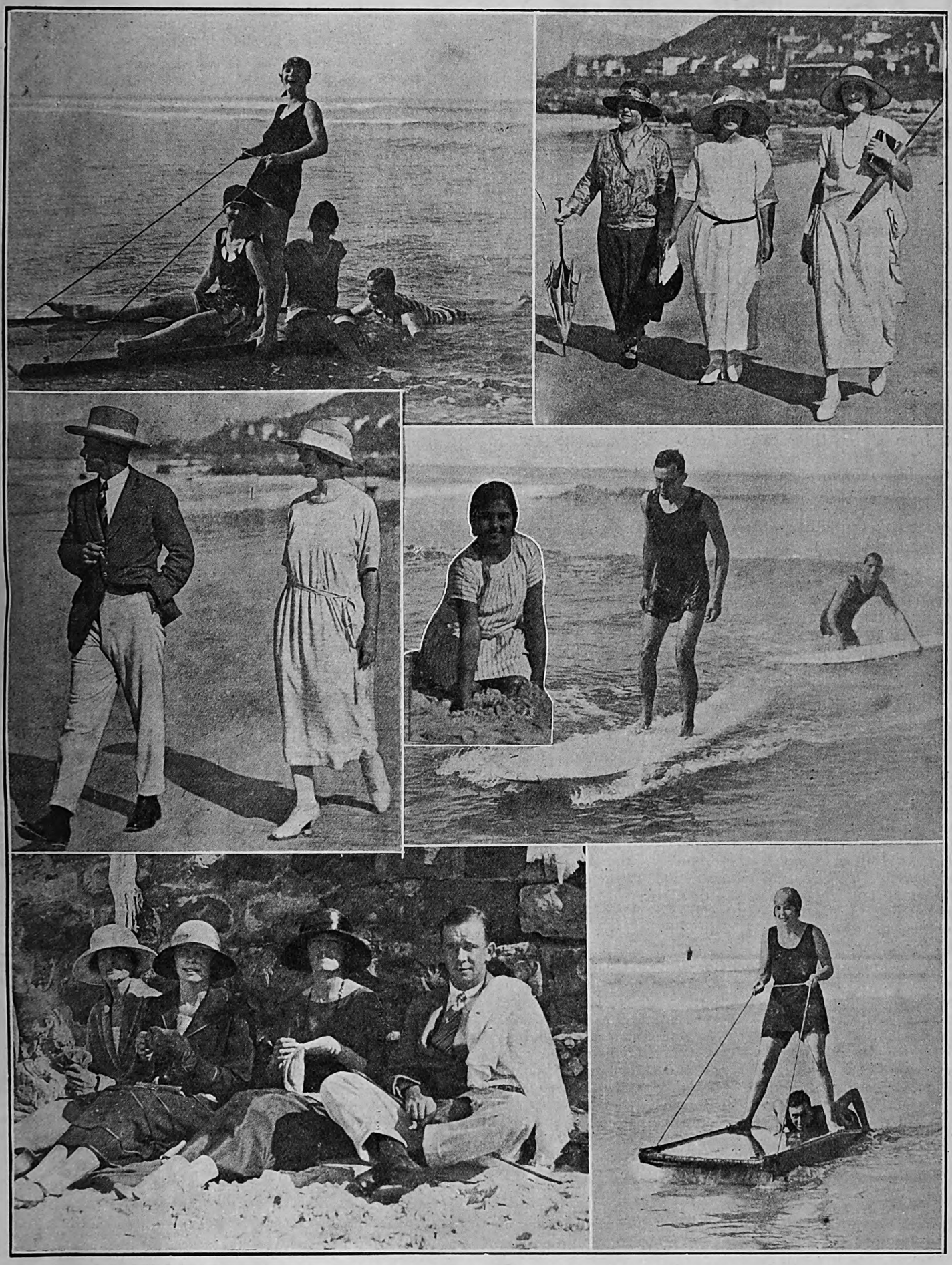
ON A MILD MAY MORNING AT MUIZENBERG.



"OUT-OF-SEASON" SNAPSHOTS ON A RECENT SUNDAY: INCLUDING "SOMEONE WILL HAVE TO DARN HIS SOCKS" (Bottom Left-Hand Corner).

"S.A. Pictorial" photos.

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JOHANNESBURG, Tuesday afternoon.

IN all the uncertainties of the political situation the share-market remains quiet, with prices on the whole fairly steady. The magnitude of business, or rather the paucity of it, may be gauged by the fact that there were transcations in the shares of only seventeen companies at High 'Change yesterday, and in only fourteen this morning.

In a market in which there has been so little worthy of note, an outstanding feature has been the "slump" in Transvaal Silvers. From buyers at 5s. 6d. and 6s. a week ago, they dropped to 3s. 6d. at one time, though they subsequently reacted to 4s. "middle" this morning. Only about a quarter of the sampled development in the three months ended April 30 was payable, going eight per cent. lead and nine ounces of silver per ton. In the lowest workings of No. 1 mine development has been most disappointing, as, apart from short stretches of payability, the lode has been barren throughout. At No. 3 mine both drives have fallen off in grade. The development position is thus giving cause for considerable anxiety. The small ore-reserve is becoming rapidly exhausted, and it is evident that "unless an improvement takes place in the near future, the outlook for continuing operations at a profit is distinctly unfavourable."

In the see-saw of prices induced by these dull days, dull financially as well as climatically, City Deeps rose sixpence to 59s. 6d., while the 74s. 9d. paid for Modders was a shilling below yesterday's seller's price, and the same may be said of Van Ryn Deep at 66s.

The market has not taken any very great interest in the scarcely edifying wordy "scrap" between the Prime Minister and the Chamber of Mines. The incident has certainly enabled General Smuts to tell the backveld that he is not so much in the counsels of the Chamber as his opponents would have us believe. On the face of it, the Chamber of Mines would seem to have committed a *faux pas* in estranging General Smuts, who, whether as Prime Minister or as leader of the Opposition—as events may decide—will always be a man who counts as long as he remains in politics. The mining industry has not so many friends that it can afford to lose one who, in the words of Sir Abe Bailey, "saved the industry, and in doing so saved South Africa economically and financially by his intelligent and courageous attitude" at the time of the 1922 strike. I wonder what the leaders of the industry in London, for example, Sir Lionel Phillips, Mr. S. B. Joel, and Sir Henry Strakosch, think about it all?

The Transvaal Platinum Co. has nearly expended its working capital, and in view of the encouraging results it has been decided to increase the capital by £2,000 to the still modest figure of £17,321, by creating 8,000 new shares of 5s. each, of which 6,000 odd are offered to shareholders. The price decided upon is 60s., which confirms the view expressed in these notes some weeks ago that the £5 spoken of in the market was rather too highly pitched. The issue is guaranteed by the Transvaal Consolidated Lands and the S.A. Townships for a commission of five per cent.

MADAME VERA LAVROVA.

The New York Herald-Tribune states that the Baroness Michael Royce Garrett, known in Winter Garden circles as Vera Lavrova, has made such an impression in the new edition of "Artists and Models" that the Russian star will probably be made the star of "Gri-Gri," French importation, long before her accent has worn off.

POETS' CORNER: THE SCARF.

I have waked in the night to listen
In the greening of the year,
To the silken sounds of raindrops
And found it good to hear.

I have caught the fluttered silence
To me like a soft shawl,
And lightly wrapped me in the comfort
Of hearing thin rain fall.

By Hazell Hall.

LAURENCE IRVING, ARTIST.

Mr. Laurence Irving, son of "H. B." and Mrs. H. B. Irving (Dorothea Baird), is an artist of growing reputation, and an exhibition of his drawings and paintings was opened in mail-week at the Fine Art Society, London. Mr. Irving, who had a distinguished career in the Air Service during the War, lives at Whitstable—his place is called the Black Windmill—and he had a painting of the shipyards there in the Royal Academy last year.

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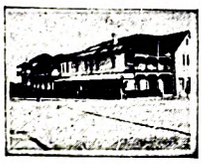

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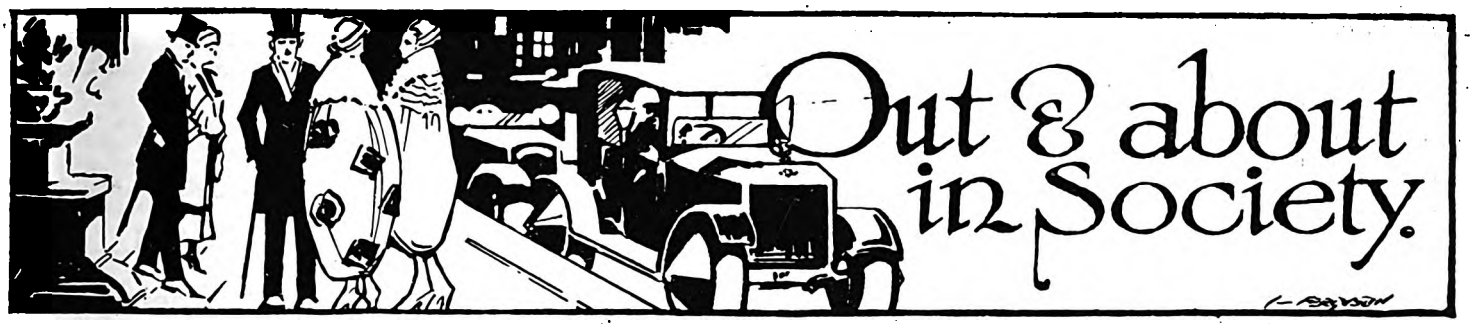

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

"The Scottish Players" in "Rob Roy."

With the warmer (for May) weather a renewed period of activity set in, and there have been quite a lot of functions this past week. I wanted to tell you of "Rob Roy" in my last notes, but "The Flapper" insisted on having her say about *Captain Innocencio* and so there was no room. "The Flapper" to-day is taking a much too prominent part in social life—you just ask her elder sister—and her passion for the Captain, *alias* Mr. Thurston Hall, is quite unabated and she has threatened to write me some more about him, for she considers the American idea of England and the English idea of America—well, first of all form your own impressions from the play, "So This Is London!" of which I shall tell you more anon. Because first of all must come our Scottish friends. At the University "Rag" at the Empire, among others present was Professor "Jock" Orr, and he presented me with a souvenir programme and an invitation to visit "Rob Roy" at the Standard Theatre, an invitation which I duly accepted. I took an American pal with me, for, I argued, if I can't understand the language of Bobbie Burns, maybe she can. But, alas! we all spoke different languages. I number many, very many Scotchmen among my friends, but on the stage pure Scotch is a different matter. True, they gave us a glossary, but for me it should have been pages longer, and so I had to fall back on my "College education" and the time I learnt all about Rob Roy! It would be a difficult play to produce, even by professionals; there are many scenes and much "business," and so one must admit that the amateurs did well. Mr. Reginald Moore and Miss Merna Stewart were responsible for much tuneful singing; Mr. George Absalom made a dignified Rob Roy—a fine figure of a man; and Miss Edyth McCurdie as his wife was a Scottish Joan of Arc leading the men on to fight for her husband. Joan did not have a husband, I am told; but then, of course, you know what I mean. I liked the *Dougal* of Mr. Lowe very much indeed—it was extremely realistic; and Mr. E. T. Bird made a very sinister villain as *Rashleigh Osbaldistone*. So here's jolly good luck to the Caledonian Society, who did everything possible to make a fine show and succeeded.

MRS. R. A. NELSON,

Who is the hony. secretary of the production of "Make Believe" which will be played at the Standard Theatre, Johannesburg, on May 29 in aid of the funds of the Music Teachers' Association. Lady Wallers, whose photograph you will find on the front page, is the chairwoman of the committee and is taking a very keen interest in the production. Mrs. Nelson is the wife of the well-known musical and dramatic critic, "R.A.N.," of *The Star*.

Photo by Jocelyn Leigh-Hunt.

Norway's National Day.

Saturday started with such a rush, for it was Norwegian National Day, when one's respects *must* be paid to the Consulate. One missed Mr. Kittleson, the Consul, who is in Europe, though expected back at the end of month, I hear, and one missed also the late Mrs. Kittleson, who was much loved by the community. There was a banquet and dance at the Norwegian Hall, which is such a gay little place, with coloured sketches on the walls and many ribbon streamers and paper balloons. Mr. Johnstone was the caterer; I hear that he has just taken over the Berkeley Rooms and is running them for dances and other social functions. There are rumours that he intends to open the Rooms with a big charity afternoon, of which I hope to tell you more anon. The Scandinavian functions are always very cheery, and are affairs I greatly look forward to, for Scandinavians are the most hospitable people in the world. Mr. S. Akland, the President of the Norwegian Hall Society, was in the chair, Mrs. Akland, in a grey silk gown with *cabochons* of grey at the hips, acting as hostess. On the flower-decked tables were the miniature flags in front of their representatives, and for me, a Union Jack on a tiny standard—such a nice thought. Mr. Chas. Leake is the Acting Consul for Norway in Johannesburg, and he was present with his wife, who wore a lovely black georgette beaded gown. Mrs. Goetsche came in a smart black gown, and Mrs. Egholm wore black with a tunic skirt of black net edged with silver and black net sleeves with the same design at the edge. Mrs. Lutzow Holm wore a *chic* primrose figured silk with black velvet flowers at the waist, and her sister, Mrs. Stromsoe, had on a smart gown of geranium-red *crêpe-de-chine*. Mrs. Nilson wore pale bue with rose embroidery, and Mrs. Iverson had on peacock blue. Miss Haughland, whose brother is the secretary of the Society, came in shot green and gold taffetas with tiny ruchings of the material as trimming. The Consul for Sweden, Mr. W. Frykberg, was present; also the Vice-Consul for Norway in Pretoria, Mr. J. Norman, Mr. A. Martinussen, Mr. J. Erikson, Mrs. Aspoas in a black gown, and Mr. J. C. Lind, the

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President of "Nordcap." After the chairman had welcomed the guests and we had drunk to the health of King George and King Haakon, Mr. P. A. Lutzow Holm, who is the editor of the Norwegian paper, *Fram*, gave the toast of the day. He is a very good speaker and gave a stirring speech. Mr. J. C. Lind proposed the toast of the Union of South Africa in a witty speech; he is most certainly one of the world's optimists, with a good knowledge of Paradise—and Eve. Then we all sang "Land of Hope and Glory" to a jazz accompaniment that really sounded quite well. Mac's Orchestra was responsible for the music, for the songs and the dance afterwards. The toast of the ladies was proposed by Mr. Saether, who began by calling us an "unavoidable evil." I believe he retrieved his lost character somewhat at the end, but I was too shocked to listen to him after the first blow! For, according to him, women "looked always at their reflection in the shop windows, and bioscopes and silk stockings seemed to be their one ambition!" One can forgive him, for he is not married. There is certainly a chance for some woman with missionary leanings to convert him. Then Mr. Haugland proposed the toast of the guests, and Mr. Norman and Mr. Goetsche also spoke. It was a very jolly evening, this seventeenth of May.

Sons of England Fete.

I looked in at the Selborne Hall, where there was a packed attendance at the dance which wound up the very successful *Fête* in the Town Hall in aid of the Sons of England delightful Cottage Home at Rosebank—cottage standing in a sweet-scented garden, that was a realisation of the dream of Mr. and Mrs. Hobkirk, and one that they presented to the S.O.E. Lady Bailey opened the *Fête* in the morning, and wore a lovely black gown with a long-waisted red bodice embroidered in gold, and a long black coat, the cuffs and collar of which were edged with fur. There were tiny buttons on the long tight sleeves and on the side-panels, and a deep border of fur on the hem. Her small hat of black satin had drooping black ostrich-feathers at the back brim. Little Doreen Hosken presented her with a bouquet of roses. On the platform were the Grand President (Mr. Hobkirk), Sir Abe Bailey, Bt., Mrs. Hobkirk (in a pale grey gown with *chenille* embroidery and long silk fringes, and hat a tone darker of silk), Mrs. Robinson (in white with a turquoise-blue hat), Mrs. Strathern (secretary of the Ladies' Committee, in her Old English costume—for she had come from her stall), Mr. Strathern, Mr. Colnutt and Major Halstedt. Tea was served under a large striped umbrella—such a quaint idea—and the pupils of Miss Nance Eager danced in front of Lady Bailey on the matting. Experts tell me the Town Hall platform is somewhat unsafe for dancing, being too slippery. Dorothy Buckley, Doris Stone, Daisy Ewan, Eva Knighton, Valerie Bayley and Hilda Franzen were the dancers, and Hilda was a wee chubby mite in a classical costume of pale yellow and brown, and smiled delightfully. The Early Victorian Dance and the Rusian Dance were excellent; in fact everyone enjoyed every item. Then I toured the stalls and from the list of stall-holders you will see that there were all the stalwarts there who started before the War and have helped ever since:—Sweets: Mrs. T. F. Allen and Mrs. Sharman. Produce: Mrs. Edmonds and the women of King George V. Lodge. Dips: Mrs. King and Mrs. Guest. Refreshments: Mrs. Wilson and helpers. Ice cream: Mrs. Bidwell. Samples: Mrs. Spears and Miss Strathern. Needlework: Mrs. Dennis and Mrs. Edwards. Books: Mrs. Baker and Miss Webb. Fancy: Mrs. Barnes and Mrs. Doole. Bags and baskets: Miss Johnson and Miss Wheater. Cakes: Mrs. Crompton and women of the Shackleton Lodge. Toys: Mrs. Nettleton and women of the Jutland Lodge. Miscellaneous: Women of the Queen Victoria Lodge. Flowers: Mrs. Johnson. Tobacco and cigarettes: Mrs. Guest and Mrs. Robertson. Balloons: Mrs. Tew. And among the most ardent shoppers was Sir Julius Jeppe, and he bought an S.O.E. heirloom in the shape of an oak candlestick about which there is quite a story.

LONGING FOR AFRICA?

Peter Kellaway, aged 3, son of Mr. and Mrs. Cecil Kellaway (Miss Dolly Lee), both well known on the South African stage, who are now touring in Australia.

"So This Is London!"

Were you one of those who went to the first night of that good laughter-raiser, "So This Is London!"? It was a most amusing experience. I should judge that half the folks in the house were British and the other half American, and it was a real treat to see their faces as one or the other scored; and, good sports both, they enjoyed the joke with "England" or "America" who sat next to them. To me the play was remarkable for several things, and the one that struck me most was about the star, Thurston Hall. Why? One has become accustomed to actors who are continually "down-stage," with their company well in the background; actors who have every ray of limelight reflected on them. But Mr. Thurston Hall chooses this play to give to Johannesburg a production in which he does not have any particularly outstanding part; or, rather, in which the author does not intend, in his fairness, to have an outstanding part, but—and it is a big "but"—having unselfishly become one of a crowd, it is wonderful to see what an outstanding personality *Hiram Draper* becomes by the

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sheer force of the talent of Mr. Thurston Hall. The play opens with dialogue that is unimpressive, but the entrance of *Mr.* and *Mrs. Draper* (Miss Gladys Webster, an artist to her finger-tips, is *Mrs. Hiram*, you know) raises the play immediately, and from that moment it lives. It's a cure for the blues; it's a real tonic—but am I treating you to a criticism of the play in my best style? Let me hasten to the frocks, the sphere of women, ere I am slain by the eagle eye of the Dramatic Critic. Outstanding as were the gowns, those worn by Miss Webster were outstanding again; if this is English or American, one must be impartial. They were really wonderful, and I am not surprised to hear they came from Madeleine and Maledeine, Champs-Elysées, Paris, and were original models. Imagine first a three-piece suit—they are really two-piece, of course, a gown and a coatee. The first glimpse shows a coat and skirt of black cut velvet, Miss Webster calls it, but I rather think we would say it was appliqued on to white *crêpe-de-chine*. It is a bewildering, intricate pattern, and each piece of velvet is edged with white china beads. The hem is fairly deep and is of black velvet uncut. The coat is longer at the sides and back, and has a loose velvet collar, and when it is taken off one sees that the part of the gown which is under the skirt is of white *crêpe-de-chine* and that it fits to the edges of the coat where the pattern begins. It is made on straight simple lines and banded at the waist with a narrow sash tied at the hip, and it is beaded in the white beads. With it Miss Webster wears a black satin hat that has a turban front that comes to a point and has a *diamant* and ruby ornament on it as relief. Later I loved her gown of geranium-red. Made with a deep yoke of gold and red tissue, here and there on the gown are medallions of the tissue outlined with gold flat beads. It is draped tight to the figure, at the left side being a bow of red lined with gold tissue, in the middle of which is a *cabochon* of gold beads, and it holds the open draperies that fall in graceful folds. At the back from one shoulder depends a broad gold tissue lined band of red and gold that is looped in below the waist and hangs down. Her shoes are also of red and gold, and she wears ear-rings of gold and *diamant*. I am dealing with the real gowns this time, but next week I hope to tell you of the burlesque frock she wore, which is simply great. Miss Zillah Bateman, as *Lady Ducksworth*, got her gowns from Redfern's, in London, and I liked the rose georgette over deep blue. The bishop sleeves are cut into bands and trimmed with blue flowers, and one of them has narrow ends with a posy at each point. The waist has narrow bands of green and gold and rose in somewhat Grecian style, and a bow at one side with long ends. Her first-act gown, to my mind, was rather colourless for the stage—cream *marocain* swathed to the figure over a bodice of georgette with a stencil pattern in blue on the short sleeves and a plain *chemisette* showing. A beetle in rose and gold holds the drapery at the waist, and her small blue hat is banded in glycerine ribbon in the same shade of azure blue. In the last act she wears a brown velvet gown, the long tight sheath embossed in gold and coming out below the knees in two flounces of brown velvet, the top one banded in skunk. And, say, did you see *Hiram Draper's* burlesque tie? It's the goods! You'll love the show. It's bright and it's happy—just clever foolery with, it seemed to me, a sermon of tolerance behind. Next week I'll tell you more about it.

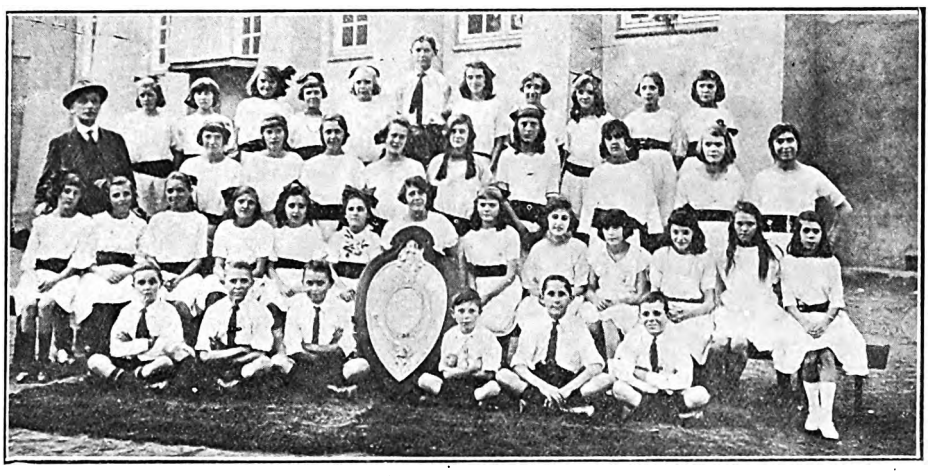

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Photo by T. Brittain.

A Budget from Benoni.

From Benoni I hear that much interest surrounded the Big Carnival organised by Mr. Vorster, of the Criterion, last week. It was composed solely of local talent, and there were sufficient entries to give three turns each evening, and on Friday the finals were given. It meant packed houses, for we all love to come and see what our friends can do,

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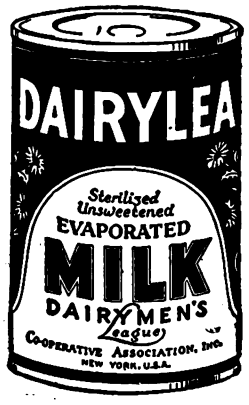

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reserving to ourselves the right to know *absolutely* that we could do better.—Tennis enthusiasts are spending their time at the courts, where the annual tennis tournament is being played, and some good tennis is the rule of each day. Who will win the finals is a matter for great speculation.—New Modder bowlers are holding a fancy-dress dance in their new Recreation Hall this Friday night, and it promises to be a big affair.—Mr. and Mrs. R. Gray are on holiday at Durban. Mr. F. R. Howard and Mrs. Howard left for the Cape *en route* for England, and Mrs. Manson and baby and Mr. L. Larkin were among the departures for Durban.—This week's vaudeville programme at the Criterion is an excellent one and includes Evison and Hestor (and a Bath-chair), and Laurence Glen, ventriloquist, with *Steve*. These two turns appear on Friday and Saturday, and the picture on these two evenings will be "Burning Sands," featuring Wanda Hawley. At the Savoy, "Youth to Youth" is the big feature, while Episode 7 of "Eagle's Talons" will be shown on Friday and Saturday.

At the Carlton.

The latest arrivals at the Carlton Hotel, Johannesburg, are: Mr. J. S. Sheldon (Birmingham); Mr. H. Barlow (Barrow Green, Eng.); Mr. and Mrs. A. Andrade, Dr. de Pret, Mr. F. Basil Boddington, Mr. P. Gaivas and Mr. I. de Paiva Rapozo (Lourenço Marques); Mr. N. J. Tongue

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Boys of the South African Training Ship *General Botha*, now at sea with the s.s. *Huntress*, photographed with their officers on board the latter vessel before she sailed from Cape Town. In the centre of the group is Mr. Clough, the chairman of the *Botha* Board of Management..

"S.A. Pictorial" photo.

and Mr. Capstick (Bulawayo); Mr. and Mrs. Doll (Victoria Falls); Lt.-Col. W. O. Raikes (Bloemfontein); Mr. E. W. Lincoln (Lincoln).

A Pretty Dancing Display.

It is wonderful what an amount of juvenile talent we have in Johannesburg, among the very young children as well as among the older ones. This fact was again brought to my mind on Saturday evening, when, in the Standard Theatre, I watched the pupils of Miss Pearl Adler dance for the G.D.A. Hostel funds. The wee babies, how one loved them! There was a very tiny Cupid, so thrilled with itself, and four wee babies in a Gavotte who were too sweet. One couple wore yellow and black, and were very serious, and just hopped together with great spirit. The others in mauve and black got a bit mixed, bless 'em! and had a really good time together. And, said I to myself, behind it all what patience to train such infants, that the man (or woman) in the street never realises, for their chlid is, of course, "naturally gifted." Dear me! I was beginning a sermon. That won't do. The first part of the programme was the Nursery Rhyme *Ballet*, with Colleen Purchas as the Little Girl who plays with the fairies in her nursery. Her picture-book comes to life, and she is happy till the Demon King (Lily Browse) appears, and chases her round the nursery. There were dolls and clowns, and a Tin Soldier, and *Jack* and *Jill*, and *Aladdin* and—and—all your old favourites, and what a splendid time that little girl did have! Then came the dances, and my heart went out to the Coquette (Wendie Hardie), in such a frilly pink Victorian gown, a dainty morsel of humanity. Of course, Colleen and Lily were the star turns. They are both beautifully trained and very graceful dancers, and their Operatic *Pas de Deux* and Bacchante Dance were excellent, and I loved them as two Egyptian figures on a frieze. There was a tiny fluffy chicken, and, oh! such heaps and heaps of things that I can't find space to tell you about, or the names of the children who danced. There were no tiresome waits, and altogether Miss Adler deserved a big bouquet of thanks. In the audience I saw Lady Phyllis Ponsonby (the President of the G.D.A.), the Swedish Consul and Mrs. Frykberg (whose pretty daughter, Elvira, took part), Mrs. E. G. Izod, Mrs. Errol Hay, Miss Albu, Mrs. Abrahams, Lady Wallers, Mr. Spicer, Mrs. Henry Sacke, Mrs. Dunning, Mrs. Cyril Campbell, Mr. and Mrs. Evans (whose daughter Bobbie is such a good dancer), Mr. and Mrs. Henry Adler, Miss A. C. Love, and the Mayor and Mayoress in the stage-box were extremely interested. Next Thursday, Friday and Saturday there will be "Make Believe" at the Standard in aid of the Music Teachers' Association. Don't forget to go.

Two Beautiful Englishwomen.

Who is the most beautiful Englishwoman? Lady Diana Duff Cooper, now playing the part of the Madonna in "The Miracle" in New York, said to an American interviewer: "Viscountess Curzon is the most beautiful woman in England. I sweep a plumed hat to her. She is lovely, a tall blonde with English features." Viscountess Curzon, when asked by a London interviewer whom she considered to be the most beautiful woman in England, said: "Lady Diana Duff Cooper, of course; I always have thought so." What beauty secrets do these two notable Englishwomen possess? How do they contrive to achieve the loveliness that has made them famous? If Lady Curzon has any beauty secrets she does not intend to reveal them. When a *Daily Express* representative asked her if she thought that exercise made women beautiful, she said: "I hate all forms of exercise and never take any except horse-riding." Lady Diana Duff Cooper, whose shingled golden hair, perfect hands, classic profile, and graceful carriage have fascinated New York, has been asked by thousands of American women for her beauty secrets. "The only complexion secret I have," she has said, "is never to wash my face in water and always to use ice. I cleanse with cream and follow with an ice rub morning and night. The ice is wonderfully refreshing. I never take exercise. I never play golf or tennis. Walk? Oh, I might stagger out to a taxicab if I had to."

THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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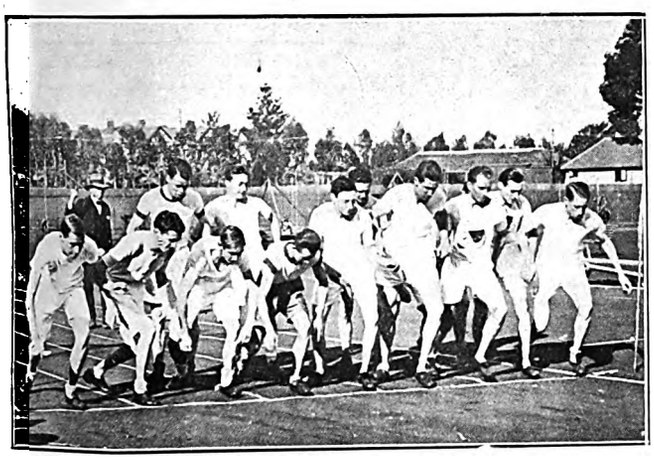
South Africa's Most Beautiful Woman.

At the risk of becoming thoroughly unpopular with the Editor I would ask why we can't have a beauty competition to decide who is the most beautiful woman in South Africa? Let each daily paper be asked to select six or more applicants. I say "become unpopular," for during our last Beauty Competition, visiting the Editor, it was difficult to get in at all, owing to the hundreds of photographs that arrived with every post. They say each town is jealous of the other, and each Province worse, in this fair land of ours.

Memories of "The Miracle."

There have been few plays so discussed as "The Miracle," and what a newspaper cry there has been over the *rôle* of the Madonna! Lady Diana Duff Cooper was to alternate the *rôle* with Princess Matchabelli, who is Maria Carmi, the wife of the Georgian Minister at Rome. For three months they have done so, but now Maria Carmi is tired of "being a good sport." She says she was asked to create the *rôle* in New York which she made famous in Europe, and when she came there the producer substituted Lady Diana, and he has not given her the publicity he promised. Maria Carmi is certainly one of the most beautiful of women, and I saw her in the part of the Madonna some years back. The theatre was transformed into a cathedral, and we sat in the gallery while the play was performed near where the altar would be. There were long and loud controversies as to its being irreligious, and indeed on one night I was there a man got up from the audience and denounced it in no measured terms. But "The Miracle" has survived all that, and I found it played in a spirit of reverence that holds one. It is a play that I count among the most wonderful moments of my life, for to watch it was a pure joy. The dim lights of the cathedral enthral one; anon the sun shines through the stained-glass windows in glowing shades. The story is that of the Nun, who, leaving the Convent at the call of Life, goes with the Tempter. Her way is strewn with dead loves. There is a magnificent coronation procession—a festival in the church. She is the mistress of nobles and kings, and finally, after her wanderings, returns to the Convent. Meanwhile the Madonna descends from her throne and takes the Nun's place, that she may not be missed, and the supreme moment of the play is when the Mother of Pity takes the child in her arms as she sits again in her chair of state, and it disappears in a flash of light—and the Nun is back again unnoticed. I have memories of the cool, green world outside the Convent door; of the Knight riding by; of feasts; of a great concourse of people; of the most magnificent colouring and effects, and here and there and everywhere that haunting refrain of the Tempter, one of the most haunting melodies I have ever heard. Now Mary Garden, the American *prima donna*, is taking the *rôle* alternately with Lady Diana, and she promises that her costume will be a "blaze of jewels," patterned after the image of a Madonna she saw in Rome last year. This is to contrast with the gown of shimmering silks worn by Lady Diana.

CARRIE.



UNIVERSITY CHAMPIONSHIP SPORTS

At the Johannesburg Wanderers'. The start of the mile, which was won by Brink (extreme inside position on right of photo), with Napier 2nd and Suzman 3rd. Time, 4 minutes, 39 2-5 seconds.

Photo by W. Ingham.

(Continued at the foot of next column.)

A CAPE TOWN CHRONICLE.

(Continued from page 10.)

Mr. Wendt Going.

So Mr. Wendt, the conductor of our Orchestra, is really to go. Until they actually hear of the appointment of somebody else, a good number of people in Cape Town will still go on expecting to open their paper some night to find that the little man who struts on to the concert platform with such a curiously yeoman-like stride has been re-appointed; but certainly at the time of writing there does not seem to be the slightest justification for such expectancy. Whatever negotiations and speechifying may have been going on in Johannesburg, the Executive of the Publicity Association have announced that, having accepted Mr. Wendt's resignation, they do not intend to re-open the matter, and "the position is now definite." Everybody who admires ability, enthusiasm and a zealous devotion to art will be sorry to hear of Mr. Wendt's departure, but there can be no doubt that there is a large section of the Cape Town public who will be willing to shower every applause on a successor who promises to provide lighter and more "popular" music, and less of what they call "high-brow stuff." And there can equally be little doubt that the existence of this feeling has had a good deal to do with the arising of the present position. A certain matter of salary has entered into it, of course, but "there were, as may be concluded, other points of difference between Mr. Wendt and the committee." Mr. Wendt, as musical director, and zealous for the efficiency of the Orchestra, apparently looked at all matters from his own standpoint, while the Management Committee were continually faced with the position (according to what seems to be an officially-inspired statement) that the bank "will not give an overdraft on symphonies or sonatas."

Praise for Moscovitch.

Little else is talked of in the entertainment world but the great performance of Moscovitch as *Shylock*. It is the extreme restraint and naturalness of the performance which seem to have impressed the Cape critics. "When Moscovitch came to consider how he would play *Shylock*," writes one, "he evidently came to a great, an almost revolutionary decision. He evidently came to the decision that, so far as *Shylock* was concerned, at any rate, Shakespeare was a playwright who could be acted and not merely recited." Night after night the great Jewish actor has been received with the greatest enthusiasm, and no one who has seen it but does not seem to count his performance as really and truly memorable, in the fullest and most calculated sense of the word.—Miss Dorothy Varick, with her cameos at the piano, is making herself immensely popular at the Tivoli. The ease with which she changes from gay to grave, and the wealth of atmosphere she can obtain with the minimum of exertion, establish her as an undoubted artist. While as for the amateurs—well, they are all thinking about the Eisteddfod, at which, I hear, there have been no less than 1,060 entries—a record by 174. That very large number of Cape Town women, therefore, whose pleasure it is to sit knitting while musical reputations are being submitted to the guillotine, had better lay in plenty of wool. This year's festival, I am told, will last at least three weeks.

BEACHCOMBER.

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRE (PROP., JAS. T. DURWARD). Late Umtali.

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OUR BEST SPRINTER.

Sir Abe Bailey's High Opinion of Abelard.

BUT OTHERS WERE BETTER.

By "ONLOOKER."

FORM, the most recent form, was sadly upset at the Pony and Galloway meeting last Saturday. Three that had earned distinction at Auckland Park on the previous Wednesday were runners at Turffontein, but all three were unceremoniously beaten. It surely looked good business to support Marico, winner at mid-week of a horse race, in a Junior Pony and Galloway event! Yet

The Best Marico Could Do

was to finish a poor third behind Miss Ferrara and Coal Strike at the end of six furlongs. The course over which Marico won was certainly a shorter one, but Rossouw's filly had scored by a wide margin. Saturday's race goes to show, even allowing that Marico does not stay, how very inferior a great number of our fourth-class horses must be.

* * *

Repeater won, and won with a good deal in hand, at seven furlongs, on Wednesday, and over a like distance was favourite for the Pony Stakes. Two, an outsider, Sandglass, and Tamworth, proved better at headquarters. As a matter fo fact, Repeater was somewhat lucky to get within the money.

* * *

Brag has proved himself very speedy and it was no discredit to Will's Maid to fail to concede Pullen's gelding 30lbs. at the Park. Under her light impost Will's Maid was confidently backed for Saturday's Galloway Purse, five furlongs. Like the two Wednesday winners, Will's Maid was

Relegated to Third Place.

The two to beat the favourite were Duke of Theunissen and Clover. It was a very near thing between this pair, and Clover's performnace was full of merit in getting within a head when allowing all but 1lb. of a couple of stone to the winner.

* * *

It was only by about a nose that Miss Ferrara gained the verdict over Coal Strike in the second race, and the latter was saddled up for the last race, it being over the same course as formerly. Coal Strike was backed down to 3 to 1, only Neptuna, a stable companion of Miss Ferrara. being at a shorter price. While Neptuna missed a place, Coal Strike duly won, being followed home by Cornstack and Anne.

* * *

Though Lady Galway was always at a short price for the mile Pony Purse, there was only half-hearted support for Colonel Harris's mare. None of the others, however, commanded confidence. It was therefore a poor betting race. The favourite looked light, and at no stage of the race looked like winning.

One of the Outsiders

of the party of a dozen that went to the post not only won but won without being asked for an effort. This was Red Cross, a mare by Duke of Sparta, and her success was the first she has registered this season in a great number of starts. Annasym, another long-priced one, was second, the other place going to Not Far.

We were introduced to a smart one in the Junior Pony Plate. Backed down to 6 to 4, Mr. F. H. Langerman's Koodoo, when it came to carrying over the last bit of the five furlongs, went right away from the opposition. Koodoo is a three-year-old filly by Paper Collar (who defeated Gondolier in the Christmas Handicap in 1913) out of Big Game. Mr. de Lange, the breeder, has seldom to be complemented on the naming of his stock, but on this occasion an apt name has been chosen.

* * *

The two outstanding performers begotten by Sir Daniel were Eiffel Tower and The Mede. The former, and the better of the pair, died quite recently. In his two-year-old season Eiffel Tower might have been described as "all legs." He let down as he grew older, yet was always very much on the leg. On such account many were apt to underrate his abilities. That Eiffel Tower was

A Really Good Three-year-old

his record showed. Few bred in the country have done so well at the age. After taking the Derby, he won a Johannesburg Handicap, carrying 9st., and at the same meeting put up 8st. 12lbs. and finished a very close second to Lombard, then a six-year-old, carrying 9st. 6lbs. This was a fine performance, for Mr. F. W. Murray, who had Lombard, regards that horse as the best he has trained; and Lombard was at the top of his form on the day he beat Eiffel Tower.

* * *

It has become a sort of article of faith that a Colonial-bred horse at stud fails to beget anything of merit, and unless one of them happens to get into one of our big studs he is given no chance of refuting the stigma. Eiffel Tower was

Given No Chance

at stud. It looks as if the Winkfield line, of which Sir Daniel was a representative, will become extinct in this country. As a matter of fact, the blood is at a discount in the Old Country. Winkfield's great son Bachelor's Button, a beautiful horse himself, was a dire failure at stud.

* * *

The Johannesburg Winter Handicap has closed with twenty-three nominations. All the available good horses, including Bondsman, Fabaris and Red Ronald, are in the list, so the entry is quite satisfactory. Mr. Forbes's pair,

Red Ronald and Katabasis,

are not engaged in any other race but the Winter Handicap, so it would imply that they will be on the road to Durban before the second day of the meeting at Turffontein.

* * *

Just the other day I saw it stated that, in the opinion of Sir Abe Bailey, Abelard was superior to Camp Fire as a sprinter; was, in fact, the best horse bred in the country. Sir Abe must, of course, have been referring to short-distance runners. A mere sprinter—and Abelard was one—cannot

Come Into the Reckoning

among the best in any country. Who ever hears of the Prince of the T.Y.C., Prince Charlie, being regarded among

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the great horses in England? And in like manner the flying Mumtaz Mahal is not great in comparison with such of her sex as Sceptre and Pretty Polly.

* * *

Abelard must be placed a long way down in the order of merit of the best horses bred in South Africa. He certainly is enrolled as a Johannesburg Handicap winner, taking the race as a five-year-old in what was almost a dead heat from Romedia. But any course outside six furlongs was really beyond the tether of Abelard. Sir Abe Bailey himself has bred better horses here than Abelard. To name only one—Contentment.

* * *

As regards comparisons between Abelard and Camp Fire, it must be remembered that the latter achieved most fame on English racecourses. He improved on his showings here on going to the Old Country. Abelard was probably a better weight-carirer than Camp Fire, and therefore might be awarded the palm over that horse.

* * *

But we have raised many fine sprinters in South Africa. It cannot be said that the two named are on a plane by themselves. The biggest weight Abelard carried to victory in the Merchants' Handicap was 9st. 13lbs.—he won twice under that burden—but Dancing Wave took the race carrying 10st., Abelard being second with 10st. 1lb. Abelard was, however, then an aged horse, and was

Hardly as Good

as he had been. Still, Dancing Wave, a long-backed mare, was not calculated to handle heavy imposts, and one knows that her party had no fears of Abelard at his best at evens, with a weight of, say, 8st. And what about Dignity, to say nothing of her son, Dignitary, and Flush of Dawn? These certainly rank with Camp Fire and Abelard over the pair's own particular course.

* * *

The New Zealand champion horse, the eight-year-old Gloaming, won another race a few weeks ago—the Challenge Stakes at Wellington, worth £1,000. The earnings of Gloaming must be now uncommonly close to those of Eurythmic.

* * *

Big entries were taken for Saturday's holiday meeting at Benoni. For the best-class race Clare Clan is top weight. Selections:

12.5 p.m.—Stewards' Handicap, 7 furlongs.
Memoria 1, Poplin 2, Rebecca 3.

12.45 p.m.—Pony and Galloway Handicap, "A," 5 furlongs.
Duke of Theunissen 1, Question 2, Guiding Star 3.

1.25 p.m.—Boksburg Handicap, "C," 6 furlongs.
Ryl Patch 1, Antelope 2, Bowler 3.

2.5 p.m.—Pony and Galloway Handicap, "B," 6 furlongs.
Marie 1, Cornstack 2, Biddy 3.

2.50 p.m.—Boksburg Handicap, "A," 1¼ miles.
Glendronach 1, Defence 2, Caronroe 3.

3.30 p.m.—Boksburg Handicap, "B," 7 furlongs.
Noble Polly 1, T. M. S. 2, Ephyra 3.

4.10 p.m.—Boksburg Handicap, "D," 5 furlongs.
Romp 1, Concourse 2, Extravaganza 3.

4.50 p.m.—Pony and Galloway Handicap, "C," 1 mile.
Repeater 1, Anne 2, Lady Croft 3.

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SO THIS IS AFRICA!

(*Continued from page 2.*)

to allow me to "work it up" in my own way. I like it—it's a beautiful part. I played it for over a year in New York, and for nearly a year in London.

The Indians who live in Mexico are the Pueblo tribe. They are great traders. I knew a man who traded an old saddle, worth ten dollars, to a Pueblo for a silver bracelet. The next day the Indian rode up on a fine horse. "Where did you get that horse?" he was asked. His reply was brief and laconic: "Trade saddle for old waggon. Trade old waggon for watch and pony. Trade watch and pony for fine horse." The horse was worth about two hundred dollars!

The Pueblo Indian babies don't talk much English—as a rule. But there are two words they all know—"Five cents."

Near the Pueblo reservation lives a strange tribe of Indians known as "Penitentes." They have a secret order in which the initiation ceremonies compel the seeker after membership to walk barefooted on cactus spines and to submit to being nailed hand and foot to a wooden cross. You don't believe me? Say, I guess you'll find stranger customs than that right here in Africa. And the membership of the "Penitentes" is small, anyway!

I hope no one will be offended with our new play, "So This Is London!" It is all good fun really, and is meant to bring the English and the Americans closer together by showing them both how absurd their notions of each other sometimes are.

"Now the yanks are coming!" as the man with the toothache said when the American dentist reached for his forceps.

The following are the weights for the Johannesburg Turf Club Winter Handicap, one mile, one furlong, run Saturday, May 31:—Bondsman 9-5, Fabaris 9-5, Corinth 9-0, Red Ronald 9-0, Fordwych 8-12, Katabasis 8-9, Flush of Dawn 7-13, Surprise Sauce 7-12, Clare Clan 7-7, Gay Tar 7-2, Appetiser 7-2, The Pearl 7-0, Magicienne 6-10, Prince Orb 6-9, Right Turn 6-9, King's Daisy 6-7, Aphrodite 6-5, Roll Call 6-1, Isobela 6-0, Corncrake 6-0, Intervention 6-0, Caronroe 6-0, Lady Earlswood 6-0.

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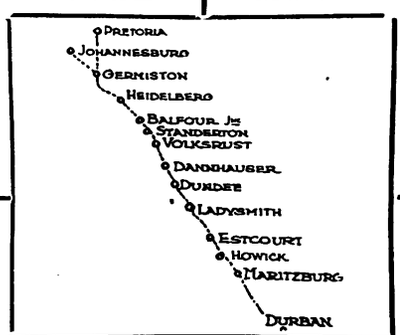

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George M. Cohan's Anglo-American Comedy by ARTHUR GOODRICH,

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Next Week's Calls.

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Tivoli, Cape Town.—Till May 27: Pringle and Alma. Continuing: Burke and Klein, Chico and Chiquillo, Power and Bendon, Daimler and Eadie, Maggie Foster, Ena Foy. Opening May 28: Ward and Long.

Opera House, Cape Town.—Maurice Moscovitch and Company.

Empire, Johannesburg.—"Brighter London," Hobbs and Nolan.

His Majesty's Johanesburg.—Thurston Hall and Company in "So This Is London!"

Standard, Johannesburg.—May 29, 30 and 31: "Make Believe."

Orpheum, Johannesburg.—Landry and Julls, Winter and Bunny.

Grand, Pretoria.—Laurence Glen, Holloway and Austin.

Opera House, Pretoria.—George Relph and Company in "The Way of an Eagle" (Monday and Tuesday), "Havoc" (Wednesday and Thursday), and "The Knave of Diamonds" (Friday and Saturday).

Criterion, Benoni.—W. V. Robinson, Dudley Dale.

Apollo, Germiston.— May 26, 27 and 28: Brightie and Carlyon, Jan D. Martell.

Vaudette, Krugersdorp.—May 29, 30 and 31: Brightie and Carlyon, Jan D. Martell.

Rinko, Maritzburg.—Du Calion, Anna and Louis.

Criterion, Durban.—Dorothy Varick, Ethel Varick, Fred Lake and Pianist.

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PALLADIUM.—"A Beautiful Criminal."

ORPHEUM.—Three Pasquali Brothers, Betty Carr, Alice Carver & Co.

A NEW DANCE: THE FIVE STEP.

There is a new dance—the Five Step. It was "evolved" by Mr. George Cunningham, an actor and stage dancer, to music "with a new rhythm" by Mr. Harry Davson, "the singing conductor," and it is being exploited by Jack Hylton, conductor of the Piccadilly Hotel orchestra.

The idea of the dance is very simple. The music is written in the somewhat unusual five-four time, and there are therefore five beats in every bar. The steps may be described as the simple walking steps of the fox-trot, varied with an occasional valse turn and an occasional hesitation movement.

Steps, as in the fox-trot, may be fast or slow—that is, a step may occupy either two beats or one beat. The unusual rhythm is a little awkward at first, but after a struggle it suddenly comes to you, and then you feel like a child with a new toy, to discover all the possibilities.

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(1) Approximate date of arrival in England; (2) date they wish to open; (3) lowest terms required for (a) London, (b) Provinces; (4) bill matter; (5) full description of the act, stage requirements and time.

NOTE.—Artistes are advised to send particulars under headings 3, 4 and 5 as soon as they open in Africa, which will be filed for reference.

Particulars under headings 1 and 2 may be sent by cable at deferred rates when the date their African Tour closes is ascertained. Address all communications to:—

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For particulars concerning accommodation, procure a copy of the Official Hotel and Boarding House Guide on sale at Railway bookstalls.

Johannesburg, February, 1924.

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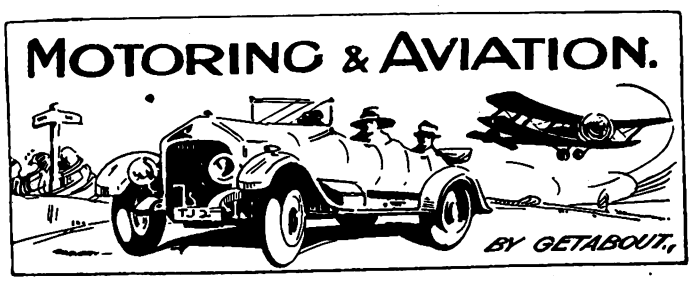
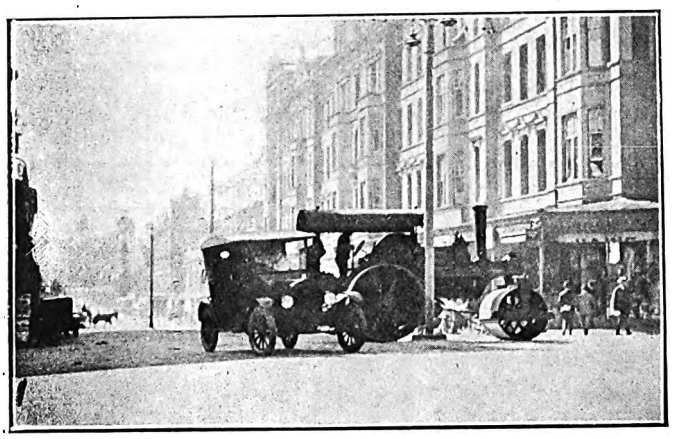


Durban Race Handicap Announced.

The handicaps for the Durban-Johannesburg motor-cycle race have appeared, and seem to have given general satisfaction. Handicapping is always a difficult proposition, and it is impossible to please everybody. The Rand Motor-Cycling Club is fortunate in having very competent handicapping officials who are prepared to stand by their guns. Entries for the big race are now coming forward, and it is confidently anticipated that the number will be considerably in excess of last year. Both the Rand Motor-Cycling Club and the Pretoria Motor Club have had very successful seasons, and their competitions for the most part have been well supported and attended by the public in increasing numbers. The younger Transvaal organisations, the West Rand Motor-Cycling Club and the Government Service Motor Club, have also reason to congratulate themselves upon the excellent showing made this year. Their members will undoubtedly co-operate to the fullest extent with the R.M.C.C. to make the Durban-Johannesburg race a record



FAST AND SLOW TRAFFIC.

Motorist crossing to the wrong side of the road in Eloff Street, Johannesburg, in order to pass slow cross-traffic in Jeppe Street. It is advocated in many quarters that special streets should be reserved for fast traffic, and others for slow-moving traffic.

"S.A. Pictorial" photo.

as regards the number of entries. Whether it will be a record in speed or not will depend on the condition of the road at the time the event is held.

Condition of the Road.

The road from Durban to Johannesburg, competitors in the big race will be pleased to hear, is, if anything, better than it was last year. In several sections it is still very rough, and there are some nasty snags, but taken over the whole distance considerable improvements have been made by road gangs, especially in Natal. Of course, rain will upset all calculations, and if we have a real soaker a day or so before the race then we can anticipate times considerably slower than those made last year. The riders of the big machines will be able to use the power at their command on several stretches of really good road, but the small mounts will also be able to travel over many miles at all-out pace. The road from Durban to Maritzburg is better than I have seen it for some years, and the grades have been lessened at two or three points. The Town Hill out of Maritzburg is by no means good, but then it never has been considered anything but a difficult proposition. There are some really magnificent stretches of new road between Maritzburg and Estcourt, and for mile after mile throttles can be kept open and the machines will roar along, eating up the distance in record time. But the possibility of beating the record for the whole journey set last year is made difficult by the bad patches between Ladysmith and Newcastle, and the condition of Laing's Nek, which is as tricky as ever.

Over Laing's Nek.

The road over Laing's Nek from Natal to the High Veld has always been bad, and this year it has suffered from heavy rain. The stretch between Volksrust and Standerton is a dangerous one, for the road entices speed, and has many sharp and unexpected dips and bumps. Just outside Standerton, on the Johannesburg side, there is a very bad patch, and after this the highway is good almost all the way to the finishing point at the City Deep.

Less Space for Parking.

An amendment has been made to the existing traffic by-laws whereby the portion of Joubert Street between Kerk and Plein Streets has been included in the prohibited parking area. Johannesburg motorists complain that they have no places to park their cars, but it is essential that the narrow thoroughfares should be kept clear for the ever-increasing traffic.

Johannesburg Builds Buses for Durban.

Motor-buses for use in Natal are being built in Johannesburg. It appears extraordinary, but it is nevertheless true, that bodies can be built more cheaply on the Rand than at the coast. The motor-bus is becoming popular in Natal, especially for long-distance runs from Durban to the South and North Coast holiday resorts. A very large number of buses run on regular schedules from Durban to the small villages on the North Coast road to Eshowe, these being almost exclusively used by the Indians.

Lock Your Machine.

Some really good work has been put in by Johannesburg detectives in apprehending motor-cycle thieves operating around public buildings. Quite a number have been caught *in flagrante delicto*, but it is noteworthy that the majority of these offenders do not appear to be of the professional type; rather they are loafers and out-of-works ready to take desperate chances to retrieve their penniless condition. And these chances are numerous enough and have not to be sought after, as unattended machines are standing at the kerb in every thoroughfare, and it requires but little strategy to get away with one. When these cases come before the court there is seldom any attempt made at defence. Many of the accused seem to count upon a suspended sentence, especially if it is the first conviction and the plea is one of poverty.

Don't bluff unless you've something to bluff with; then you needn't.

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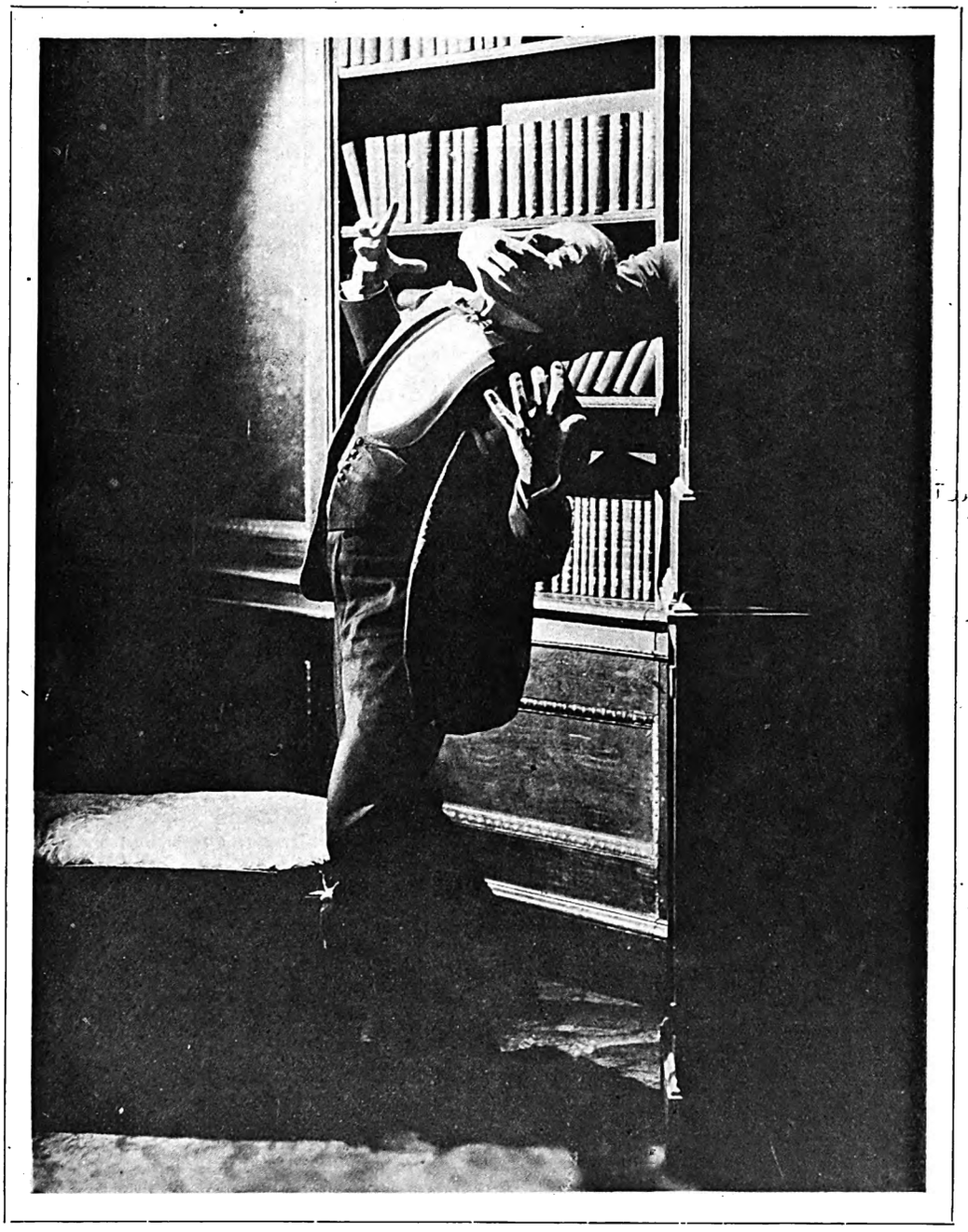
STAGE & CINEMA.

VOL. XVIII. No. 461.] SATURDAY, MAY 31ST, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.



WHO MURDERED JOHNSON?

"Who murdered Johnson?" is the query that is uppermost in the minds of everybody who sees the latest D. W. Griffith photoplay, "One Exciting Night," which will be screened at the Johannesburg Bijou next week. In this picture the master-maker of films beats the modern mystery playwrights at their own game, and gives the spectator two hours of breathless suspense, relieved by a sweet and dainty love story and some most delightful and laughter-provoking comedy.

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JAZZING ROUND THE WORLD.

By JENKYN.

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SINGAPORE, April 28.

I HAVE often wondered what becomes of old actors. Actresses, of course, usually achieve matrimony, become exceedingly domesticated and, instead of breaking hearts in the theatre, go in for making tarts in the kitchen. Some years ago myself and partner used to pay his weekly salary to a young fellow who was

A Clever Comedian,

but he never seemed to get on, somehow; like many other clever comedians, golden opportunity passed him by. I had often wondered what had become of him; he seemed to have dropped out altogether. At Kualu Lumpur the mystery was solved. I received a letter from him inviting me to an estate at a place called Bukit Asshan, and another one from his wife—an *ex*-Gaiety girl—heartily seconding the motion.

* * *

A few hours after our arrival at Malacca, our friends turned up, and we drank "Down with Prohibition" in the heartiest of fashions. My old employe was a trifle stouter and he had acquired gold-rimmed glasses. As an actor he had been thin and dapper. As a planter he had most certainly developed an *embonpoint*. Easy to understand, because for twelve whole years he has had enough to eat!

* * *

After the show we drove back thirty-five miles to Bukit Asshan in my friend's trusty Ford, tied up with string (vintage 1915, but still going like the very devil), and arrived there about 3 a.m. I fell into bed and asleep at one and the same time, but was up bright and early the next morning. In front of the verandah of my pal's bungalow was a bougainvillea that was an absolute blaze of crimson glory. It was the finest I have ever seen, and is, I believe, one of the largest in the world. It was flanked by the decorative croton plant, with its extremely

Beautiful Leaves in Many Hues,

by Honolulu, by Flame o' the Forest, and by calla lilies, with Frangipanni and mango and guava trees in the background. And over the whole landscape lay a greenness that made Ireland look like a withered old hag. To the north was Mount Ophir—the authentic Mount Ophir, where the Queen of Sheba got all her jewels—but to-day unexploited for mineral wealth. Beyond Mount Ophir lies two hundred miles of the Never-Never-Land, inhabited only by Sekhais, the totally uncivilised aboriginals, and by tigers, elephants, rhinoceroseroserises, and other denizens of the primeval jungle.

* * *

My old friend is manager of an estate of 1,972 acres, containing just about a quarter of a million trees. By law, only 60 per cent. of these may be tapped, a Committee of Restriction having been formed to enforce this enactment, whose object is to keep

The Price of Rubber

at a level which pays for growing. He has no white assistants, but has two hundred and seventeen coolies at his beck and call. The factory is equipped with the most modern machinery, and the output, in spite of restriction, is colossal. The stout gentleman in the tyre advertisement gets all his clothing from the Bukit Asshan Estate, and nearly all the plantation's stock goes to America.

* * *

By the way, you may talk to a planter for a week and never hear the word rubber. It is all *latex*, and they are keenly interested in new schemes whose object is to find new uses for the wonderful sap.

* * *

The processes are very simple, but there is an art in tapping, and the men are all paid by results. An expert tapper will draw four or five times as much as a duffer. Acetic acid is used to coagulate the latex—which looks just like new milk—into rubber form, and after coagulation the sheets are

Passed Through Rollers

till they get the required thickness, are smoked like haddocks or bloaters, cut into lengths, searched for air bubbles and similar flaws—and that's all, so far as the Malayan planter is concerned. Rubber has to go through all sorts of other processes before the finished tyre or pencil tip is ready, but that is the job of the manufacturer.

* * *

Our conversation—half theatrical "shop" and half discourses on rubber—was continually being interrupted by my old friend saying somewhat wistfully, "Don't you think I've done right?" "Don't you think I'm wise?" "Would you go back if you were me?" and although I

Assured Him With Emphasis

that he was quite right and quite wise, and should never dream of returning, I could see very clearly that he was longing to smell grease-paint once more, that my advent had caused glimpses of the moon, and a consciousness of the ever-present lure of the footlights.

* * *

They have very good times, these planters. A mile or two from my planter's house is a club, with tennis-courts and all the amenities of civilisation. An occasional trip into picturesque sleepy old Malacca, a week-end in busy Singapore, and leave for home every four years or so, keep them in touch with civilisation. There was a big slump some years ago, and salaries went down with a dull and sickening thud; but even then there was a margin, and now

Things Are on the Up-Grade

again. New uses are being found for rubber, and the outlook is rosy. Unfortunately the Dutch planters of Java and Sumatra have refused to fall in with the restriction laws, but the planters live in hopes that they will eventually listen to reason. In the meantime, they are the cheeriest crowd in the world, and their hospitality is embarrassing. I am to spend a week-end with my friends again on leaving Singapore, and I am looking forward eagerly to the time.

* * *

One thing my *ex*-comedian told me that struck me as being rather pathetic. It appears that years ago I had practically negotiated an engagement for him with the management of the London Pavilion, but he was unable to take the chance because he couldn't raise the money to buy or hire a dress-suit! That is one of the minor tragedies of the most heart-breaking profession in the world.

CONNIE OFF THE SCREEN.

Off the screen, Constance Talmadge has one of the most thoroughly delightful, amusing and charming personalities. She fairly bubbles with spontaneous wit, with vivacity, with humour and lovableness. At a party, with a group of friends, Connie is irresistible. She keeps everybody in roars of laughter all the time.

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WERE YOU AT THE WANDERERS' LAST SATURDAY?

SOME "CLOSE-UPS" AMONG THE JOHANNESBURG FOOTBALL CROWDS ON EMPIRE DAY

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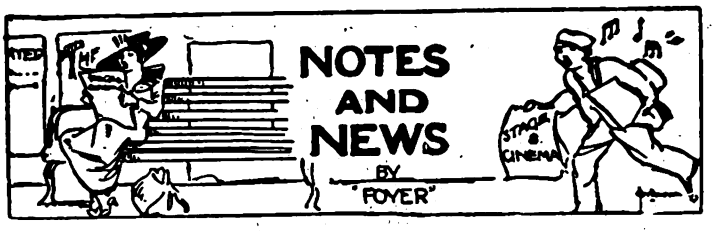

Buying a Race-horse.

Mr. Patrick Ludlow, of the Thurston Hall Company, who plays the aviator in "The Broken Wing," and who was out here a few years ago with Miss Ruby Miller, was the original "Middy" in "The Luck of the Navy" with Mr. Percy Hutchison at the Queen's Theatre, London. Being very young at the time, and somewhat "elevated" by his personal success, he determined to follow what he fondly believed to be a tradition of the stage—that all successful actors must be seen at race-meetings. "So," he says, "I 'dolled myself up' in the proverbial frock-coat and cycling knickers suitable for whist-drives, up-river, and other social functions, and journeyed to Sandown race-course. I met several charming fellows on the way who initiated me into the arts of 'Crown and Anchor' and 'Find the Lady,' and I thought it was awfully unlucky that I never seemed to win. On arriving at Sandown I went straight to the paddock, and found that a horse was being sold the colour of which exactly matched my tie. Seven pounds was bid, and just to keep the argument in swing I said eight, and before I knew where I was I found myself the proud possessor of a race-horse. I was living at a West-end hotel at the time, and had nowhere to stable the beast; besides I had absolutely no use for a race-horse, anyway. In great perplexity I walked it round and round the paddock, missing all the races, because I couldn't leave the damn thing anywhere. By this time I found that although she did match my tie she clashed horribly with my waistcoat. The original owner, seeing my plight, after a time took pity on me and relieved me of the horse for a fiver. Expensive game, racing!"

MISS DOROTHY VARICK,

The famous English *Diseuse*, who is paying a return visit to South Africa and will appear at the Johannesburg Empire on June 9.

Well Known.

John Herbert Winter, of Winter and Bunny, who are appearing this week at the Johannesburg Orpheum, is, as a good many people know, none other than South Africa's old friend Winterbottom, of "Winterbottom's English Pierrots," who, prior to 1912, were known in every town and dorp in the country. But his association with South Africa goes even further back than that, for before he formed the English Pierrots he was responsible for touring Mel B. Spurr, the Pasqualis, and Nelson Jackson in this country. In 1912 he returned to England, and was not seen in South Africa again until 1920, when he came with his present act—Winter and Bunny.

"His Children."

Mr. Winter relates a story of his English Pierrot days concerning Graaff-Reinet. "After the show there one night," he says, "a huge Dutch farmer came to the stage-door and asked for 'Jan Clown.' He referred to *me*, and as I came out he roared with wild laughter, grabbed me with both hands, and hurried me to the nearest hotel, impressing upon me that I was the funniest thing that ever happened. He said he had very nearly gone home, as the man at the door refused to admit his children at half-price, as advertised, and I had just promised a full enquiry and the return of his money, when the children came in. They were three heavy elderly men, all over six feet in height, and partly concealed by beards. But they were his children all right—though I didn't bother about any enquiry."

A Russian Pantomime.

Jan D. Martell, the Anglo-French entertainer, who will appear at the Johannesburg Orpheum next week, does his act in five languages, but he admits that Russian is beyond him. Once, before the War, he had to appear in Moscow, and it took him four days to get there from London. He arrived late in the afternoon, feeling very worn out, and was engaged at the theatre getting things ready until the time came for him to go and do his show—which was about midnight; "for," he says, "they are not particular in Russia whether you go on the stage at midnight or at three o'clock in the morning. When I was finished and had had something to eat I went home, and that would be about two o'clock. I said to myself, 'Now for a good sleep,' but found to my dismay that there were no bedclothes on the bed. I rang for the porter, and he came in about half-an-hour, rubbing his eyes. Then the fun began. I asked him in English where my bedclothes were, but he only laughed. I then tried him in French; no good. Then in German; worse still. Dutch; same result. So I gave up speaking and started pantomiming, and at last he understood. I was delighted—even when he pantomimed to me that I would have to pay extra for bedclothes. I said I would. Then he said, To-morrow. I said, No, now. But he made me understand that the 'boss' was asleep and that he had the keys, and that if he woke him up now his life would not be worth a moment's purchase. So I had to be content with a hand-bag for a pillow and my coat for bedclothes—and, believe me, I did sleep!"

Would You Believe It?

Mme. Cécile Sorel, the Comedie Française actress, has gone to London to appear in a number of plays. A list of the plays was submitted to the Lord Chamberlain. The Lord Chamberlain examined the list and said that all the plays were licensed save one. The title of that one was "*La Mégère Apprivoisée.*" That is the French title of "The Taming of the Shrew"!

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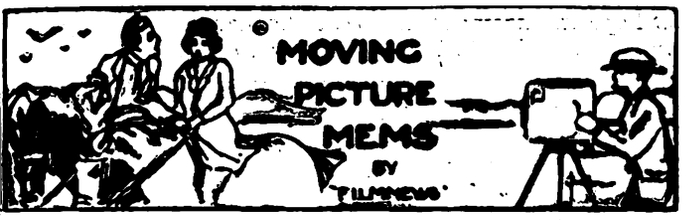

The New Griffith Film: "One Exciting Night."

For his latest motion-picture sensation, "One Exciting Night," which has been announced as the feature attraction for next week at the Bijou Theatre, Johannesburg, Mr. D. W. Griffith, master-maker of photo-plays, has taken for his cue the increasing popularity of the last two or three years of the stage melodrama and has produced a mystery picture *par excellence*. In this newest of Griffith films, a United Artists' Corporation release, the great director gives five of the six elements that go to make up effective mystery —secreted treasure, personal disappearance, puzzling homicide, hidden identity, and the return of the avenging spirit. And with it all he gives the spectator an altogether marvellous assortment in the way of actual entertainment. There is as sweet and dainty a love story as ever was filmed; there is mystery galore—mystery till the audience sits breathless—and then comes relief from the suspense in the form of the most delightful and laughter-provoking comedy from *Romeo Washington*, a wonderful black-face character who finds himself torn between love of a dusky maid and fear of the peering eyes and stealthy figures that creep in and out.

"Something Different."

In this picture Mr. Griffith has departed entirely from the heavy and spectacular and gone in purely for audience entertainment in the way of love, laughter, mystery, thrills and thrills. There are no great mob scenes, no historical *motif* to be picturised, no mass of costumes. But there is entertainment—a full two hours of it. There is a missing and much sought satchel containing half-a-million dollars in bills that lies for a time submerged in a flour barrel in the kitchen while the amorous *Romeo* makes love to the choice of his heart. And all the time there is uppermost in the minds of everybody the query—"Who murdered Johnson?" Of course no Griffith picture would be truly Griffithesque without its great climax scene. And "One Exciting Night" has it. This time it is a storm, that type of mid-summer thunderstorm with which everybody is familiar—a torential downpour of rain coupled with hurricane winds, low-sweeping clouds, split asunder every second by bolts of tree-shredding lightning. Trees are uprooted and flung about like matches before an airplane propellor; houses are unroofed, demolished and crumble beneath the tempest. And in the midst of the storm the Boy and Girl find their love story come true; the villain is captured; the mystery of the half-million dollars cleared. Carol Dempster is the heroine, and seldom does a theatregoer see a sweeter or daintier characterisation than she gives. Other players in the cast are all of widely-known popularity and ability.

"Long Live the King!"

"Long Live the King!", Jackie Coogan's new picture —it was only shown in London, at the Tivoli, on March 24 —is being screened at the Johannesburg Bijou this week. It is the wonderful child actor's first picture for Metro, and gives him a perfect part. He plays the *rôle* of the baby *Crown Prince Otto of Lavonia*—a Balkan kingdom of romantic fiction—who is the centre of political intrigues. *Otto* is bored with Court ceremonial, and sometimes succeeds in stealing away to play with his American friend, *Bobby* (Raymond Lee). On one of these excursions he is nearly captured by *Black Humbert*, the conspirator, but after an exciting battle in a cellar *Lieutenant Nikky*, the *Prince's* faithful attendant, saves him. The little *Prince* becomes *King of Lavonia* on the death of his aged grandfather, and the coronation ceremonies give Jackie Coogan every opportunity to display his extraordinary talents. The love story of *Hedwig* (Miss Ruth Renwick) and *Nikky* (Mr. Alan Forrest) is an important part of the plot. "Long Live the King!" is by Mary Roberts Rinehart.

"Her Reputation."

"Her Reputation," the First National photoplay, "featuring" May McAvoy, that is to be shown at the Johannesburg Orpheum next week, tells a story built round the power of the press, and it is claimed for it that it is the first *realistic* picture ever filmed of the inner workings of the fascinating "newspaper game."

MISS MAY McAVOY,

Who will be "featured" as *Jacqueline Lanier* in the First National photoplay "Her Reputation" at the Johannesburg Orpheum next week.

Bebe Daniels' Escape.

Bebe Daniels recently was nearly burned to death in the same manner as Martha Mansfield [this page, March 15]. An extra who was carrying a torch slipped and fell and set fire to Miss Daniels' dress, but Sidney Olcott, the producer, leaped at her, knocked her down and extinguished the flames.

Bernard's Small Estate.

According to *The Billboard*, Barney Bernard, the American *Abc Potash* on stage and screen, whose death was reported on this page the week before last, died intestate and virtually broke. The entire estate is not worth more than $5,000, most of which will have to go towards paying off debts. However, Mrs. Bernard is well provided for. The bulk of the estate consists of life insurance policies running up to $75,000 or $80,000, with Mrs. Bernard as the main beneficiary. The announcement that Bernard had died actually "broke" occasioned much surprise, as he was in the business of entertaining for more than twenty-five years and received $2,000 a week for a long time.

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A New Conductor.

It is announced that Mr. Leslie Hewart has accepted the conductorship of the Cape Town Orchestra, in succession to Mr. Theo. Wendt. Thus, finally, Mr. Wendt has severed his connection with an organisation which he practically created, and which he nursed and developed to a point of singular efficiency as a musical medium. In many respects the decision is to be regretted, for the Cape Town conductor has made for himself a host of musical admirers throughout South Africa. If he has been singularly unfortunate in his dealings with the Management Committee, it must be remembered that the responsibilities which he carried were frequently of a harassing nature, and the strain of regular concert-giving can be estimated rightly only by those who have experienced it. Questions of finance and internal dissatisfaction were also a contributing factor in making the conductor's position anything but a pleasant one, and it eventually proved that Cape Town lost the services of its first conductor through the salary question. What place Mr. Wendt held in the esteem of his players is not known, but it can be guessed that the end of an association which lasted for ten years is bound to bring regrets.

Distinguished Work.

Mr. Wendt's work for music in South African has been nothing less than distinguished. He was, in fact, a pioneer where the big things in orchestral literature are concerned, and the musical communities of the country can hardly forget that in many instances their first acquaintance with many musical masterpieces came through Mr. Wendt and the Cape Town Orchestra. Notwithstanding the fact that on several occasions it was necessary to take views in opposition to those held by the Cape Town conductor, it was eventually realised that in comparison with his musical activities these differences were of small importance. They were in every case overshadowed by the conductor's artistic sincerity and by his unceasing efforts for musical progress. He has indeed done a great work for South Africa, and he can claim with every justification to have done more in the cause of musical education in South Africa than any other individual or combination. For these reasons it is easy to forget minor points of difference which cannot in any way discount his fine musical ability and his consistent attitude for the best in music. Mr. Wendt will take with him the best wishes and sincerest thanks of music-lovers throughout the Union. No artist has better earned a country's gratitude.

Mr. Hewart.

The new conductor will find himself in the happy position of taking over an organisation that has been systematised and disciplined by years of constant effort on the part of his predecessor. He will find in the Cape Town players a body of musicians schooled to a remarkable unanimity and sensitiveness—a plastic musical organisation ready to reflect a conductor's slightest requirement. Let us hope in the meantime that the newcomer will prove a worthy successor to the distinguished musician who has now vacated the conductor's stand. Mr. Hewart will sail from England in time to reach Cape Town for the opening of the next orchestra season. It is stated that the new conductor is quite a young man—he is about twenty-six years of age—and that he gained public recognition as a conductor in a few years. He studied composition under Sir Charles Stanford at the Royal College of Music in Kensington, London, and in 1919 went to Eton as assistant music-master. From this position he went to that of music-master at the Westminster School. After this he went to London and gained recognition for his direction of Maeterlinck's "Betrothal." Mr. Hewart was also at one time chorus-master of the British National Opera ompany. So far nothing has been mentioned of any orchestral experience, so that it may be assumed that the new conductor's work has not hitherto included any symphonic work. His musical activities in Cape Town will no doubt be followed there with keen interest, which will be shared by many concert-goers on the Rand.

Johannesburg's Attitude.

The Cape authorities having taken the final step in making the new appointment despite the attitude of the Johannesburg Committee, who asserted that no further co-operation would be offered by the Rand public if Mr. Wendt's services were not retained, it now remains to be seen whether the annual visits from Cape Town players will be discontinued. It is true that Mr. Wendt has made a unique place for himself in the esteem of Rand concert-goers, and it is certain that if the Orchestra comes again the local musical public will be in critical mood at the first few performances under the new man.

Mr. Lyell-Tayler.

While many are deploring the loss to South African music occasioned by Mr. Wendt's departure from Cape Town, it is assuring to note that in Durban Mr. Lyell-Tayler has proved to his Council that public money has been well spent in a Municipal Orchestra. He has been re-engaged for a further period of three years, and the Durban Orchestra is still very much alive. This is a remarkable achievement, at any rate for a town that was formerly supposed to be strangely lacking in musical taste.

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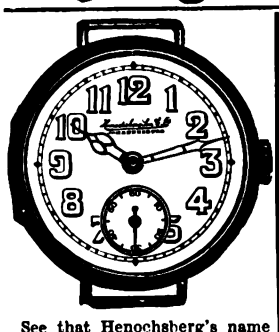

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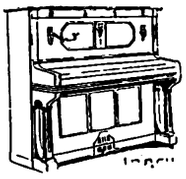

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In the Bright Lights.

HIS MAJESTY'S THEATRE.

LAUGHTER WITH A PURPOSE IN "SO THIS IS LONDON!": "PAID IN FULL" NEXT.

IF making people laugh at insular prejudice is one way of weakening it, then the author of "So This Is London!" is not only providing us with much good fun, but is doing something towards bringing nearer international amity.

In this Anglo-American comedy, which is meeting with a well-deserved success at His Majesty's Theatre, English and Americans are not only shown as they imagine each other to be, but they are also shown as they each think they appear, or should appear, to the other.

It is a clever play, and is splendidly acted by Mr. Thurston Hall (as *Hiram Draper, Senior*) and the members of his company, who combine to give a performance that is packed with laughs from beginning to end.

In due course "So This Is London!" will be succeeded by "Paid In Full," a play by Eugene Walter, author of "The Easiest Way." "Paid In Full" is a strong, emotional drama, and will give the company quite different opportunities from any they have had, either in "The Broken Wing" or "So This Is London!" It was done here some years ago with Miss Madge Fabian, Mr. Stephen Ewart and Mr. Hobart J. Cavanaugh in the principal parts. Mr. Joseph R. Cunningham will produce the revival.

EMPIRE PALACE.

END OF "BRIGHTER LONDON" RUN IN SIGHT: ONLY ONE MORE WEEK.

"BRIGHTER LONDON" is made still more bright this week by the inclusion of Betty Hobbs and Nolan in their sketch "The Toy Soldier and the Rag Doll," and on Monday, their opening night, they certainly had a splendid reception

Against black velvet curtains the scarlet-clad figure of the Toy Soldier stands out in bold relief, a soldier who moves round with the jerky action of the very best toy models. Pride of place must, to my mind, be given to the Rag Doll, for hers is indeed an outstanding performance. Made up with a mop of fuzzy hair, the scarlet cheeks beloved of the babies, and the chintz frock with rag-covered limbs, Betty Hobbs is apparently absolutely spineless, and, put by her soldier into many positions, simply crumbles up and falls. Her eyes are focussed wide open with a seemingly glassy stare, and closely as you can watch her the eyelids never flicker. Coming to life, with her partner she does two eccentric dances that were received with great favour by a crowded house.

Now in its sixth week, "Brighter London" seems to be getting more and more popular, and, with its brilliant settings, gay costumes, clever foolery and topical gags, appears good for an unending run. But all things come to an end at last, and "Brighter London" must finish its Johannesburg season on Saturday next week (June 7). It will then go on tour, and if you want to know where it is going and when it will be there you will read all about it on page 26.

"Brighter London" will be succeeded at the Empire on June 9 by a first-class all-vaudeville "bill," details concerning which will be given next week.

FALCONER.

"LONG LIVE THE KING!"

A special first-showing of Jackie Coogan in "Long Live the King!" was given at the Johannesburg Bijou on Monday afternoon. The public were not admitted, but the theatre was filled with poor children who were the guests of the African Theatres, Ltd.

The children were from the Johannesburg Children's Home, the Nazareth Home, St. George's Home, St. Mary's Orphanage, the S.A. Jewish Orphanage, and the Masonic School, Vogelfontein. That they enjoyed every minute of the film goes without saying.

The picture is being shown at the Bijou all this week, and Jackie's countless admirers are flocking to see it.

SUNDAY-NIGHT CONCERT AT THE STANDARD.

This Sunday evening at the Standard Theatre, Johannesburg, there will be a very attractive concert, sponsored by the theatrical profession, in aid of a deserving local charity. Members of the Thurston Hall Company (including Mr. Thurston Hall himself) and of the "Brighter London" company will take part, and the vaudeville artists who are on the Reef at the time will also appear. Leading Johannesburg celebrities will likewise contribute to the programme, and there will be two orchestras—Edgar Adeler's (under Johnny Jacobs) and the combined theatres orchestras under Mr. David Foote. The concert will begin at 8.45, and the prices of admission are 2s. and 1s. As there is no booking those who arrive early will secure the best seats.

"WOMAN TO WOMAN."

Everybody who has seen Betty Compson in "Woman to Woman" at the Orpheum this week—and the theatre is being packed to the doors at every session—is talking about what a splendid film it is, and saying how well it is produced and how perfectly acted. From beginning to end there is nothing objectionable in the picture.

It is a beautiful production—and please note that it is *not* American, but was produced in England by Mr. J. H. Graham-Cutts (who engaged Miss Compson to go to England for two pictures)—and is splendidly acted by Miss Compson as *Deloryse*, Mr. Clive Brook as *David*, Miss Josephine Earle as *Mrs. Anson-Pond*, Miss Marie Ault (who was on the South African stage for several years) as *Henriette*, and Mr. Peter as *Little Davy*.

Michael Morton's play has been a good bit altered—and, incidentally, improved—for screen purposes. The epilogue—an anti-climax—is eliminated and the ending is much more artistic.

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AS AGNES HARRINGTON IN "ONE EXCITING NIGHT."

Miss Carol Dempster.

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LEICESTER SQUARE, May 1.

Why Wembley Hung Fire at First.

After the most gorgeous Easter—four days of serene, sunny Springtime, allowing none of us an excuse for not getting a real rest and breather after the interminable winter—the Wednesday, St. George's Day as ever was, brought back to us the watery skies and moist discomfort of the previous weeks and robbed the opening of Wembley's British Empire Exhibition by the King and Queen of a deal of brilliance; although the pomp and circumstance of the proceedings made a great impression on the tens of thousands of people who were present. For those of us unable to leave the common task there was the King's speech and subsequent musical programme to be heard—and clearly heard, too, on the wireless. So far the Exhibition has not had anything like a fair chance. Our inclement winter allied to the continuous industrial unrest delayed things distressingly, and ever since the opening there has been unabated rain and wind. Friends who last week went there advised me to put off a visit for ten days or so, when there will be a big difference. In my next notes, therefore, I hope to let you have news of the Exhibition from a Pryful point of view. South Africa, they tell me, was the "readiest" pavilion, and Canada the most backward. Most of the big things in the Amusement Park have not yet got going, nor is the elaborate lighting system in anything like full blast. The deficiency of "juice" is also holding up the opening of the various Dominion cinema-theatres.

No Cup Final Film.

Catering arrangements, however, were perfected long ago; the fifty-odd restaurants "did for" the immense crowds at last Saturday's Cup Final without turning a hair. (Incidentally, one wonders why so many of our Cup Final friends from the North so strain our sense of hospitality and regard for them by consuming preposterous quantities of refreshment, liquid and solid, with the natural corollary of nauseating indisposition, causing a journey by tube or bus by their less bucolic brethren, during this temporary occupation of the town, to be something in the nature of a martyrdom!) The distressing railway collision at Euston in the morning, and the heavy storm prior to the kick-off, robbed the match of a lot of its customary cheery atmosphere. Somehow there was a run of rotten luck that day. Negotiations were continued up to the last moment, but the Football Association and the news-film companies failed to come to terms; consequently no pictures of the match were taken. As consolation, though, I recommend you to look out for Gaumont's special supplement with its survey of the Exhibition and the opening ceremony, and also the Pathé pictures of the latter event.

A Wretched Incubus.

This year's Budget, though far from being of so controversial a nature as some of its predecessors, is having its full share of attention. It's the star attraction of the week, in fact—mainly, I suppose, because it directly affects every member of the community in some way or other. We are none of us Robot-ish enough to do without food and amusement—yet—the Kapek Brothers and H. G. Wells notwithstanding. Beverages, strictly of the "T.T." kind, are particularly favoured, but theatregoers, always excepting the gay "gods," do not benefit at all by the reduction in that profoundly unjust Entertainments Tax, as the concession only applies to seats up to 1s. 3d.; so that music-halls, cinemas, *etc.*, will be the only places affected (except most of the West-end cinemas, where one very seldom sees a film or vaudeville programme in comfort for less than half-a-crown). All this savours overmuch of class distinction, as you will agree. After the progress we have been making, against heavy odds, towards the popularisation of good music and drama, it is very unfair that concert halls and theatres should now be excluded, as to all intents and purposes they are, from participation in the benefits of reduced taxation. The only fair thing to do was to abolish the wretched incubus entirely. Motorists are placated by a decrease in licence charges, and telephone addicts by cheaper calls—both local and long-distance—but there seems likely to be a bit of a rumpus about the abolition of the McKenna duties (on various imported goods which compete with the home-made article). One does not exactly pine to be appointed Chancellor of the Exchequer at times like these. But let us have done with this dwelling on details of dreary dross.

A New Dancing Boom.

Let's talk of *cabarets* and places where they skip, caper and jog. We have taken them so much to our hearts that it has been found necessary to open a couple of tea-time ones, so that any week-day when you are at a loose end about 4.30 you can pop in at either Prince's or the Queen's Hall Roof and enjoy a forty-minutes' show by well-known artists, have a couple of fox-trots and a blues (or the new "five-step," if you are clever enough to have picked up the steps already) with your partner, as well as the bowl of bohea and a bun—all for a dollar a head incl.

From Bananas to Bivalves.

There is no end to the fascinating melodies composed, and most captivatingly and rhythmically orchestrated, for dancing to, and, since "Bananas," titles get more and more eccentric. "Night Time in Italy" lasted but a week or two; two favourites of the moment are "Do Shrimps Make Good Mothers?" and "How Can You Tell a Winkle?" (though nobody knows the secret of the sudden switch from bananas to bivalves!). After a slump period, when several important places closed down, the dance-clubs are Booming with a capital B. again, and there are now more high-class places than ever before. The new "Riviera" has got out of the beaten track by installing itself luxuriously in premises near the river, making it perhaps more delicious to sit out a dance and watch the mysterious twinkling and reflection of lights on a nocturnal Thames-scape than to use up energy on the parquet.

"Mary and Doug."

Hammersmith's ever-popular Palais de Danse made another scoop last week when they got Mary Pickford and hubby Doug. round there for a special Carnival Ball held by the American Legion. For some time the road to Shepherd's Bush was quite impassable owing to the congregation of film-fans. The World's Sweetheart looks very demure with her bunched curls and pouting lips in these days of bobbed-shingled-jewel-bedaggered heads and mouths like scarlet wounds.

A Craze for Glass Bangles (Fourpence Each).

I noted, too, that she had not been initiated into the secrets of the new craze for spun-glass bangles—*oui, oui, mesdames*, the ladies of London now disdain diamonds in platinum for arm-wear, preferring a mass of Czech glass, spun in a mixture of the most shriekingly bright colours (like those glass-alleys we treasured in our school-days) and costing—4d. apiece! Some ladies wear as many as two dozen at a time, and the demand at the stores has been so great that for the time being most of them are sold out. One important shop has a "waiting list" for five hundred gross!

A. A. versus V. A. F.

There has been much behind-the-scenes activity in stageland this week. At Barrow a company touring "Anna Christie" has been prevented by the Actors' Association, assisted by industrial trades-unions, from appearing, in spite of all members of the company belonging to the other stage organisation, the Variety Artists' Federation. It has been said that a dispute between the A.A. and the V.A.F. led to the trouble, but the situation is not at all clear from

(*Continued on page 27.*)

VISIT JANE PLOTZ'S PORTRAIT GALLERY. ART STUDIOS, THRUPP'S BUILDINGS

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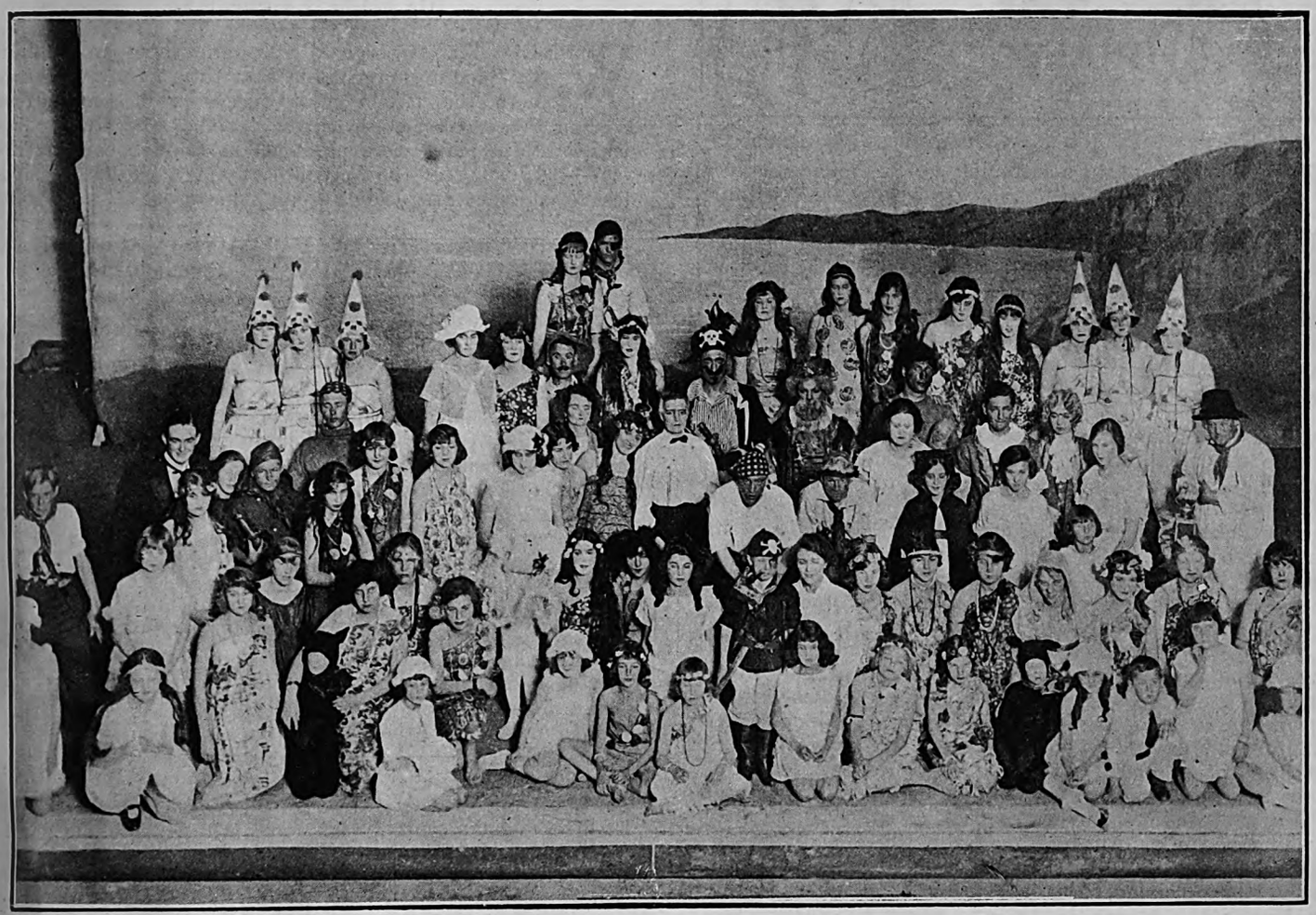
JOHANNESBURG AMATEURS: TWO PRODUCTIONS.



"MAKE BELIEVE," A FAIRY PLAY AT THE STANDARD THEATRE THIS THURSDAY, FRIDAY AND SATURDAY IN AID OF THE MUSIC TEACHERS' ASSOCIATION.

Photo by African Film Productions, Ltd.

THE MUSICAL ART SOCIETY, WHO WILL STAGE "A CHINESE HONEYMOON" AT THE STANDARD THEATRE NEXT WEEK, BEGINNING ON TUESDAY.

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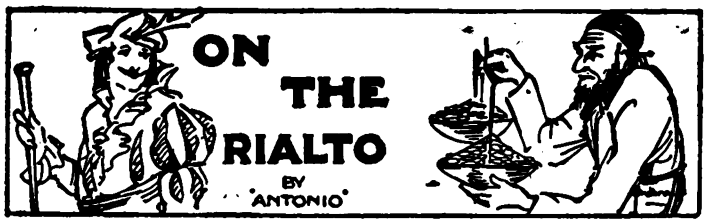

JOHANNESBURG, Tuesday afternoon.

THE market continues extremely quiet, though steady on the whole, and fluctuations are within narrow limits. Robinson Deep "B" improved to 31s. buyers, an advance of about 1s. 3d. on the week. This morning there was quite a brisk demand for East Rands, which last week were liquidated down to 6s. 6d., and they improved to over 8s. The hauling engine-drivers' dispute at Government Areas and other mines, has tended to depress that share, which, after being 124s. middle at High 'Change, receded later to 122s. 6d. Modders are quoted either side of 75s. It is probable that London would be inclined to purchase our investment shares at these prices were it not for the adverse exchange, which, though reduced, is still 2⅞ per cent., which involves a substantial sum in respect of high-priced shares. Modder Bees and Deeps are among the steadiest things in the market, while Geduldes have improved to 61s. bid. Randfonteins keep well under par. The "passing" of the dividend and the allusions to exclusive taxation at the annual meeting brought the price of Consolidated Diamonds down to 15s. 6d.

To use a commercial expression, there has just been a "very fine range" of company meetings. The Anglo-American group had their field-day yesterday, while gatherings of shareholders in the principal Barnato mines (except Randfontein, yesterday) are being held this afternoon. Sir Ernest Oppenheimer, at the West Springs meeting, announced that the initial clean-up had been started and a recovery of 4,500 ounces wes expected. Preliminary crushing began on April 17, and the whole plant, with a nominal capacity of 40,000 tons a month, will be in operation at the official opening to-morrow. As in the case of the New State Areas, the plant is likely to crush beyond its designed capacity; or, in all, some 50,000 tons, which will involve temporary recourse to the development dump. Springs is expected to crush 65,000 tons in the present long month.

Brakpan is altering a part of its old plant so as to crush an additional 5,000 tons monthly, bringing the capacity up to no less than 85,000, and perhaps on occasion, more. It will then rank as the third largest crushing mine on the Far East Rand, and will closely rival the City Deep for fourth place among single-battery mines of the whole Rand.

New Era is expected to improve its dividend from 17½ to 20 per cent. At about 7s. 8d. for the nominal 5s. shares this is not at all a bad return, as the holdings in gold mines are confined to mines situated in the Far East Rand with long lives before them. Little progress has been made with the tentative proposals to reconstruct the Daggafontein Mines. If the negotiations with the Government have a favourable outcome, it is hoped to make later on an arrangement with the Springs Mines to extend its drives into the new north-western area, enabling a very promising area to be explored speedily and cheaply. Should this development expose payable areas, the provision of extra funds would become a much easier problem. Meantime, the company owes the controlling house and its associates no less than £550,000.

There is much speculation amongst members as to the result of the elections. This particular species of speculation has, indeed, taken the place of that in shares! While the S.A. Party may lose several of the Rand seats to the Pact, the Smuts brigade may win a few in the old colony, as well as some in Natal, which would tend to balance matters. Virulent speeches by the Nationalists, mostly directed against the mining industry, do not tend to encourage share purchasing by the public; on the other hand, the possibility of General Smuts being again returned to power restrains people from parting from their shares and so sacrificing their dividends next month.

TWO POWERFUL PLAYS.

"HAVOC" AND "THE GREEN GODDESS" COMING TO HIS MAJESTY'S SHORTLY.

WHEN Mr. George Relph and company return to Johannesburg in the near future they will stage here the two biggest successes of the current London theatrical year—"Havoc" and "The Green Goddess." Both plays were produced in London early in the year—"Havoc" at the Haymarket and "The Green Goddess" at the St. James's—and both are "still going strong."

The Relph Company produced "Havoc" at Cape Town, and have since also played it at Port Elizabeth, Durban and Pretoria (this week), and at all four towns it has been an outstanding success. It is a strong and "meaty" play about the War, with scenes in London and in the front line in France, and tells how a girl who was a thoughtless flirt—a product of the War—came between a captain in a line regiment and his best friend, who was also his subaltern, so that the captain sent his lieutenant to certain death in an exposed position.

"The Green Goddess" will be staged here for the first time in South Africa. Mr. Relph played a leading part in the London production—a part which he had to relinquish to come to this country. The play (which is by William Archer, the critic) is a most thrilling affair, all about a Rajah (English public school and Cambridge) who runs a wonderful Kingdom, with electric light and an English butler, in the heart of the Himalayas, and who gets into his very ugly clutches a party of three English people, two men and a woman, and "puts them through the mill" in a manner that makes the flesh creep.

The following is the cast of "A Chinese Honeymoon," which the Musical Art Society will stage at the Standard Theatre, Johannesburg, next week, commencing on Tuesday evening: *Hang Chow* (Emperor of China), Mr. Henry Miles; *Chippee Chop* (Lord High Chancellor), Mr. Harold Miller; *Hi Lung* (Lord High Admiral), Mr. Leo Yule; *Tom Hatherton*, Mr. Albert D. Cohen; *Mr. Pineapple*, Mr. Alf. Feitelberg; *Florrie*, Miss Annie Shapiro; *Violet*, Miss Ethel Bass; *Millie*, Miss Lys Franks; *Gertie*, Miss Annie Mendelssohn; *Mrs. Brown* (the Official Mother-in-law), Miss Rita Yule; *Yen Yen*. Miss Rae Lavine; *Sing Sing*, Mrs. A. Donen; *Mi Mi*, Mrs. B. Alexandra; *Soo Soo* (the Emperor's niece), Miss Lena Malk; *Mrs. Pineapple*, Miss Freda Gross; *Fi Fi*, Mrs. Louis D. Phillips.

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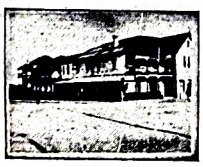
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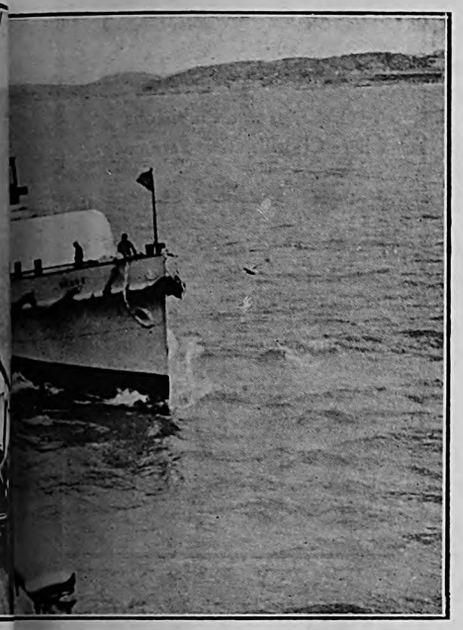
OF A TRIP FROM DURBAN TO CAPE TOWN.



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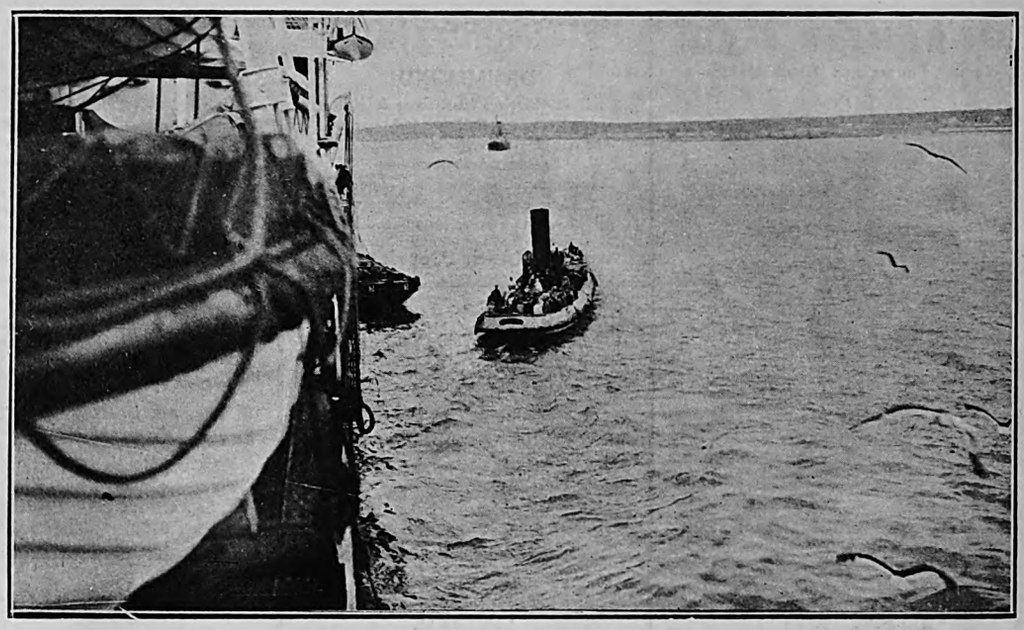
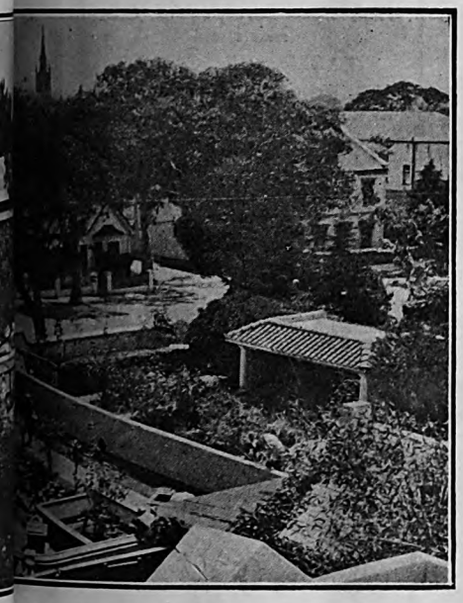
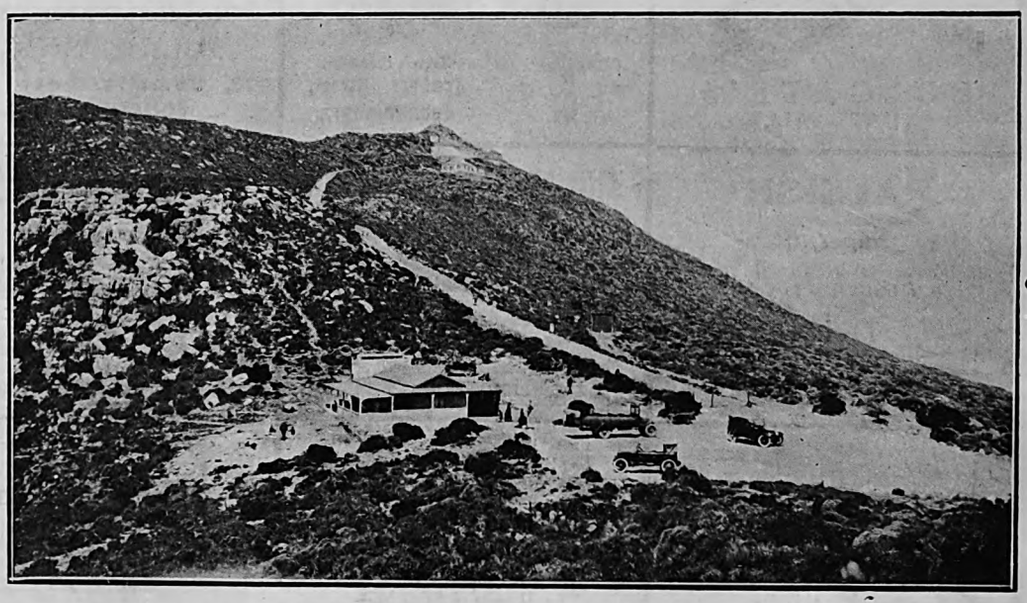


LANDING AT PORT ELIZABETH.

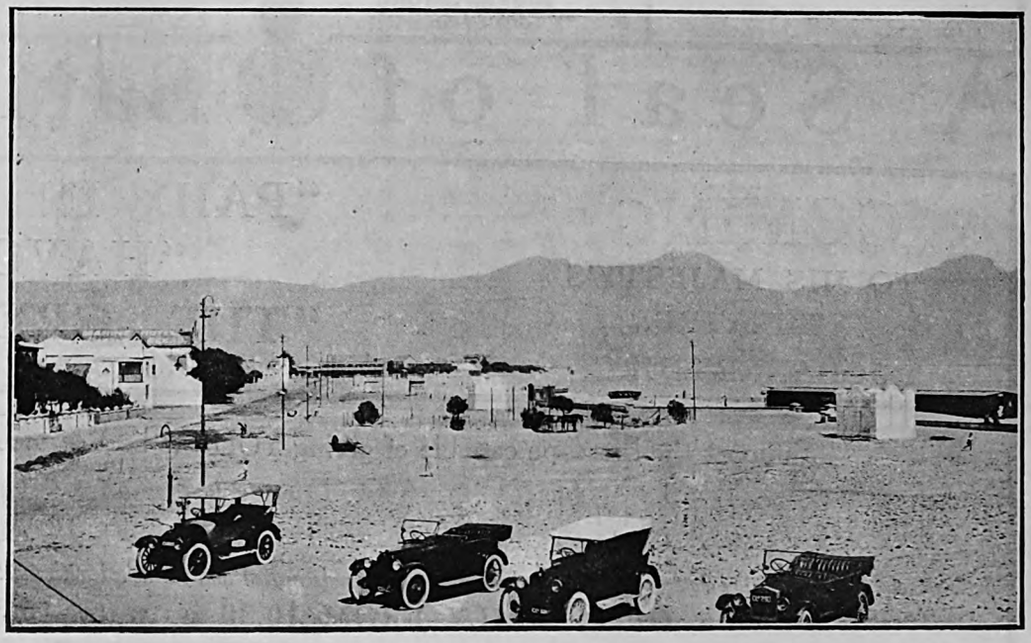


AT PORT ELIZABETH.



THE APPROACH TO CAPE POINT.

ELLENBOSCH.



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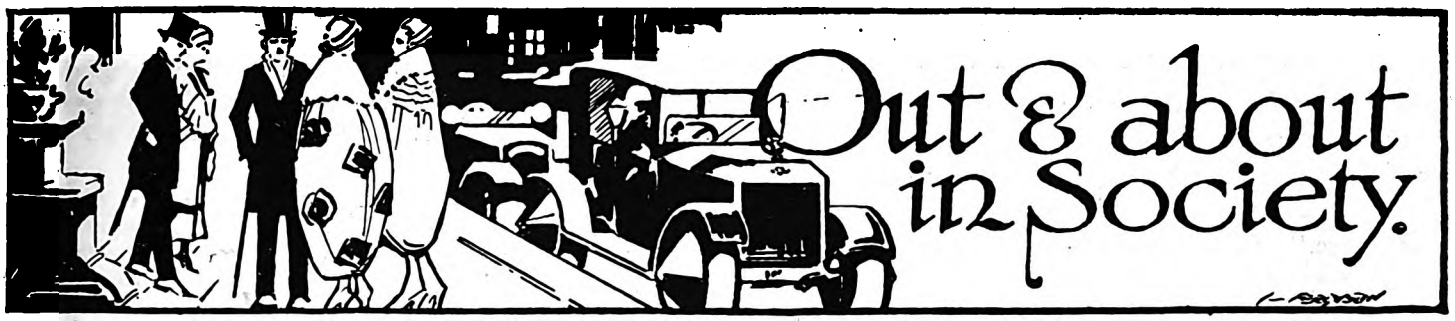
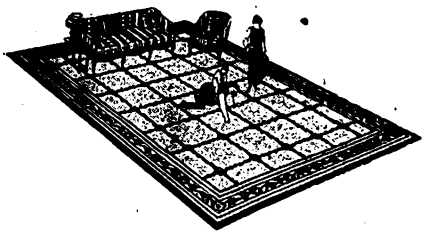


[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL,. *P.O. Box 1574, Johannesburg.*]

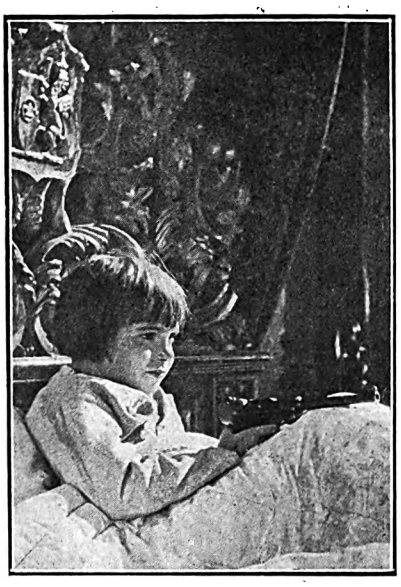
An Exciting Week-end.

Quite an exciting week-end, with dances and theatres galore. And a Sunday on which the sun shone down again with real heat, and the Country Club and the Automobile Club were just the places to go to and bask in its rays. Friday evening was really pretty hectic. There was "The Passing Show" at the Standard Theatre, in aid of *The Star* Seaside Fund; a dance in the Selborne Hall; and, to wind up, a birthday-party at the Carlton *souper dansant*, where—but my pen runs away with me.



The Trials of "Judging."

With Mrs. Grant Smith and Mrs. Thomson, I judged fancy-dress costumes at the Selborne Hall in aid of the B.E.S.L. at a dance which was an unqualified success and said much for the way the ladies had worked. Mr. and Mrs. Hobkirk were present. She is the "chair" of the committee, with Mrs. M. Isaacs as "vice-chair," and they were entertaining a large party, among whom were Mr. and Mrs. Coltart, Mr. and Mrs. Cunningham, Miss Johnson and Mr. Whitehead. Mr. Chas. Osborne was the D.C., and he was assisted by Major (Councillor) Wilkinson, Mr. H. Healy, Mrs. Isaacs and Mrs. Bowles as M.C.'s. There were many very excellent costumes, and it was difficult to decide the best. One thing that somewhat handicaps judges at these functions is that time after time costumes recur. You go, say, to Observatory, and see a splendid idea, and you give it a prize, and then it bobs up at every other dance you go to. In the end you decide: "*You've* had enough prizes — we'll give someone else a chance," and then people who probably have seen the costume for the first time look at you as much as to say, "Well, these women don't know much about judging!" And you can't stand in the middle of the floor and explain. So we remain misunderstood. Ah, me! The prize for the best-dressed lady went to "Aladdin," all in gold and green (Miss Metcalf); "A Spanish Lady," Miss Walton, who is, I understand, the niece of our High Commissioner, won the second prize. The best character costume was undoubtedly the "Balkan Lady," exact to every detail (Miss Vijanich), and Mr. Snapper as a "Bedouin Man" got the man's prize. The most original was a "Conservatory," Miss Scheepers, who had such a ducky miniature conservatory on her head, with blossoms and all complete. Miss P. Bowman as "The Springbok" got the second prize. The most original pair were the "Clowns from the Circus," Mrs. and Miss Bimbo.



PROTECTING HIS KINGLY PERSON.

Jackie Coogan in his latest picture "Long Live the King!", which is drawing all Johannesburg to the Bijou this week. The film was "released" in London only a few weeks ago.

Gowns at the B.E.S.L. Dance.

The Mayor and Mayoress were present during the evening, Mrs. Harris presenting the prizes. There were some very smart evening-gowns worn. Mrs. Hobkirk came in gold silk veiled in laces of the same shade. Mrs. M. Isaacs had on a *chic* black *marocain* with georgette sleeves and silk fringes, and, at the hips, strings of coral. Mrs. Coltart came in peacock-blue, and Mrs. Cunningham wore blue with laces to tone. Miss Johnson had on a pretty black mirror-velvet gown. Mrs. Bowles was smart in cerise with gold pattern, the swathed belt of cerise having long ends. She had brought a large party, among whom were Mrs. Lovell Shippey in an elegant cream gown with gold brocades, Mrs. Payne in powder-blue with side deep flounces and a girdle of beads, Captain Hertzel, Dr. and Mrs. Ray, Mr. Lovell Shippey and Dr. Glover Heath. Mrs. Ralph Robson came in a black mirror-velvet gown with georgette sleeves, and Mrs. Bennett wore black *charmeuse*. Mrs. Wilkinson also came in black, with lace sleeves. Colonel Rowland, Colonel and Mrs. Knapp, Mr. and Mrs. Morrison, Major Johnson, the secretary of the B.E.S.L., Mr. J. E. Johnstone, Mr. J. M. Dickson, Mr. Hickey and Mr. C. J. MacCaffery were also present. The dance committee consisted of the following ladies, with the Chair and Vice-chair: Mrs. K. C. Price, Mrs. Silvester, Mrs. E. Bowles, Mrs. J. E. Johnson, Mrs. Page, Mrs. Coles, Mrs. E. M. Williams, Mrs. Magrath, Mrs. R. Robson, Mrs. Daniels, Mrs. J. D. Johnson, Mrs. Scanlan and Mrs. Hart.

Raising the Age-Limit.

Looking through the latest books, I see that even in the seventeenth century the women had taken to smoking,

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for Bentinck in his description of the landing of William of Orange in Devonshire said: "There stood five women greeting him, each with a pipe of tobacco in her mouth. We also saw a great many such, smoking without shame; also quite young ones, 13 and 14 years old." Well, however much one may cavil at women smoking to-day, the age-limit has certainly been raised! On the other hand, the novelists write: "Her breath swept his cheek like the scent of a wild rose." Do the men of to-day favour, I wonder, the scent of Flags or Abdullas? We shall never know till we take a referendum on the subject, for it would be a brave man who would stand alone and voice his views. But methinks there is little harm in a dainty cigarette-holder held in dainty fingers.

"The Passing Show."

"Standing-room only" was the order of the night at the Standard Theatre when I arrived there from the Selborne Hall dance, and, in such a good cause, it was not surprising to find every seat taken. Miss Nance Eager had arranged a good programme, and indeed there was enough variety to admit of everyone's taste being satisfied. In such displays the wee mites always score with me, for they love it so, are so very solemn and do their best with all their tiny hearts. So I loved the Alabama scene with the small black children, and the Golliwog dance was very well done. Two mites did the "Flirtation" item exceedingly well, and there were comic sketches and songs, as well as *ballets*. Messrs. J. and T. Kennedy sang "The Harmony Trio," Miss Rose Dawson, Miss Daisy Ewan and Mr. George Wallet sang, Miss Moore recited, Mr. Nel played the guitar, and Miss Kitty Williams was the comedienne. During the evening Mr. R. A. Nelson announced the result of the competitions: Little Miss Hazel Hooper guessed the name of the doll she received, and Miss Lilian Chanock won the essay prize. Miss Eager received a bouquet at the end of the performance from her pupils, and Mr. Nelson in a neat speech thanked her for having helped the Fund. Mrs. Moore was the "chair" and Miss Harvey the hon. secretary of the organising committee. The kiddies who took part were: Peggy Quinn, Marion Dickie, Daisy Ewan, Eva Knighton, Valerie Bailey, Dorothy Buckley, Doris Stone, Edith Barsdorf, Doris Peake, Billy Deane, Isobel Miller, Vera Blomquist, Eileen Buckley, Winnie Rust, Grace Sharp, Violet Skea, Miranda Slesse, Phyllis Smith, Ruby Buchanan, Hilda Franzen, Patricia Senior, Olga Rice, Mabel Carr, Edna Rathbone, Dorothy Carr and Winnie Hubey.

POSITIVELY THEIR FIRST PUBLIC APPEARANCE.

The Transvaal Scottish has a brand-new Brass Band, which appeared for the first time last Sunday morning when the regiment paraded for the unveiling, in St. George's Presbyterian Church, Noord Street, of the cross brought from Delville Wood. The photo shows the band playing on the Union Ground. Of course the regiment is retaining its drums and pipes.

"S.A. Pictorial" photo.

"London's Two Biggest Successes."

From Durban comes news of Mr. George Relph, who is playing this week at Pretoria. He writes that "the company have had a splendid time in your lovely country, and we are anxiously looking forward to our return to Johannesburg. Cape Town, Port Elizabeth and Durban have been awfully kind to us." Writing of "The Green Goddess," which will be produced during their season here, Mr. Relph says: "It will, I think, be a big success. It would succeed anywhere, as it is colourful, brilliantly written, full of laughs and tremendous thrills." "Havoc," which we still have to see here also, has, he writes, made a great impression. "It is a fine piece of work and gives the entire company splendid opportunities. I cannot help thinking," he concludes, "how fortunate we are in coming back to Johannesburg with two such fine plays as these. They are undoubtedly London's two biggest successes." Mr. Relph and his company were very popular in Johannesburg and one looks forward to seeing them again as much as they do to seeing us. In "Havoc" Mr. Relph appears as *Captain Roddy Dunton*, and in "The Green Goddess" he will be the *Rajah of Rukh*.

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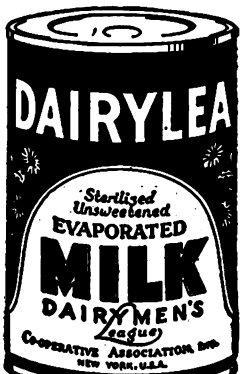

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A Birthday Party.

You are wanting to know, of course, whose birthday party it was last Friday? I won't keep you long in suspense—it was *Mrs. Hiram Draper's*. Her first party on South African soil. *Mrs. Hiram Draper*? Sure, you can't know your "So This Is London!" if you don't know her. Miss Gladys Webster, of course, the curly-haired Californian. Bobbed hair, too—one has to whisper this, since the tales in the newspapers of "bobbed-haired bandits" and "sich-like." I could tell you of a wonderful dinner-party, at which Mr. Thurston Hall had arranged the menu and where we ate all sorts of American dishes that I liked. He even delved into our preserves—for, of course, *We* thought of mealies first—and had corn omelettes. I have never seen them before, although I have lived many years in Africa, so will let Uncle Thurston, in "A Few Lines to Housewives," tell you how they are made. You strip off the *mealie* from the cob and fry it—the mealie, not the cob—in batter *till* you get nice round cakes of it, and then you eat them very hot. There was also grilled chicken, with banana fritters, and corn, and chillies, and lots of other things. Then at the theatre there was a great welcome indeed when *Mr.* and *Mrs. Hiram Draper* came on, and such a wonderful audience. I noticed among them all the "Friday-nighters," and many more. Sir George and Lady Albu were with Mr. and Mrs. Sam Evans and Mr. and Mrs. J. Neilson and Miss Albu. And—but it is impossible to tell you of them all. At the end bouquets for *Mrs. Hiram*, and real birthday smiles from the audience, who did not know, however. Then into the Carlton Ball Room, where every seat was taken. The band just stopped the dance tune and played, "When I was twenty-one," and Miss Webster just loved it. You can afford to, when you are very little older. I told you some time back that her great ambition is to start a farm when she leaves the stage, so on the table, where the Union Jack and the Stars and Stripes waved, there was a miniature farmyard inside a hedge of green, with coloured candles, one for each year. How many? You are too inquisitive. Mr. Thurston Hall was host, and at the table were Mr. N. O. Currie (who did, in the end, manage to "say a few words," and said how glad they were to have Miss Webster with them and what "good Scouts" she and Mr. Thurston Hall were), Mr. Louis Marks, Mr. Sam Alexander, Miss O. Jackson, Captain and Mrs. Bedell Sivright, Miss Preece, Major Bruce (who was spending a few days in our City from his work on the railway electrification at Colenso), and, of course, myself—else how could I tell you of it all? And Mr. Hall was a very fine host—he has entertained in so many countries, of course—and it was a jolly evening . . . There was a story about, was it prickly pears? Something South African, I know. Miss Webster wore a very charming gown of rose velvet with a front-apron effect of gold tissue embroidered in gold silks and coral beads forming blossoms. The skirt at the back had a two-tier effect on the slant, and the corsage had the new boat-neck and was sleeveless. Mrs. Bedell Sivright wore a very *chic toilette*, and Miss Betty Preece came in a pretty frock of primrose silks. Miss Olive Jackson was charming in black georgette with sequins. Mr. and Mrs. Willie Rockey were among the dancers, Mrs. Rockey in gold tissue under black laces, and they were with a large party. Mrs. Lubbock had on a *chic* mauve taffetas gown with a tunic-skirt of laces banded in taffetas. Monsieur Du Buys, Major Hodgson (who has just arrived from England), and Mr. Joseph R. Cunningham were also there. Miss Zillah Bateman wore a mauve georgette gown with a waist-band of silver-tissue drawn through slots at the waist. Ball-room, Palm Court and Restaurant were filled with a merry crowd. I saw the Flapper there, but she wants to tell you about it herself.

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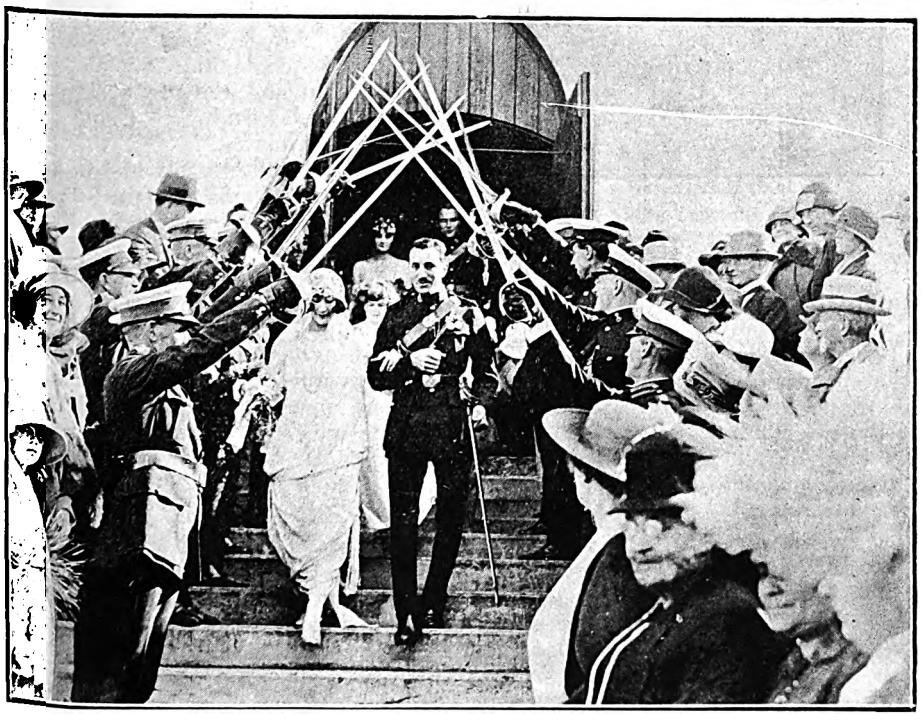

A MILITARY WEDDING AT THE CAPE.

Outside the Dutch Reformed Church, Wynberg, Cape Town, after the wedding of Miss Constance Schweizer, daughter of Senator and Mrs. Schweizer, of Kenilworth, to Major Van der Spuy, S.A.M.C., O.C. Wynberg Camp.

"S.A. Pictorial" photo.

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IT is just one thing after another, this life.

I forget who said it, and I know that somewhere in between there is a word that no self-respecting Flapper ought to know anything about. That is just where they make the mistake—we *do* know. We are really the World's Best Propaganda if they'd only realise it and not be stuffy. Who is it the tired business man turns to after the hard toil of the day, fed up with life and eager to be amused? That is where we Flappers come in. No wonder elder sisters sit on one, for there is more charm in the obviously unsophisticated guiles of a Flapper, who unconsciously shows off her best silk stockings, than in all the marcelled charms of the Woman Who Knows Already. Cats—I bet we Flappers could give them points. Someday I am going to form a Flappers' Union, and then, you shingled creatures, look out!

But, oh! I do feel miserable. If I were a man I'd probably get drunk. Being only a Flapper I lie on my bed here hating the world, locked in, because of a MAN. I hate him too.

I told you two weeks ago about *Captain Innocencio* and how I met him at *Farley's* home and how I helped THE CAT, *Inez*, to get away with her lover. I meant to go back, I did really, but the ways of a Flapper are hard. I just felt I could not wait till the next evening, and I did not know what to do until I heard someone say he was keen on dancing. *And I can dance.* So I listened and heard I'd find him at the Carlton Hotel at the *souper dansant* I'd often looked in at the Carlton passing by, and when I thought of the way that little Greaser girl had been carrying on behind his back—and he loving her so, I decided to go and see him there.

Sketched at YVETTE'S, Cuthbert's Buildings, Johannesburg.

What a big place it was! The glittering lights just paralysed me for a minute, Then I lifted my head, and knew that in my white muslin and blue sash with my best hair ribbon on, I was a credit to Flapperdom—and I just went on, up the steps, to the sound of music somewhere above. I would dance with him! I'd learnt for years, and the girls at dancing-class were always jealous of me because the boys brought me apples. "Ginger" was my only rival, and what can you expect of a girl with hair like that? I soon cut *her* out! She always stuffed ices, and you are taught, if you are properly brought up, to get up hungry. Why, I don't know. The World says so. Oh! how I hate the World and that MAN. And—and just everybody. It is a good thing they have left me my chocolates. They do help, anyway. Sort of oil your inside and help you think.

Well, I walked into a great big cream room, all mirrors, and in the centre palms and lots of little tables and chairs. Full of people it was, men and women, too. Elder sisters, all of them, I suppose. Cats! They object to a Flapper showing herself anywhere. My! I thought, most of them wanted shawls anyway. Everyone looked at me. I didn't mind. I just wanted my *Captain*, and I went in between the little tables to the room where they were dancing. One man—may the blessing of All the Flappers fall on him—said, "What a dashed pretty Flapper!" and that cheered me. It's better to be a Flapper, anyway, than a Cat.

I went in and sat at one of the little tables and watched. Oh, joy! he was sitting at the next table, but with such a crowd of people! That *Inez* was with him, too. How *she* got back I don't know, but I was glad she was chatting with another man, saucy-like, and shaking that mop of hair of hers. The music started and up got my Captain and he danced. "*Mr. Hiram Draper,*" I heard his partner say, "may I have the pleasure?" *Hiram Draper*—who is he? I don't know, anyway, what the world of grown-ups is coming to when a girl asks a man for a dance. It beats me. We Flappers are more modest. "*Mrs. Hiram Draper,* our dance, please," said the man next to the Cat, and they went off.

Are they married? It is very puzzling. I just sat and wondered. Then they came back and he looked straight at me. "What a pretty flapper!" he said, and, then,—it was just heaven—he came over and said, "Come on, Flapper, dance with me." What could I do, Bonzo? He took my breath away. I looked at all the elder sisters there and thought how, even if they did need shawls, he'd danced with *me.* I pitied them. And everything I wanted to tell him just faded out of my mind. After the dance there was ice-cream for me, and then he took me downstairs to the front door, all by himself, and he called the biggest taxi he could find.

"Come in and see me at the theatre on Monday," he said. "Come and see England and America."

I got home quite safely and no one saw me at all. On Monday evening I went to the theatre. "I'm the Flapper," I told the man in the booking-office, and he smiled appreciatively, and gave me a seat in the very front row. The curtain went up and there was the Ritz Hotel and two young people, very, yes, very much in love. I could have given her points though, that girl. A low jolly laugh, and in came my *Captain.* Through a mist I found that he *had* married her, *married the Cat,* and that they were *Mr.* and *Mrs. Hiram Draper.* He looked at me and smiled, but my heart was broken.

"So this is London!" he said.

* * *

So I am locked up here. I got back all right, but his treachery had upset me so, I did not wait for the end of the play, and so they caught me coming in. I'm finished with men—. I rather like that "Junior" boy, though, and I'd love to teach him what a real sport of a Flapper is like——.

C.R.

They call skis "shes" because you never know where they are going next.

Some men are like the Einstein theory—nobody at home understands them.

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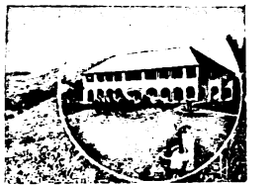

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WINTER HANDICAP.

Curious Handicapping: Katabasis Selected.

BRIGHT KNIGHT FOR THE DERBY.

By "ONLOOKER."

BRIGHT weather conditions favoured the Eastern Sporting Club for its holiday fixture last week, and the attendance was one of the best drawn to the Benoni course. It was far from being a profitable day for followers of the money. Only two first-choice winners were successful. One of these was Caronroe in the principal event. In winning, Caronroe gave a very stylish display, for,

Making All the Running,

the mare was at no stage of the race fully extended. The only one seriously supported to beat Makein's mare was Magicienne, who, while gaining second place, could make no impression on the winner. The stock of Glasgerion, sire of Caronroe, have been more noted for speed than stamina, but it would appear that last Saturday's winner is not wanting in staying ability, for the course was ten furlongs.

* * *

It was in the second longest race, which was at a mile, that the other favourite succeeded. This was Repeater, in the third division of the Pony and Galloway Handicap. Over a distance of ground, Repeater, in her class, is quite useful.

* * *

The greatest outsider to prevail, according to the betting in the ring, was Father Christmas, who readily accounted for a big field in the six-furlongs Boksburg Handicap. When, not so long ago, Father Christmas started a "hot-pot," and was ignominiously beaten, in a race at the Park, it was asserted that the colt was

Not Worth Feeding.

The food he has assimilated since has evidently been the right sort, seeing that it has improved him to a seemingly amazing extent. While about Father Christmas anything from 20-to-1 to 33-to-1 could be obtained from bookmakers, the dividend from the totalisator was no more than £7 15s. A considerable number of machine punters must therefore have anticipated the colt doing well.

* * *

A hot favourite to knock under was Mr. Browse's Ephyra in the seven-furlongs Boksburg Handicap. The evergreen Audit it was that came between Ephyra and success. It looked as if the favourite met with some interference from the winner about a furlong from home, but no objection was lodged.

* * *

The Derby comes up for decision on Wednesday of next week. The best of the English three-year-olds this season are regarded as so much of a muchness that there is really this time no favourite for the great classic. The races that lead up to the Derby, the Two Thousand Guineas and the Newmarket Stakes—the one at a mile and the next at one mile and a quarter—resulted in such close contests that those in the immediate wake of the winners might be accounted quite as good as the ones gaining the award. The Guineas winner, Diophon, did not take part in the Stakes, but a stable companion, Salmon Trout, was only beaten a neck in that race, so the trainer of the two should be in a position to size up the chances of the stable at Epsom. Bright Knight, runner-up for the Guineas, was favourite for the Newmarket Stakes, but he just failed to get into the first three, the winner being his stable companion, Hurstwood, like the other,

A Son of Gay Crusader.

Bright Knight, however, will probably prove to be the best from Manton for the great event. Lord Derby's Sansovina, not seen out as a two-year-old, put up such a fight in the Newmarket Stakes as to suggest he has a great chance of gaining the honours at Epsom, and the victory of the colt carrying the Stanley colours would be the most welcome victory of all. Like Sansovina, Lord Woolavington's Derby candidate, Tom Pinch, did not run as a two-year-old, and may have been unready up to the present time. In his one run he finished fourth. Tom Pinch is to be ridden by Donoghue, and would probably not need to be as good as his brother, Captain Cuttle, to win. The Derby promises to be a great race and may be fought out between

BRIGHT KNIGHT,
Tom Pinch,
Sansovina,

whom I would take in that order.

* * *

The nine-furlongs course for the Winter Handicap at Turffontein is a furlong less than the distance covered in the Autumn Handicap. Both Bondsman and Fabaris took part in the race last month. One ran no better than the other. Fabaris was receiving 2lbs. from Bondsman on April 19, yet the two in the Winter Handicap were assessed with the same weight, 9st. 5lbs. It must be allowed that Mr. Murray's horse has been

A Most Unfortunate Performer.

His second and third in Johannesburg Handicaps constitute his best showings beyond a mile, yet now he is placed on the same mark as the winner of two of these races. Yet most will agree with the handicappers that Fabaris is as good as Bondsman over the courses at which our chief race is decided. But neither Fabaris nor Bondsman will sport silk this week.

* * *

Both Corinth and Red Ronald were engaged for the Autumn Handicap, being allotted 8st 7lbs. and 8st. 5lbs. respectively. The two, metaphorically speaking, "caught it in the neck" for the forthcoming race. It will be seen that

Comparing the Adjustments

for the two races, Fabaris, a runner, went up 2lbs., while Corinth was raised 7lbs. and Red Ronald 9lbs., although they did not run. Practically speaking, the two latter were equally taxed, inasmuch as the crack colt's weight-for-age improvement for the month is 2lbs.

* * *

The Turf Club handicappers seldom differentiate in such marked degree as on this occasion in adjustments, with only a month intervening, in regard to horses not seen out between times. Is Corinth a 7lbs. better horse over nine

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furlongs than he is over ten? He certainly, at the shorter distance, ran second with 8st. 6lbs. when Oribi won the Winter Handicap. Oribi was

A Lucky Horse

that day. He has not won a race since. There is small doubt that that particular Winter Handicap should have fallen to Dignitary, who was third, carrying 9st. 3lbs. Like his famous half-brother, Abelard, Corinth is a brilliant sprinter, but does not really get a middle distance. There are some who fancy Randall's charge, but it will surprise me if he gets as close in this Winter Handicap as he did on the former occasion.

* * *

With all his form under review, Red Ronald was set to carry 8st. 5lbs. in the Autumn race. Is it to be assumed that the runaway victory of Desert Gold (who was a long way behind Red Ronald in the Derby) in his race last month has caused the handicappers to place a higher estimate on the three-year-olds? This can hardly be so, seeing that

The Oaks-winner,

Aphrodite, is let into the race with but 6st. 5lbs. In the light of the showing of Desert Gold, few will contend that the classic winner, with the weight he had, could have been capable of beating Major Cooper's horse on the day. There was then no justification for heaping the weight on the Derby colt for Saturday's event.

* * *

Red Ronald does not run, but Mr. Forbes has a capable substitute in Katabasis. The two seconds this mare registered last month have earned her 10lbs. extra to the impost she had in Desert Gold's race. It is fairly evident, however, that Katabasis is at about her best again. She won the Winter Handicap last season, and history may repeat itself.

* * *

Surprise Sauce, 7st. 12lbs., is pretty sure to do better than in the last handicap, for he was not long up from the coast when he ran behind Desert Gold. Mr. Gard places some reliance on his recent winner, Prince Orb (6st. 9lbs.) There is no doubt Prince Orb, a horse of moods, is a speedy customer, and her chance of winning on Saturday cannot be ignored.

* * *

Five of those that hold the engagement for the Winter Handicap were in the field for the Boksburg Handicap on Saturday last. The running at Benoni would appear completely to annul the chances of three of these—Aphrodite, Isobela and Lady Earlswood, at Turffontein. The winner of

The Benoni Race,

Caronroe, must, however, be deemed to have an excellent chance of adding to her score this week-end. Magicienne, the runner-up at Benoni, meets Caronroe on 12lbs. better terms in the Winter Handicap, but such poundage will hardly bring them together. It is perhaps against Caronroe that she is hard to control; a big handful for a 6st. jockey.

* * *

It is about two years since Flush of Dawn won a race, but the old mare is looking well, and on Saturday has less than 8st. to put up. Carrying Mr. de Meillon's first colours, Flush of Dawn's chance cannot be despised. The Durban candidate, Right Turn, on his record, is very lightly assessed, but there is a doubt about his putting in an appearance. The finish may result somewhat as follows:—

KATABASIS	1
Prince Orb	2
Surprise Sauce or Caronroe	3

* * *

The following are my selections for the other events this Saturday:—

12.10 p.m.—H.B. Christian Memorial Handicap, 7 furlongs.
Enchanter 1, Browse's selected 2, Artistry 3.

12.50 p.m.—Yeoville Handicap (Bottoms), 7 furlongs.
Coalition 1, Bowler 2, Polyphonest 3.

1.40 p.m.—Flying Handicap (Bottoms), 5 furlongs.
Ryl Patch 1, Noble Image 2, Sir Frederick 3.

3.5 p.m.—Yeoville Handicap (Middles), 9 furlongs.
Dodge 1, Tea Fight 2, Sandshoe 3.

3.45 p.m.—Flying Handicap (Middles), 5 furlongs.
De Meillon's selected 1, Treasurer 2, Browse's selected, 3.

4.25 p.m.—Yeoville Handicap (Tops), 1¼ miles.
Wild Cat 1, Corncrake 2, Pallas II., 3.

5.5 p.m.—Flying Handicap (Tops), 5 furlongs.
Peroxide 1, Rosey Thrush 2, Sporting Ally 3.

* * *

It took the members of Mr. John Stevenson's team some considerable time to strike form after going to Durban. They are evidently now in form. Following on earlier successes it was pleasing to observe that John saddled up a couple of winners at Clairwood last Saturday, one of his representatives, the imported six-year-old mare Delphinium, taking the leading race, the Third Anniversary Handicap, nine furlongs. On the Rand Delphinium was regarded as a mere sprinter.

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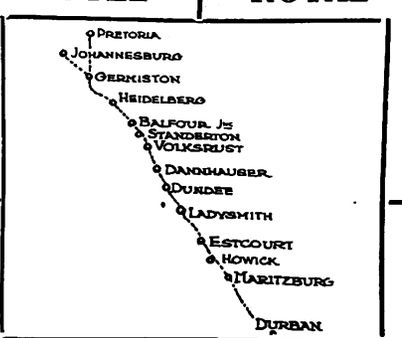

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Orpheum, Johannesburg.—Jan D. Martell, Mayfair and McPherson.

Grand Pretoria.—"The Hunchback of Notre Dame."

Criterion, Benoni.—Du Calion, Brightie and Carlyon.

Apollo, Germiston.—June 2, 3 and 4: W. V. Robinson, Landry and Julls.

Vaudette, Krugersdorp.—June 5, 6 and 7: W. V. Robinson, Laurance Glen.

Rinko, Maritzburg.—Dorothy Varick, Ethel Varick.

Criterion, Durban.—Mamie Holland, O'Wray and O'Dare, Leslie and Lister.

Vaudette, Bloemfontein.—June 2, 3 and 4: Anna and Louis.

Vaudette, Kimberley.—June 5, 6 and 7: Anna and Louis, Landry and Julls.

Vaudette, East London.—Wright and Hartley, Kiddy King, Evison and Hestor.

Grand, Port Elizabeth.—Opening June 3: Maurice Moscovitch and Company in "The Merchant of Venice" (June 3, 4 and 5) and "The Outsider" (June 6 and 7).

"BRIGHTER LONDON" TOUR.

The revue "Brighter London" will finish a run of seven weeks at the Johannesburg Empire on Saturday, June 7, and it will then go to: Bloemfontein (Grand Theatre, June 9, 10 and 11), Kimberley (Theatre Royal, June 12 and 13), Cape Town (Opera House, opening June 16), Port Elizabeth (Grand Theatre, opening about July 8), Durban (Theatre Royal, opening about July 16), and Pretoria (Opera House, opening about July 28).

THURSTON HALL COMPANY'S TOUR.

The Thurston Hall Company will finish their first Johannesburg season at His Majesty's Theatre on Saturday, June 14, and will then take "The Broken Wing," "So This Is London," and "Paid in Full" on the following tour: Pretoria (Opera House, week of June 16), Kimberley (Theatre Royal, June 23 and 24, two plays only), Bloemfontein (Grand Theatre, June 25 to June 28), Durban (Theatre Royal, opening July 1), Maritzburg (Scott's Theatre, July 16 and 17, two plays only), Port Elizabeth (Grand Theatre, week of July 21), Cape Town (Opera House, opening about July 29).

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

reports received. Here in town the A.A. have held a meeting to consider what steps are to be taken to rid the profession of "undesirables"—both managerial and artistic. This is a crusade long overdue; Mr. Bogus, as well as the monied, titled, but untalented, amateur, have been too long rampant in the land.

Marvellous Mimicry.

Taking advantage of the Holy-week slackness I managed to secure seats for "Puppets" at the Vaudeville—that intimate little bit of flippancy to which, through sheer force of personality (for the revue itself is quite small beer) Stanley Lupino and Binnie Hale have been drawing all London. This joyous couple of comedians are without equal here at present in the realm of burlesque and mimicry. Miss Hale's "Evelyn Laye," "Beatrice Lillie" and, above all, "José Collins," are worthy of Cecilia Loftus at her best, though she infuses a *soupçon* of cruelty into the José Collins skit. Stanley Lupino as Harry Weldon and George Robey is *impayable*, the imitation being all the more admirable as the songs and patter used are original and merely delivered as they might be by Weldon and Robey.

The New Jewish Actor.

The following evening I was at the invitation performance of the New York Yiddish Art Theatre, at the Scala, when they debutted (as American pro's. say) with "*Shabbethai Zebi*," an historical four-acter by J. Julawsky. After the intensive booming which had preceded the *première*, the company's director and star, Maurice Swartz, was completely satisfying in the name-part, and was supported by the splendid characterisations of Messrs.

(*Continued on page 28.*)

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NOTE.—Artistes are advised to send particulars under headings 3, 4 and 5 as soon as they open in Africa, which will be filed for reference.

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Mr. P. Tucker, from a photograph.

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(Signed) **P. Tucker.**

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Everyone who knows me has been surprised at seeing the hair growing again, and several of my friends have already ordered Kotalko, and are **highly satisfied** with it.—Yours very truly,

(Signed) **Thomas Hayes.**

Mr. Thomas Hayes, from a photograph.

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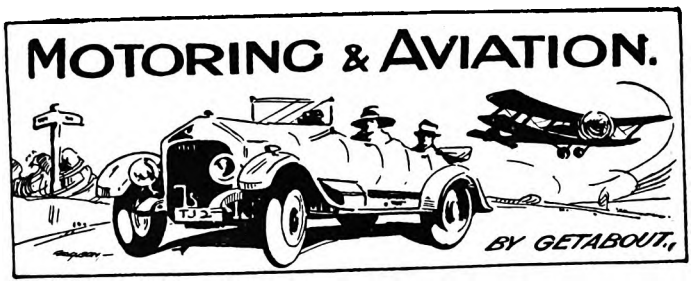

The Big Race.

At the time these notes were being written full arrangements for the holding of the big Durban-Johannesburg motor-cycle race had been completed. The Rand Motor-Cycling Club, assisted by the Natal Motor Cycle Club, always handles this big yearly event admirably, and this time there is every reason to anticipate a record as regards attendance at the finishing point at the City Deep, Johannesburg, on May 31. The race starts from just outside the Toll Gate, Durban, early on May 30, and the fifty or more competitors will be got away in batches every few minutes. In former years it has been the practice to work out competitors' positions according to handicaps at Newcastle, which is the finish of the first day's run. On this occasion, however, the riders will leave Newcastle for Johannesburg in the order in which they arrive there. The handicaps will be worked out on arrival at the City Deep. The Durban-Johannesburg motor-cycle race is looked upon as one of the most severe trials held anywhere in the world, and great interest is taken in it in England as well as in South Africa. This is the time of the year when everybody gets interested in motor-cycling, whether they are motor-cyclists or not. It is always dangerous to attempt to pick the winners. In this case there are so many well-known riders from the four Provinces of the Union that it is even a more difficult task than usual. Most people seem to favour the riders of the O.H.V. lightweight machines, but there are some who think the race is a "gift" for the ultra-lightweights. Perhaps the "big twins" may surprise everybody, for the condition of the road will allow them to be ridden all-out over many long sections. It seems certain that record times will be set—provided the weather remains good. Bad weather will, of course, upset all calculations, as the good sections of the long road may then become really rough, and dangerous for high-speed travel. It is understood that officials of the Pretoria Motor Club, the West Rand Motor-Cycling Club and the Benoni and District Motor-Cycling Club will assist the R.M.C.C. in the Transvaal, and that the various Natal clubs will look after their end of the big race over the 396 miles of truly representative South African roads.

Cold Weather Warnings.

The present frost should serve as a warning to motorists to watch the radiators. A car left out in the open with the radiator full of water may suffer serious damage through freezing. It is fairly safe to leave it in the garage, as the degrees of frost are not sufficient to freeze the water in the radiator then. But out in the open it is best to drain the water. There is nothing worse than starting out on a run only to find, a little later, that the water is pouring out from many leaks. The battery should receive attention now that we seem to be in for the proper winter weather. See that it is full of distilled water. A battery that holds sufficient "juice" to start a car in warm weather may not even turn the engine when it is really cold. Early morning start-ups in this weather drain the battery, and care should be taken not to use the self-starter more than is necessary.

Big Motor Show for Durban.

The motor traders in Durban have made all preparations for their big exhibition that is to take place at the same time as the Agricultural Show. Something new is being tried, for the exhibition will not be held in the Show Grounds, but in a large hall "on its own." This hall is situated near the promenade, and will provide ample space for all the exhibits. It will be kept open until a late hour at nights.

MAIL-WEEK IN LONDON.

(*Continued from page 27.*)

Mark Schweid and Lazar Fried, and also by the gorgeously elaborate and heavy production (designed by Ostrowsky), reminiscent of the hey-day of the Tree *régime* at His Majesty's. The play depicts the rise and fall of the last of the self-styled Jewish Messiahs, and is written and presented in the grand manner; several times this manner, as is sometimes its wont, ran away with itself into stridency and shrillness. Mr. Swartz is evidently a well-graced, sincere and capable actor (my German enabled me to follow most of the dialogue), but he lacks the magnetism and personality of the great Moscovitch. I am looking forward to seeing him again in a better play, and one where the ladies of the company have opportunities—in "*Zebi*" there is only one female *rôle*, and that quite thankless. "The Seven Who Were Hanged," by Andreyef, sounds tempting; that artist's writing I find always interesting.

In the Wake of "Havoc."

Allan Monkhouse's war-play, "The Conquering Hero," at the Queen's (since transferred to the St. Martin's), deals with the pros and cons of patriotism and conscientious objection in the unbiassed manner of Galsworthy. But for the success of "Havoc" it could hardly have hoped for production outside the Sunday play-producing societies (where, as a matter of fact, it did first see the footlights), since it contains hardly any of the elements that make for present-day popularity in the Theatre; above all, the "love interest" is almost submerged. All the same it is a powerful and thought-provoking piece of work, perhaps even more suitable for the study than the stage. Nicholas Hannen proves himself a great actor as the conchy "hero," improving even on his work in the ill-fated "Enchanted Cottage" of Pinero.

Two Stories About "Getting the Bird."

Leslie Henson, recently "wined and dined" by the Gallery First-Nighters' Club, told a couple of very amusing yarns about "getting the bird." The first deals with an occasion when a well-known actor was doing his best with a weak part in an even weaker musical show. He had started another verse of a song, despite ominous sounds from aloft, when a gruffly irate voice from that region yelled: "Are you goin' off, or 'ave I got to come dahn to yer?" The scene of the second is laid in a cheap melodrama house in Liverpool, affectionately known as "The Blood Pit," when a certain actor had been about forty minutes a-dying, much to the annoyance of his audience, who proclaimed the fact "in the usual manner." At long last he duly died—loud cheers—upon which the corpse rose, and, shaking an angry fist at its tormentors, hissed out: "Respect the dead, you swine!"

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVIII. No. 462.] SATURDAY, JUNE 7TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

WILL HE GO BACK THERE?

General Smuts on the stoep of Groote Schuur, *the Cape Town residence of the Prime Minister of the Union, bequeathed to the country for that purpose by Cecil Rhodes. Will General Smuts be returned to power (and incidentally to* Groote Schuur) *at the general elections this month? (An interesting series of pictures of* Groote Schuur *will be found on pages 14 and 15. The house was originally erected in 1657 as a huge barn—hence the name.)*

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WHAT MEN HAVE TOLD ME ABOUT OTHER WOMEN.

A Story For Every Wife.

By NITA NALDI

(The Film Star, whose photograph is published on page 9.)

I SHALL always claim that it is not my fault that I have these eyes and this hair. I was born with them, and while peroxide might change the hair, nothing can be done about the green eyes that slant after the Chinese fashion. Since I was fifteen, people have considered that I must be wicked on account of my colouring. However, I suppose I shouldn't complain because it has enabled me to make my living.

Combine my colouring and general contour, which is also the result of nature, with the sort of *rôles* I play on the screen, and every man I meet thinks I am the real thing in vampires and either runs after me or away from me, according to his nature and inclinations.

No man that I have ever met so far has taken the trouble to enquire about my personal likes and dislikes. I am a vampire and all men are my prey. He takes one look at me, somebody says "That's Nita Naldi, the vampire," and he wades right in.

I have heard it said that appearances are sometimes deceitful, but nobody ever gave me the benefit of the doubt.

Oh, I'm not claiming that I'm an *ingénue* by instinct. I admit that I have been in the "Follies" and various other American institutions of that kind. I don't like *ingénues*. Most of them are either hypocrites or bores. Men interest me. I admit that, too. Sometimes I get a thrill out of them and sometimes they're good for a lot of laughs.

But I have learned most about men from those who assumed on first acquaintance that I would be interested in their views on love, with and without marriage. The "with marriage" referring to their wives, and the "without marriage" referring to me. The things I have listened to from men whose names I couldn't remember! And it is odd, but so many men are married.

My idea in writing this yarn is chiefly to give a little advice and a warning or two to women.

Ladies, ladies, listen to me and let me tell you the things men tell me about their wives, their sweethearts, and their women friends. It has been a liberal education to me. Incidentally, if you care anything about your man, it may show you some of the things not to do.

A lot of it is such old stuff that I'm ashamed to mention it. Cæsar told it to Cleopatra on the banks of the Nile. And I daresay he stole it from the ancient Chinese. However, since there's nothing new beneath the sun, and a lot of women don't seem to know any more about men than they do about monkeys, I may as well not try to be original.

The first line that is "pulled" on me oftenest is—oh, it's a shame to do this—, "My wife's a fine woman, but she doesn't understand me."

If I like his looks, maybe I let him "get away with it." If I don't, I say, "The truth is that she understands you too well. You don't want to be understood. You want somebody to tell you how grand you are."

Nevertheless, I notice by the papers that nice little school teachers and innocent young stenographers all over the country are still "falling for" that misunderstood line. It isn't such a joke, either, because a lot of times it leads to divorces and separations and even to murder.

So, just in confidence, let me tell you an experience of my own. I knew a man once who had a wife. (This line is going to cause a lot of men who read it to get very nervous around the collar.) I was young and innocent then, my ankles had just got me into the "Follies," and I thought this man was pretty nice. He had such lovely, trustful brown eyes. Well, anyway, as for his wife—my dear, my dear. That woman, according to his story, should have been boiled in oil, given lethal gas, hanged by the neck. She nagged him from morning till night. She spent more money every month than he could make in a year. She hadn't any sense of humour and she didn't laugh at his jokes. She threw dishes at him when she got angry, and once she broke a clock over his head. She flirted with other men. She was always gadding around to teas and bridge and beauty parlours. Oh, there is no end to the things that woman could be guilty of.

I believed him. I believed him! The merest thought of that man's wife used to make my young blood boil. I never felt so sorry for anybody in my life as I did for him.

Well, a few years later when I was touring around the country, I happened to stay at a fashionable hotel at a well-known springs in the middle west. There, I met a lady of the same name. But it was a fairly common name, and my heart had ceased to turn over at the sound of it many months before. The only thing that did occur to me was how different this Mrs. Smith—we'll call her Smith, though that wasn't her name—was from the one I'd spent my evenings hearing about. She was a sweet, pretty, gentle soul, and devoted to her husband. She used to tell me what a fine man he was, and I found she even had a sense of humour. I liked her immensely.

Imagine—I ask you—imagine my surprise and horror when Mr. Smith appeared for the week-end and turned out to be my long-lost acquaintance. It was beautiful. Incidentally, imagine his surprise and horror.

A man will say anything when he wants to win a woman; never forget that. And it's my personal experience that nine out of every ten men who describe their wives as monsters of iniquity are merely looking for an excuse for their own rottenness. Before you "fall for" that bewhiskered line of courtship, look up friend wife. Even if you have to pretend to be a book agent, give her the benefit of a passing glance. See what she looks like and how she talks.

On the other hand, it occurs to me from men's conversations, that wives understand their husbands a little too obviously. Let him "get away with" a little something. As I said before, he isn't looking for a deadly

(Continued on page 20.)

Nita Naldi's Ten Commandments
For Wives Only.

Don't be too obvious in understanding your husband's little faults and failings. Let him "get away with it" sometimes.

Don't nag. If he doesn't "get you" the second time, it's hopeless anyway.

Don't let him make you dowdy in appearance.

Don't keep him from drinking cocktails or playing poker at home unless you can enforce the rule everywhere else.

Don't make a liar of him for a few miles or a few dollars when he's telling a story.

Don't be too free with your opinions and too stingy with your laughs.

Don't "knock" any other woman he admires. Agree with him and then look around diligently for some little thing that will make her seem or look ridiculous.

Don't make him feel as if his home is a prison. Let him go out with the boys once in a while and always see to it that you've got something amusing to do yourself those evenings, so he'll worry a little about you. He'll come home earlier.

Don't forget that man, being a polygamous animal, can't be content with merely a wife. He's got to have a sweetheart as well, and the smartest thing a wife can do is to be it.

Don't be too familar, too nervous, too busy, or too tired to be polite and decent to your husband. There are so many other women in the world.

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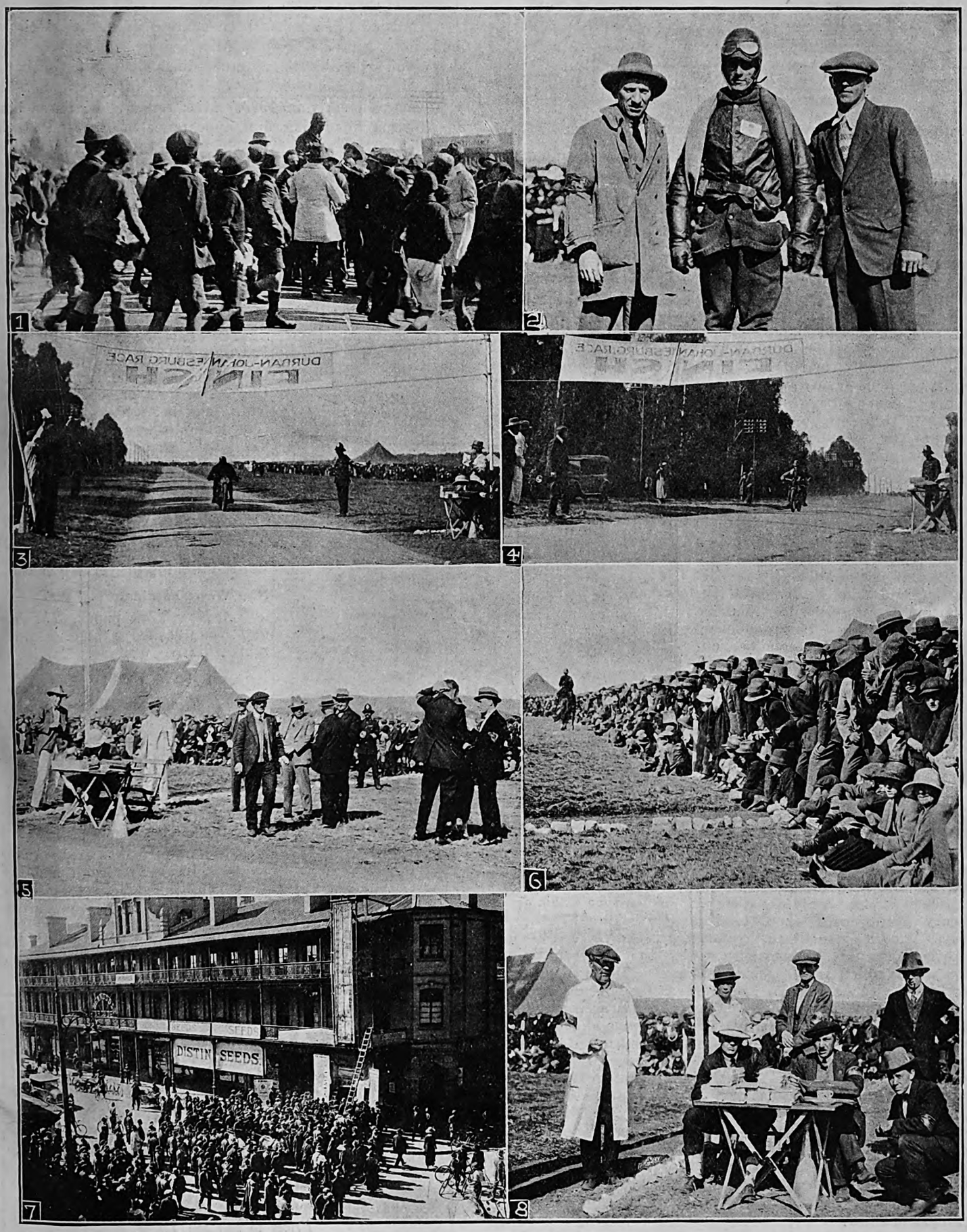
MOTOR-CYCLE DERBY: 396 MILES IN 9 HOURS.



ALF. LONG'S REMARKABLE RIDE FROM DURBAN TO JOHANNESBURG.

1. Alf. Long being "chaired" at the City Deep on winning the Schlesinger Vase, valued at £125, by riding from Durban to Johannesburg, a distance of 396½ miles, in the record time of 9 hours, 3 minutes, 6 seconds. He rode a Sunbeam. 2. E. G. Bagley (Norton), who was second. 3. Long arriving. 4. Bagley arriving. 5. Officials at the finishing-post on Union Day. 6. A section of the crowd. 7. Waiting for the results in Johannesburg. 8. At the judges' table, awaiting the arrival of the first competitor.

"S.A. Pictorial" photos.

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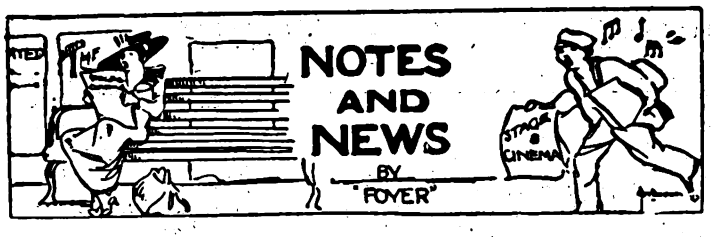
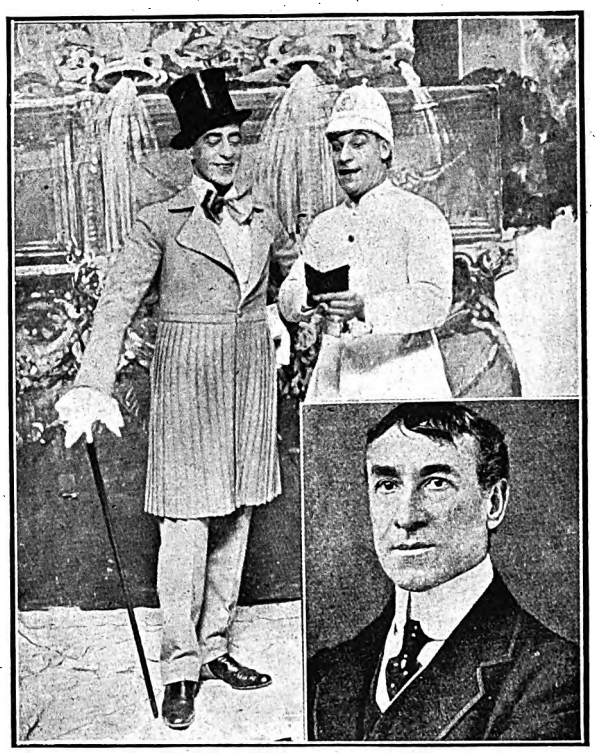


Death of Alexander Haviland.

The late Alexander Haviland, who died of pneumonia at the Joubert Park Nursing Home, Johannesburg, on Friday, May 30, came to South Africa in June, 1920, with the last Gilbert and Sullivan Company, and made his first appearance, at His Majesty's Theatre, Johannesburg, on June 21 as *The Mikado* in "The Mikado." During the four years that have elapsed since, he played many parts in a number of productions. He was *The Cobbler* in "Chu Chin Chow" and *King Koal* in the last pantomime ("Jack and the Beanstalk"). He was versatile in character impersonation, and his performances invariably were technically sound, and enormously useful in teamwork, particularly in revue. When he was taken ill he was a member of the "Brighter London" Company at the Johannesburg Empire, and was playing a number of important parts, including *Mr. Nosey Parker* in the "Darker London" scene, Shakespeare in "Brighter Shakespeare," *The Cardinal* in "The Jackdaw of Rheims," a Scotch Shepherd in the "Shawls" episode, *Nosey* in "The Piano Next Door," and *The Butler* in "The Bat and the Canary." His last appearance was on Saturday evening, May 24. On the Monday evening he was out of the cast and Mr. Justus Gerrard deputised for him.

Son of William Haviland.

Alexander Haviland was the son of that fine Shakespearian actor, the late William Haviland, and of his first wife, Miss Amy Coleridge. It is no exaggeration to say that between the years 1895 and 1906, during which he paid five visits to this country, William Haviland was the idol of South Africa. Before coming here the first time he had been for thirteen years with Sir Henry Irving, with whom he had toured America five times. William Haviland was in Johannesburg during the Jameson Raid, and was enrolled as a special constable. He died in New York in September, 1917. Miss Amy Coleridge, who shared her husband's early triumphs in South Africa as his leading lady, returned to this country with her son and has made her home here. Only the week before her son's death she made a welcome return to the stage as *Lady Beauchamp* in "So This Is London!" (with the Thurston Hall Company) at His Majesty's Theatre, Johannesburg. Alexander Haviland was married, and much sympathy is felt for his mother, his wife and his two young children. The funeral last Saturday was very largely attended, and those present included practically the whole of the revue company and other members of the theatrical profession.



THE LATE ALEXANDER HAVILAND (Left), With one of his colleagues (Mr. Hal Gordon) in "Brighter London," in which he was appearing up to the time of his death. *Inset.* The late William Haviland, Alexander Haviland's father, for many years a popular idol in South Africa.

Trapped in a Lift.

Miss José Collins, who is playing the name-part in "Our Nell" at the Gaiety Theatre, London, was trapped in a lift from her dressing-room to the stage one afternoon in mail-week. The lift stuck and it took the excited electricians ten minutes to move it. Meanwhile, as Miss Collins had missed an entrance, the curtain had to be lowered and the situation explained to the audience.

Theatrical Divorce Case.

Unusual interest has been aroused in theatrical circles in London by the news that Miss Shirley Kellogg, the famous revue artist, has begun proceedings against her husband, Mr. Albert de Courville, for dissolution of marriage. They were married early in 1923. Miss Kellogg, who was born in America, made her first appearance in England at the London Hippodrome in "The Blue House," in October, 1912. Two months later, at the same theatre, she scored a great success in the revue "Hullo, Ragtime!" of which Mr. de Courville was part author and which he produced. She was the star of the many successive revues at the London Hippodrome, and became a popular favourite. It was during the de Courville-Kellogg *régime* at this theatre that the "joy-plank" was introduced into revue. Mr. Albert de Courville has done more than any other producer to introduce spectacular revue to the English theatre.

S.A. Girl in New York Revue.

"The London Revue of 1924," the London revue which André Charlot is now presenting in New York, has been playing to £6,000 (not dollars) a week for four months. The whole company was taken from London, including the chorus. A Johannesburg girl, Miss Sybil Wilson, is a member of the Beauty Chorus. She was in chorus here, and will be remembered as doing the Ragpickers' Dance with Mr. Louis Williams in "A Night Out."

Nine World Fascinators.

A New York paper, *The Sunday News*, asked a jury of twelve representative women: "Who are the three most fascinating men in the world?" and the verdict was: 1. The Prince of Wales; 2. John Barrymore; 3. Seven "dead-heats": The King of Spain, Charlie Chaplin, Douglas Fairbanks, Rudolph Valentino, Richard Barthelmess, Conway Tearle, and H. L. Mencken (the writer).

Booming in Australia.

The news comes from Australia that Irene Vanbrugh and Dion Boucicault are doing so remarkably well, meeting with vast artistic approval and piling up quite a comfortable fortune in addition, that they are likely to remain there at least until the end of next year.

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THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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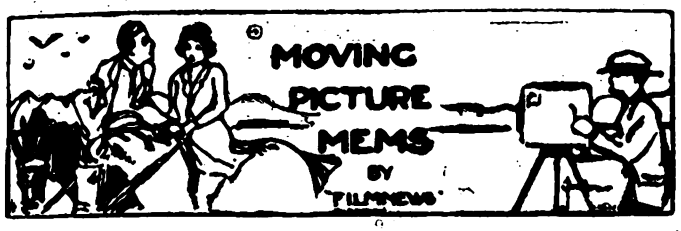

Saved from the "Lusitania."

Miss Rita Jolivet, the Franco-Anglo-American actress (she was born in New York, trained for the stage in France, and made her first appearance in England), who is "featured" in the big film-spectacle "Theodora," to be shown at the Johannesburg Bijou on June 16, was one of the fortunate ones rescued from the *Lusitania* when the big liner was torpedoed and sunk by a German submarine off Queenstown on May 7, 1915, and 1,500 non-combatants lost their lives. Miss Jolivet was standing with Charles Frohman, the celebrated theatrical manager, as the vessel went down, and it was Frohman who cheered her with the last words he was heard to speak: "Why fear death? It is the great adventure."

Lillian for London.

Lillian Gish, of the ethereal charm and wistful personality, the world's shyest film star, is to take her courage in both hands and make a personal appearance at the Tivoli, London, during the showing of her latest film, "The White Sister." Miss Gish seldom appears in public, though on one occasion she preached a sermon in a New York church on the moral of "Way Down East." She has never been married and, so far as is known, is yet heart-free, testimonials so unusual in American film stardom as to be almost spectacular. She slipped into London a few years ago with her sister, Dorothy, and on that occasion stayed at the Savoy Hotel. The Gish girls are of French extraction, the original family name being De Guiche.

Elsie Ferguson Married.

Miss Elsie Ferguson, the actress, has been married to Mr. Frederick Worlock, the English actor, in New York. Mr. Worlock was in South Africa in 1913 as "leading man" ("juvenile") with Oscar Asche and Lily Brayton. Miss Ferguson, one of America's best-known actresses and a world-famed cinema star, was born in New York 41 years ago, and made her first appearance in the chorus of "The Belle of New York" in 1900. Then for six years she played in musical-comedy and light comedy in New York. She made her first appearance on the London stage at the Playhouse in 1907 as *Ella Seaforth* in "The Earl of Pawtucket." Turning to heavy drama, she "starred" in such plays as "The Bondman" and "Outcast." In 1916 she played *Portia* in "The Merchant of Venice" with Sir Herbert Tree in New York.

Leg Left in Cinema.

A man recently walked out of the Piccadilly Circus Cinema, London, without his leg. It was made of cork, and he had taken it off and forgotten it. Among the articles often left in cinemas are: Boots and shoes (in all stages of wear, singly and in pairs), women's stockings (usually odd ones), lip-sticks, powder-puffs, scissors, keys, spectacle-cases, motor-car licences, papers, parcels, hats, overcoats, and packets of love letters tied with blue or pink ribbon.

MISS RITA JOLIVET,
The well-known actress, who was saved when the *Lusitania* was torpedoed on May 7, 1915. This picture shows her in the big film-spectacle, "Theodora," which will be shown at the Johannesburg Bijou on June 16.

Mary Says:

Mary Pickford says:—"People like a good girl for a heroine, and a nice boy who gets her after all. It may not be life, but people demand it nevertheless. It doesn't pay to make films with unhappy endings, however true to dramatic art they may be. I think film producers ought to make an effort to educate the public to appreciate high-brow films. But I would rather somebody other than I did it."

Princess as Film "Star."

Princess Marie, of the Spanish branch of the Bourbons, a pretty young cousin of King Alfonso, has been chosen to play the part of Marie Antoinette in an American film-version of "Janice Meredith," Mr. P. Leicester Ford's novel of the War of Independence. This film is a large-scale, patriotic drama, to which the United States Government has given much assistance. Princess Marie has been living in New York during the past two years, and became interested in film-production through Mr. W. R. Hearst.

The Barrymores.

John Barrymore (of "Sherlock Holmes" and "Dr. Jekyll and Mr. Hyde" film fame), his brother Lionel, and his sister Ethel are "aristocrats" of the American theatre. Their father was Maurice Barrymore, an Englishman, who emigrated to America and married Georgie Drew, an American actress.

Jack Dempsey, Actor.

Jack Dempsey has been signed by Universal to appear in a series of ten films which will be specially written for him by Gerald Beaumont, the sporting novelist.

Edna Flugrath.

According to George K. Arthur, an English cinema actor now in Los Angeles, Miss Edna Flugrath (Mrs. Harold Shaw) is running a beauty parlour there.

Then—and Now.

Unconditional film rights in the works of such writers as Thomas Hardy and Max Pemberton could be secured twelve years ago for £20 apiece. They are now fetching thousands of pounds on strictly limited licences of a few years.

Colonel Marion Davies.

Miss Marion Davies has been made honorary colonel of the "Fighting 26th," one of America's crack infantry regiments. This honour, which has few parallels where women are concerned, is in recognition of Miss Davies's services to American films.

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MUSIC AND MUSICIANS BY "C.A.O.D."

Afrikaanse "Kunswedstrijd."

The syllabus of the fourth annual *Afrikaanse Kunswedstrijd* is now available. This musical festival will take place in the Wanderers' Hall, Johannesburg, on October 6. The details of the various musical competitions indicate a distinct improvement on last year's selections. Not only is there greater variety, but there is also a marked progressiveness in the standard of the test pieces. Probably the responsible committee has come to realise that only by such a policy can this annual event be made to command the attention of serious students. As an instance, there are four pianoforte sections, for players under 13, under 16, under 20, and an open competition. The test pieces for these are, respectively, Carse's *Valse* No. 2, Rosenbloom's *Impromptu, Op.* 6, No. 2, Lemmer's *Romance* in D, and Rosenbloom's *Polonaise, Op.* 27. The last-named work will afford competitors fine scope in the open competition and should attract the best kind of competitor, those adequately equipped both musically and technically. In the violin section, the selectors have kept on familiar ground for the under-20 and open competition. The test pieces are Svendsen's *Romance* and Wieniawski's *Legende*. Both works have figured on the programmes of musical competitions on several occasions, but they are undoubtedly fine test solos and are likely to attract many players through their popular qualities. For players under 15 the violin solo test is Monti's *Czardas*.

A Section for Organists.

Three grades are provided for 'cello players. For under 15 Ketelbey's "The Phantom Melody" is the test; under 20 Dunkler's *Reverie;* and in the open solo Romberg's *Concertino* (second and third movements). A new departure is a section for organists. There are two competitions under this heading—for players under 20 and an open section. The test solos are Hollins's "Spring Song," and Guilmant's "Grand Choir in D." A pianoforte duet competition is also an experiment. Here three competitions are arranged, one for players under 15, one under 20, and one open section. Beethoven's Duet in D (first movement), Moszkowski's "From Foreign Parts" (No. 2), and Grieg's *Symphonische Stücke, Op.* 14, (first movement) are the respective tests.

Chamber Music.

An open competition for violin and piano is also included in the syllabus, the test for which is the slow movement from Grieg's Sonata in C minor. There will be two sections in the Instrumental Trio competition, for performers under 20 and one open grade. The tests selected are: *Preludio and Allemande* from Saint-George's *Petit Suite, Op.* 60, and the first movement of Reisiger's First Trio. The last-named selection could be improved upon with much advantage. The Reisiger trios are generally aimless, musically, and therefore of only superficial value. School or Children's Orchestras (twelve instruments) are invited by a section in which Boccherini's *Minuet* is the selected test piece. From the instrumental selections alone it is evident that the committee of the *Afrikaanse Kunswedstrijd* is desirous of widening the scope of the musical side of the Festival. The musical selections generally offer much artistic attraction, and the result will probably be an increased general interest in the forthcoming festival.

How to Buy a Gramophone.

Mr. Compton Mackenzie, the novelist, in the May issue of *The Gramophone*, of which he is the editor, says that if anyone wishes to buy a gramophone for the first time he is prepared to advise on the matter provided the prospective purchaser will answer the following questions: Who is your favourite poet? Who is your favourite novelist? Who is your favourite composer? Who is your favourite painter? Do you prefer English or Italian singing? Do you like the viola as an instrument better than the violoncello? Do you like the oboe or the *cor anglais* better? Are you interested in the occult? What kind of scenery do you like best? Which do you hate worse, a liar or a thief? Do you like dogs or cats better? Do you think it is easier to shock a man or a woman? If you are going to take patent medicine, do you order it in liquid form or in pills? Mr. Mackenzie adds: "I am not joking. Any correspondent wanting my advice must give himself the trouble to give me the answers to these questions, knowing which I shall be able to advise him much more usefully than in ignorance of everything except his handwriting."

Dominion Artists' Club.

After a great deal of preliminary work extending over several months, a London Committee representing the artists and writers from the British Dominions (Miss Rosina Buckman, Miss Daisy Kennedy, Miss N. Rosenwax, and Messrs. Peter Dawson, Dr. G. A. Pfister, Gibson Young, J. Kaye and H. W. Braithwaite) finally decided to organise a Dominion Artists' Club in London. Australian, Canadian, New Zealand and South African musicans, actors, dancers, painters, sculptors and writers (including journalists) actually engaged in their profession are admitted to membership, and students from the Dominions will be granted special terms. The principal aims of the Club are to make available throughout the Dominions reliable information on the conditions of Art in England and on the Continent, to advise and guide artists and students on their arrival and during their sojourn in Europe, to give members every opportunity of appearing in public, and to promote social intercourse amongst its members. It is intended to secure adequate club premises (if possible residential) in a central position, and a general meeting of all Dominion artists in London will be called at an early date.

Margaret and Mark.

There are some interesting tales in Sir Dan Godfrey's recently published "Thirty-Five Years of Conducting." One concerns Margaret Cooper and Mark Hambourg, who were both performing at a benefit concert during the War. Miss Cooper preferred a Chappell piano, while Hambourg favoured a Steinway. Sir Dan, considering that the solo pianist ought to have preference, decided that the Steinway should be used. Margaret Cooper was furious, and treated the instrument with such vigour that she put the pedals out of action, and Hambourg had no alternative but to play on the Chappell after all.

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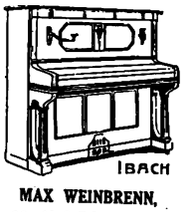

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In the Bright Lights.

EMPIRE PALACE.

FAREWELL TO "BRIGHTER LONDON": STRONG ALL-VAUDEVILLE PROGRAMME NEXT WEEK.

THE last few performances of "Brighter London" are taking place at the Empire, concluding a phenomenally successful seven-weeks' run. The revue is going from Johannesburg to Cape Town and will be seen at Bloemfontein and Kimberley *en route*.

Vaudeville will return to the Empire next week in an exceptionally strong programme which will be headed by Du Calion, "The Loquacious Laddie on the Tottering Ladder." Dizzily balanced immediately over the footlights on the top of an unsupported ladder, and looking all the time as if just about to be precipitated headlong into the audience, Du Calion pours out a torrent of ceaseless and really humorous patter and lightning impression of everyday things.

Marie Burke, the musical-comedy "star," and Arthur Klein, the well-known ballad composer, who recently were appearing at the London Coliseum, will appear in a number of their latest successful numbers, composed by Arthur Klein.

Dorothy Varick, the famous English *diseuse*, who was here in 1920, is paying a return visit, and will be seen and heard in some of her new character sketches at the piano.

This time Miss Varick is accompanied by her sister, Miss Ethel Varick, a gifted violinist, who has appeared at the London Coliseum, the Alhambra, and all the principal London halls.

Laurance Glen, the provider of another "turn," is a ventriloquist who is different from other ventriloquists, in that, instead of holding his figure on his knee, the figure ("Steve") is on the other side of the stage. The ventriloquist hardly looks at the figure, and certainly does not touch it; yet its gestures and the movements of its mouth synchronise exactly with his words.

The programme will be completed by: Mamie Holland, a character comedienne, in studies male and female; O'Wray and O'Dare, burlesque comedians; and Chico and Chiquillo, novelty comedy acrobats.

There is sure to be a big farewell to "Brighter London" this Saturday evening.

HIS MAJESTY'S THEATRE.

LAST PERFORMANCES OF "SO THIS IS LONDON!": "PAID IN FULL" NEXT WEEK.

"SO This Is London!" will finish a run of three weeks at His Majesty's Theatre this Saturday evening, and on Monday the third and last production of the Thurston Hall Company's first season in Johannesburg, "Paid in Full," will be staged.

"Paid in Full" is by Eugene Walter, and is one of the best plays the modern American dramatists have given us. It was done here in November, 1914, with Miss Madge Fabian, Mr. Stephen Ewart and Mr. Hobart J. Cavanaugh in the principal parts. It is a fine example of the playwright's art, and every character in it is superbly drawn.

Jimsy Smith and *Joe Brooks* are in the employ of *Captain Williams*, President and General Manager of the Latin-American Steamship Company. *Jimsy* is dock superintendent in New York, and *Brooks* is his collector. *Jimsy*, always cheery and earnest, finds his zeal rewarded by frequent rises. *Brooks*, discontented and jealous, makes no progress, and his wife has to suffer from his smouldering temper. *Brooks* is jealous of *Jimsy*, who at one time had been in love with *Emma* (*Mrs. Brooks*), but *Jimsy* is now genuinely and only concerned about *Emma's* well-being.

Brooks has a sudden rise to affluence. He explains it by announcing a long-expected rise and a lump sum representing a six-months' deferred increase. In reality he has embezzled the money from the company, and *Captain Williams* finds it out. Then *Brooks* betrays himself in his true colours. He has heard that the *Captain* has an eye for a fine woman, and he compels his wife to go to the *Captain's* rooms that night and sacrifice herself in order to stave off his own imprisonment.

On this situation Eugene Walter has constructed an absorbing play, strong in its appeal and worked out in a most realistic fashion. The cast is as follows: *Jimsy Smith*, Mr. Thurston Hall; *Joe Brooks*, Mr. Ward McAllister; *Emma Brooks*, Miss Gladys Webster; *Mrs. Harris* (her mother), Miss Zillah Bateman; *Beth Harris* (her sister), Miss Gwynedd Vernon; *Captain Williams*, Mr. Arthur Bawtree; *Sato* (*Captain Williams's* Japanese servant), Mr. Lawrence Halbert. Mr. Joseph R. Cunningham is the producer.

Meanwhile, playgoers may confidently be recommended not to miss seeing "So This Is London!"

SUCCESSFUL SUNDAY-EVENING CONCERT.

Owing to the entire seating accommodation of the Standard Theatre being over-sold in advance, it was decided last Saturday, on the initiative of Mr. J. Isaacs and with the permission of the African Theatres, Ltd., to transfer the charity concert organised for Sunday evening to the Orpheum Theatre. The concert was a great success, and the Orpheum was packed. A first-class programme of vocal and instrumental items and dancing had been arranged by the organisers, Messrs. J. Isaacs, Philip D. Levard and David Foote, and the whole entertainment was most enjoyable.

Those who contributed to the success of the evening included Misses Renée Sutton, Jean Andrews, Vivian Talleur, Beatrice Rowe, Iris Whyte and May Crawford, Messrs. Thurston Hall, Lawrence Halbert, Hal Gordon, Victor Crawford, Jack Parry, Signor Paolella, Mlle. Landry and M. Julls, with Dave Foote's combined orchestra and Edgar Adeler's orchestra.

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WRITER OF THE ARTICLE ON PAGE TWO.

Miss Nita Naldi.

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A CAPE TOWN CHRONICLE

BY 'BEACHCOMBER.'

CAPE TOWN, Monday.

Winter at the Cape.

With the grey days of winter at the Cape one hears the booming of heavy rollers as they crash upon the beach. Gazing seawards one has the sight of liners pitching and rolling in the heavy troughs as they plough their way out of Table Bay to the open sea. Most marvellous of all is to see the small motor fishing-boats bravely setting forth for their daily haul of snoek. Not even the dirtiest weather causes these boats and their queer, mixed coloured crews to hesitate. They go forth and are soon swallowed out of sight by the lurching seas. This is the time of the year when steamers come limping into Cape Town with stories of their decks swept clean. Iron fittings are twisted as though by some giant hand, and a crew of grimy, weather-beaten men tell the miracle of the cook's hot supper when the galley was streaming with water. Even the big lordly liners stagger under these heavy seas sweeping the Cape, and more than one has had to look to her moorings while in dock.

Stoep Dancing.

Meanwhile, the winter nights have sent young Cape Town flocking to the dance-halls. Everyone is asking if the "Blues" is still in fashion, or if it ever was in fashion. A changing factor in dancing at the Cape is to be seen in the growing enthusiasm for stoep dancing. Rather than plod through bad weather to reach a dance-hall, often to find the floor so crowded that the dancing suggests surf bathing rather than a graceful art, many young people have discovered the possibilities of their own stoep. With the aid of a gramophone, some good records, and a little French chalk, a homely little dance can soon be arranged.

The Navy League Ball.

But dancing on the stoep has not yet seriously affected the big annual dances in Cape Town, judging by the crowded attendance at the Navy League Ball the other evening. This is always one of the jolliest balls of the season, for the Navy can be depended upon to make things thrilling enough even for the youngest *débutante*, should such arrangements as supper or the music fail. But as a matter of fact the arrangements were, as always, perfect, and the crowd of dancers enjoyed themselves thoroughly until the early hours of the morning. The decorations of the City Hall on this occasion were very effective. They had been arranged by the men of the *Birmingham*, who seem determined to outshine the social record of other ships at the Cape. A huge Union Jack decorated the balcony, and flags and palm fronds were arranged along the platform. Beneath the organ, hung against a background of Union Jacks, was a large illuminated naval crown, while under it blazed the motto "Keep Watch."

Among the Dancers.

Of course all Cape Town and his wife were there. Admiral Sir Rudolf Bentinck and Lady Bentinck and General and Mrs. Tanner were early on the scene. They were welcomed by Sir Frederic and Lady de Waal, the Mayor and Mayoress of Cape Town and the Ladies' Committee. Lady Bentinck was beautifully gowned in silver-grey satin trimmed with bands of steel embroidery. Lady de Waal wore a handsome gown of gold and silver brocade gracefully draped. Mrs. Tanner was in black satin, the bodice being draped over gold tissue, while Mrs. Verster (the Mayoress) was wearing violet *broche* satin with sleeves of georgette. Mrs. Shipway, wife of the Captain of the *Dublin*, looked well in mauve *directoire* satin. Mrs. Vaughan, Secretary of the Navy League, came in a dainty frock of royal-blue silk with an inlet of silver tissue. Lady Jacobus Graaff was in a beautiful frock of rose georgette, and Lady Searle wore a striking gown of black with an overdress of emerald sequins. Mrs. Barnard Fuller was pretty in cream lace with stole and panels of blue *marocain*. Mrs. Honey's pale blue shot with rose suited her admirably. Mrs. Long had on a fashionable gown of black heavily patterned with crystal beads, while Mrs. Struben came in a handsome gown of black velvet. Mrs. Royden Muir appeared in a delightful frock of white patterned with opaque beading. And there were the usual crowd of lovely young girls who come forth in butterfly fashion on these occasions. Among them Miss Stella Chiappini looked pretty in black with *diamant* trimming. Miss Beryl Kinnes wore a draped gown of green chiffon velvet, and Miss Chloe van der Byl was in white and silver, while her sister wore a lovely shade of pink velvet. Miss Joan Thatcher wore a charming little gown of pale blue silk with an overdress of finely tucked and frilled net.

The Glass Bangle Fashion.

I noticed one young lady wearing the twelve glass bangles which are now the craze in London. This is the first time they have appeared in South Africa. The young lady herself told me the little history of the bangles at supper time. It appears that one evening in London a famous dancer appeared wearing twelve glass bangles on her arm just above the wrist, the twelve comprising three different colours. The effect was so striking that next day many young women were searching Regent Street and Oxford Street for similar bangles. A few shops had them, for these glass bangles are manufactured in Paris and sold for a few pence. There were all colours—red, blue, white, black, green and so on—but within two days glass bangles could not be bought in London for any price. And the lucky ladies who bought early are now flaunting them in theatres and restaurants, and especially at dances, while their jealous sisters are informed by bland shopkeepers that more are expected shortly from Paris. "If you only knew the trouble I had in bringing these bangles to South Africa without smashing them," said the young lady, "you would agree that I deserve all the compliments that have been given to me this evening."

Sudden Death of Tivoli Manager.

Cape Town playgoers were very shocked to hear of the sudden tragic death of Mr. D. L. Collins, who had been manager of the Tivoli Theatre for six months and before that had been manager of the Alhambra Theatre for eighteen months. It seems that when he went home on Friday night, by motor-car, he alighted outside his house before the car stopped. He fell backwards, fractured his skull and never regained consciousness, and died on Saturday night. He was 48, and leaves a widow and a son. Before coming to Cape Town he had managed several theatres in Johannesburg.

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JOHANNESBURG, Tuesday afternoon.

THE market continues idly steady, with the slightest of variations in prices, and this inactivity was somewhat accentuated by the rather unnecessary closure (as it appeared to a good many members) on Friday, which meant that no business was possible from Wednesday night to Monday morning in Johannesburg, though London took no account of Ascension Day but was, as usual, closed on Saturday morning (Union Day).

In the uncertainty of the elections few people are inclined to buy shares, and balance up the factors of having to pay a trifle more if the Smuts Government is returned against the chance of buying cheaper if the majority is with the "Pact"—and consequently do nothing in the meantime.

The opinion is being expressed that the hooliganism at Bloemfontein and Durban will do the "Pact" much more harm than good. It seems pretty obvious that the older, steady-going section of Labour will not "stand for" such tactics.

Pretoria is by no means a stronghold of the South African Party, and although Mr. Jagger has resigned, it is thought that the railway-men will vote Labour all the same. On the other hand, some Rand seats may "go over." Perhaps in no case is the precept "My class, right or wrong" more closely adhered to than by Labour.

To-day it is purely an election market, and politics cannot, therefore, be divorced from a review of Exchange happenings.

Brakpans are one of the steadiest features of the market at 69s. City Deeps are half-a-sovereign lower than that figure at 59s. Government Areas have hardened a trifle to 125s., and Modders to 75s., on the profit of £162,000. There has again been some demand, from the other side, chiefly for East Rands, up to 8s. 2d., on the profit of £20,000, while a "penny price" is made in Modder Easts at 8s. 9d.-8s. 10d. Of Anglo-Americans there were sales this morning at 22s. 9d.—yesterday's buyer's price. New States and Geldenhuis were each a tickey better at 30s. 3d. and 7s. 3d. respectively.

A meeting of shareholders in the Randfontein Estates held on Monday afternoon approved by 22 votes against 10 (the majority including 761,245 shares) the fusion with the Central company. Replying to certain insinuations, Mr. Munro, the chariman, declared that neither "the firm of Barnato Bros. nor Mr. J. B. Joel had a penny interest in the deal," and quoted the decision of the Supreme Court that the value of an asset was what you could sell it for as the justification for basing the amalgamation on the Stock Exchange prices of the respective shares. The shares were scarcely affected at 18s. 9d.-19s.

At the annual meeting of Government Areas it was announced that the consensus of opinion among large shareholders was that nothing should be done at the moment in the direction of splitting the shares.

The official opening of the West Springs reduction plant was a very cheery function, and the market hopes that it will not be long before the company is turning out £30,000 profit a month.

The life of "Knights" mine has been considerably increased by the recent acquisition, at a comparatively small sum in cash, of ground formerly held by Knights Deep, and there is a possibility of eventually acquiring more ground on the western side.

Laughter, like love, is an expression of man's vehement revolt against reason.—*William J. Locke.*

WHEN RIGHT IS WRONG.

In writing "write" don't write it "right"—
If you do, you'll write it wrong;
But write write right by writing "write"—
Writing "right" you are writing wrong.

If you want to write right do not write wrong,
It's not right to write "right" for "write."
If you write "right" "write," "write" would be wrong—
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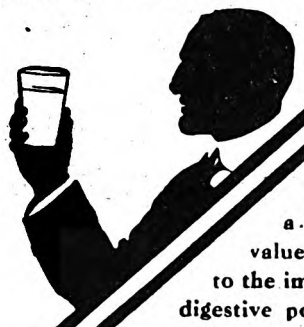

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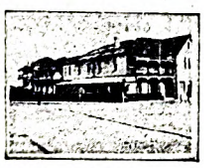
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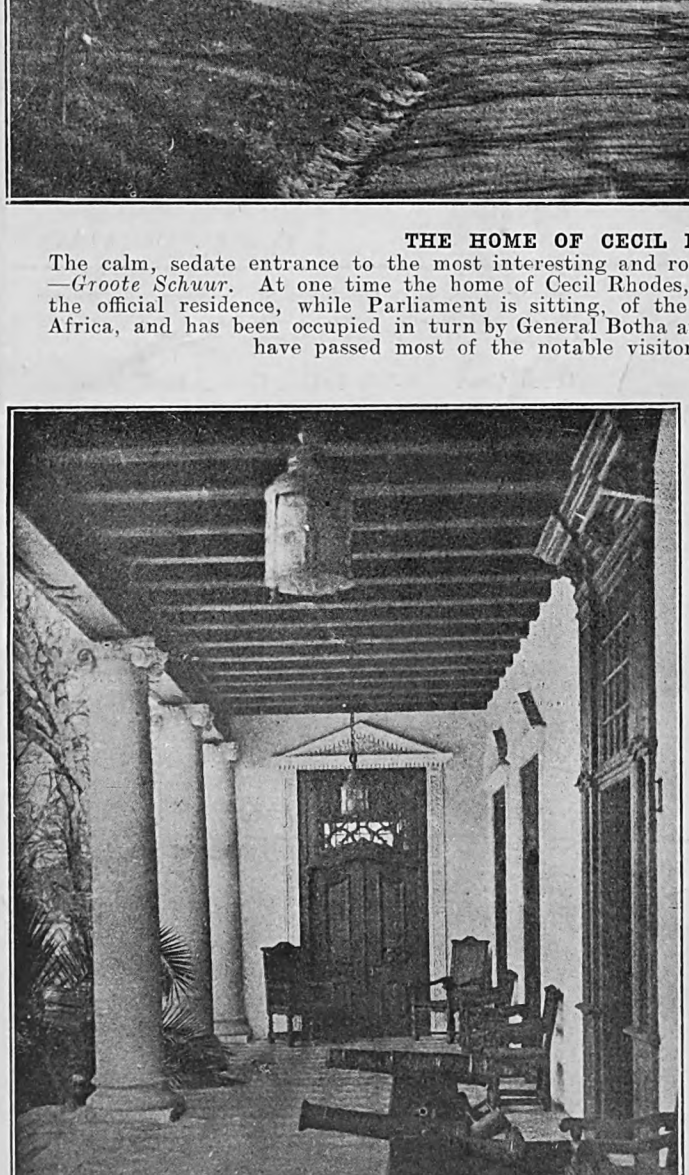
From the hall the m
teak, and a story is t
fell from the top of
furniture predominat



THE FRONT STOEP.

The picture shows the wide spaciousness, the heavy timbered roofing and the wonderfully carved doorways so characteristic of the old Dutch builders. The main doorway is guarded by two brass cannon brought from some East Indiaman that rounded the Cape.

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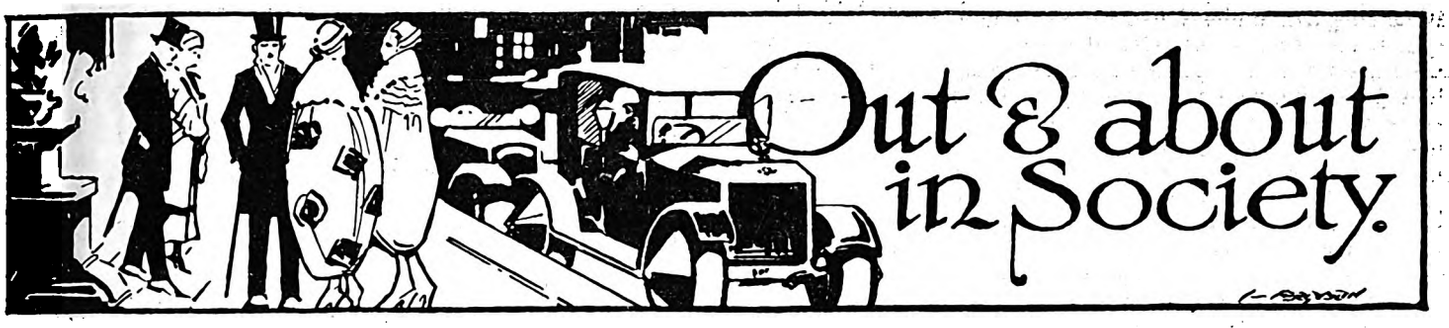

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

Clothes and the Man.

Clothes and the Man. But, of course, you say, this must read—Clothes and the Woman. Not at all! When you have finished reading you will agree that I am right. It has been interesting to read that the National Council of Women Workers at Cape Town have been divided in their opinions as to whether a Fashion Parade in aid of their funds was quite *the* thing or not. The Johannesburg branch gave one last year that was exceedingly successful, and, I am told, intends to hold another. Cape Town also, after all sorts of discussion, has decided for it. Poiret of Paris is a name to conjure with, and a Poiret gown is a robe to envy even on your dearest friend. Talking of Poiret, he created quite a sensation at the Carlton Hotel, London, last month, by entering the dining-room accompanied by six French *mannequins* dressed in billiard table green. Imagine it! One who was present tells me that "they walked like waves of the sea, they were wasp-waisted and high-heeled, and their complexions had only just been let out of the box, and they had shining things like rows of new nails all over their hats." They were going to the Duke of York's Theatre (where, by the way, Mr. Thurston Hall produced "The Broken Wing") to the Fashion Parade, "Creations and Criticisms." It was somewhat different from those we have seen here, for, after the *mannequins* had paraded, Mr. Gilbert Frankau, the well-known novelist, stepped on to the stage and gave his impressions as an Englishman of the gowns worn by the French *mannequins*. His wife accompanied him, but I understand she was not allowed to air *her* views, but just had to stand and listen. It is a familiar *rôle* for us women; you generally find most of us listening to the other sex telling us how the world *should* be run. The styles seen at the revue were, of course, marvellous. One hears of an evening-dress cut away at the front showing Turkish trousers of gold. And not one of them had the low-heeled shoes!

MISS HELEN JAFFRAY,
The young South African singer who scored a success as *Freia* in "*Das Rheingold*" at Covent Garden. She was a pupil of Mr. Burns Walker, of Johannesburg.

The Napoleon of Fashion.

Over luncheon at the Carlton M. Poiret tried hard not to admit why women dress. "Some people say that women dress to annoy the woman next door," he remarked. "That is not so." He crumbled bread for ten minutes. "The fact is," he admitted, "women dress to attract men." "How do you launch new fashions?" he was asked. "How do you know that women will show their knees or decline to reveal their ankles? Do you ever hit on anything that simply will not go?" "Never!" replied M. Poiret. "Every new fashion has its enemies. When I began to make women wear narrow skirts years ago there was opposition: when I launched the short skirt I was told by women that 'no nice woman would show her legs'; when I made longer skirts I was told by women that they would refuse to conceal them." M. Poiret looked Napoleonic and resumed: "A fashion creator must have nerve. He must fight opposition. Once the fashion is launched women fall into line. The art of fashion-making is to sense a popular fancy before it becomes really popular, and exploit it. There you have the secret."

Dresses at the Races.

A friend of mine just out from Paris tells me that the women of Johannesburg dress, on the whole, remarkably well, and that the shops are most up-to-date. This is pleasing hearing, and at the Winter Handicap at Turffontein last Saturday there were certainly many very *chic toilettes*. Lady Bailey had on a very smart black coat and skirt with collar of grey astrachan. The coat was short, with two small pockets just below the narrow cloth belt, and with it she wore the new nude stockings and black shoes. "Nude," "Sunburn" and "Airedale" are the latest shades for silk hose. Lady Bailey's hat was of cream felt. The Mayor and Mayoress were present, Mrs. M. J. Harris in black piped with scarlet, a three-tier skirt and a black velvet hat with an ostrich-feather. There were many members of the last Parliament with their wives. Mrs. Willie Rockey came in a sage-green coat and skirt with black embroidery, the whole being carried out in wool. Mrs. Walter Webber had on a grey coat and skirt and a small black hat trimmed with blue velvet flowers, and wore a sable fur. Mrs. Errol Hay was modish in a covert coat and skirt, with a felt hat of old gold and one of the new knotted scarves at the neck. Mrs. Saaler wore a very handsome black gown, and a black hat having ospreys round the brim, and a fur of white ermine. Mrs. R. F. McCall came in a black gown with touches of almond-green, her small black hat having an almond-green crown. Mrs. James Whitehouse wore a lovely

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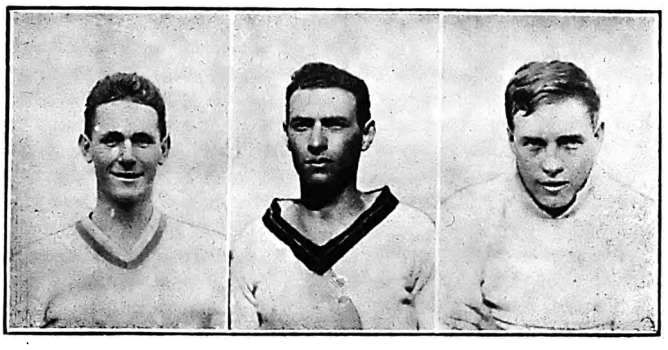
navy-blue gown under her fur coat, and a small blue hat edged with cerise. Mrs. Bain Marais was very smart in a brown dress with Egyptian embroideries in rose and brown, and a small brown hat turned up in front. Mrs. H. A. Neame wore a three-piece suit of black with fawn embroideries, the coat being long. Her black hat had fawn cock's-feathers as trimming. Of the younger girls I admired Miss Hutchinson in a sand-coloured coat and skirt edged with brown braid and a small hat swathed in sand material and trimmed also with cock's-feathers. And the shoes on the course were really "weird and wonderful"—all shades, all shapes and all designs.

English Suits for Americans.

Some time back a newspaper came boldly out with the fashions worn by the men at the races, and very cleverly they were done. New York is finding the André Charlot "Revue of 1924" very fascinating, and it has set the fashions for men, for every man in the city owns that no such lesson in good dressing has ever been given there. The New York correspondent of *The Daily Express* says:—"Interest centres around the first act, when dinner-coats and accessories seen are typical of the well-dressed Englishman, and therefore of many of the best-dressed men on this side of the water. The fulness of the trousers, the ventless back of the coat, the perfect fit and the perfect freedom combined, the emphasis of the shoulders, the butterfly bow ties, and the wing collars have won the admiration of all the dandies of New York. Singled out for their 'grace and beauty' was the model of a coat fitted to the body instead of worn absolutely loose, and the 'ventless' coat, or coat that is not split up at the back. The star's lounge suit which he wore in one act was a good example of the street attire of the well-dressed Englishman. It was light grey in colour, and with it he had on a fine blue and white striped shirt which he adorned with a plum-coloured stock. Many votes, too, were awarded to the leading man's taste in dinner-coats. He appeared first in a double-breasted model, which he stated he wore off the stage in order to eliminate the waistcoat.



HEROES OF THE INTER-UNIVERSITY SPORTS.

Six universities competed in the Inter-University Sports at Cape Town last Saturday. Cape Town retained the Dalrymple Cup with 25 points, Witwatersrand being second with 19, and Pretoria third with 9½. *Left:* G. H. Eddy, Cape Town, who won the 100 Yards and the 220 Yards. *Centre:* Saul Suzman, Witwatersrand (President), who tied with Brink (also of Witwatersrand) in the 2 Miles in the university record time of 10 minutes 16 2-5 seconds. *Right:* M. Richardson, Cape Town, who won the Half Mile in 2 minutes 2 seconds.

"S.A. Pictorial" photos.

Brilliant Scenes at Covent Garden.

The opening of the opera season in London has an added interest for us here owing to the fact that Miss Helen Jaffray, a South African girl, made her *début* in "*Das Rheingold*" and, the cables tell us, scored a great success. There were naturally wonderful scenes there and a galaxy of lovely women in marvellous clothes. "*Das Rheingo'd*" was sung in German, and practically all the principals were of that nation, the conductor being the famous Bruno Walter of the Munich Opera House. The Royal box was not occupied by the King and Queen, although it is expected that they will be there during the season many times. Instead, the Lord Chamberlain and the Countess of Cromer occupied it. The ante-room is furnished in the Georgian period, and there are wonderful cut-glass candlesticks and chandeliers, reminiscent of the palaces in Europe. The gold furniture has been there since the days of Queen Victoria, who had it sent from Buckingham Palace, and the clock on the mantelpiece belonged to King George IV. A London daily paper gives the pride of place for beauty that night to Viscountess Curzon, who wore "a pale pink velvet cloak over a gown of the same shade, with one of the new fashionable long ostrich-feather scarves round her neck." And it was amid such brilliant surroundings that Miss Jaffray made good, in the *rôle* of *Freia*, and it is through the generosity of a South African, Mrs. Julius N. Heyman, that she had the chance to do so. After leaving the Convent at Newcastle, Natal, Miss Jaffray studied with Mr. Burns Walker, of Johannesburg, and on his advice Mrs. Heyman took her to Europe and had her trained, and the pupil has more than justified the hopes of the master. She studied under Miss Rowe, Madame D'Aubigne and Madame Dombe, and at last got her great chance.

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"Make Believe."

Watching the splend'd performance of "Make Believe" at the Standard Theatre on Friday in aid of the Music Teachers' Association, I was struck anew by the children of our coutnry. It is a very delightful play, that of A. A Milne, a fairy fantasy that takes you away from prosaic mundane matters to the Land of Nod and its province, that of Make Believe. There was such a long and clever cast

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that I do not propose to mention anyone. All did excellently, whether it was the wee *Princess*, the *Woodcutter*, *Mr.* and *Mrs. Hubbard* and the little *Hubbards*, or the dancing of Miss P. Saloman. Lady Wallers, who has just left on a visit to Europe, was the "chair" of the committee, with Mrs. Wills as "vice-chair" and Mrs. R. A. Nelson in the very arduous position of hon. secretary. Every hon. secretary to me deserves a halo—I've been one! I would like to mention the "Chorus"—little Daphne Trevor, who was sweetness itself and enjoyed the play wholeheartedly— and knew all the words of everyone. Then the carol-singing—I understand they were trained by Miss Elsie Purvis—was really a treat, and was an item that showed a sense of great artistic finish. One could easily have heard more of them. Miss Maude Harrison and Miss Muriel Alexander are to be congratulated on the way they presented the play, and at the back I saw the producer, Major Cecil Pearson, slowly going mad, and I did not blame him a bit—it was no light task to stage-manage a show with so many people in it, and most of them so young. And I just adored *Percy the Pirate!* Even now I have left out heaps of people who did splendid work, so here's a big *salaam* to them all.

TWO YOUNG JOHANNESBURG DANCERS.

Miss Eva Knighton (in black) and Miss Daisy Ewan, pupils of Miss Nance Eager, who danced in "The Passing Show" at the Standard Theatre, Johannesburg, in aid of *The Star* Seaside Fund.

Photo by Jocelyn Leigh-Hunt.

Next Week's New Play.

And now I want to tell you about "Paid in Full," which will be produced next week by the Thurston Hall Company. I hear that Mr. Thurston Hall is taking the part of *Jimsy Smith*, that most lovable, big-hearted, self-sacrificing character, who makes you laugh one minute and furtively wipe your eyes the other; so, after rehearsal, I asked him how he thought the public would like the new play next week. He told me he was sure they would like it, for it is one of the finest comedy-dramas written in the past twenty years and has an appeal for every one. The laughs you get drive away the blues; the pathos makes you think. It teaches young married couples what pitfalls to avoid in their lives, and helps them to happiness, and above all it has a strong appeal to women. To watch Thurston Hall at a rehearsal is to realise that you are watching a man whom nobody can teach anything about his business. And he invariably uses the tact and kindness that one seldom finds in a "star" when dealing with the lesser lights.

CARRIE.

IN THE LIMELIGHT.

A CHAT WITH THE PRODUCER AND PRINCIPAL COMEDIAN OF "BRIGHTER LONDON."

I MET the producer and the comedian intent on earnest conversation. Was it politics? High finance? No! this is what I heard:

"Yes, a lot of funny things have happened to us during our stay in Johannesburg and 'Brighter London' has certainly made us brighter too." It was Victor Crawford who spoke, but he was *not* wearing his "little velours that fell on the flooor."

"Did you hear this one?" asked Producer Levard. "Miss Jean Andrews and Miss Renée Sutton were sitting in their dressing-room waiting to go on when the new call-boy knocked at the door and cried 'Amateurs and beginners, please!'" (To the layman one should explain that the first call is always "Overture—beginners;" but the new boy was doing his best.)

"When poor Alec Haviland was first off," ran the next story, "a stage-hand, trying to be helpful, suggested, 'Who's to take the Jackdaw scene? Why don't you get Edward Vincent? He'd make such a lovely *Cardigan*!'"

"I feel relieved," said Victor Crawford. "I thought you were going to tell me of the stage-hand who, told of a death in the family, said he felt 'quite historical.'"

At this point I felt it better to interfere, and I asked Mr. Levard what he thought of the run the revue had had in Johannesburg. He is a modest man and would not answer, but he told me that in spite of having seen it every night for seven weeks he can still go to the front of the house at any moment and it appeals to him afresh. "And I can still laugh at the comedians' jokes," he added, but Mr. Crawford was busy greeting the members of the George Relph Company, who had only just arrived.

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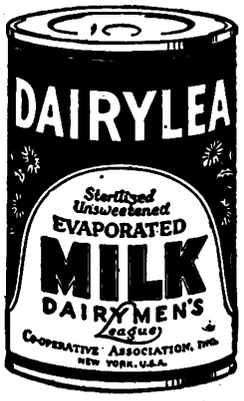

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FRILLS AND FANCIES.

CURRENT COSTUMES ON STAGE AND SCREEN: DRESSES TO BE SEEN.

NEXT Monday will see the *première* of "Paid in Full," when it is confidently expected by the critics that Mr. Thurston Hall and his company will score yet another great success. For us women the play has a special sex appeal which we shall have to be very stony-hearted indeed to withstand, and there are one or two gowns that we shall surely desire.

First must come the wonderful *toilette* from the Rue de la Paix to be worn by Miss Gladys Webster. Its French designers have christened it "Coraline," and it is made of soft coral chiffon velvet. The corsage is straight and sleeveless and ruched at the waist, and the underskirt is cut to the figure. Over it at the front is an apron, longer than the underskirt, of silver tissue. It is made in two pieces fastened with a strip of velvet, and it is wonderfully embroidered in beads, every shade of coral from deepest red to palest rose, which, with silver beads, form marvellous flowers twined together with coral silks. The back has two gathered panels of velvet from the hips nearly to the centre.

Miss Zillah Bateman has a gown of black and white foulard with silk fringes to the three-quarter sleeve and to the hem of the skirt. It has a front and back wide panel inset of georgette in white, with three narrow bands at the edge of the skirt of black. Her evening gown is of two shades of fuchsia, and is very *chic*. The corsage is rounded with *diamant* trimming and has a flowing cloak depending from the shoulders at the back to below the knees. The lining, which shows, is of a paler shade of georgette. In front there is a delightful drapery caught with a *diamant cabochon*.

I wonder if you have seen the wonderful gowns in "Woman to Woman," which was screened at the Orpheum, Johannesburg, and is soon to be touring to other centres. Perhaps you stood next to me in the queue and I did not know. Betty Compson is such a delightful personality—such a mop of curls and such lovely eyes. There were very few women in the audience who did not have a lump in their throats when she gave her child up to the "other woman."

Betty was, in the film, a dancer, you know, and the most wonderful scene is that in which, on the golden staircase, she dances with her chorus.

Imagine a fantasy frock of white curling plumes forming a skirt, and an onyx and pearl harness for the corsage; on her head a *diamant* cap with three wonderful feathers as high again as herself. And, standing on the staircase or passing up and down, *mannequins* in the most marvellous of costumes reminiscent of "Chu Chin Chow," weird fantastic head-dresses, fish-tails of tissue, and a thousand points of light from the crystals. No wonder there was a murmur of admiration as the film was flashed on the screen.

Betty is demure or sparkling, as you will, and I liked one dress, oh! so discreet—early Victorian, cut to show the milky shoulders, with a deep lace *berthe* and a tiny posy with long ribbon-ends at the breast; the skirt of laces. Again, a dancing-frock, fashioned like those of the Maori maidens, with the scarlet hibiscus twined in her hair. And I remember a *negligée* of lace with a collar of white fox fur.

CARRIE.

WHAT MEN HAVE TOLD ME.

(*Continued from page 2.*)

chemical analysis of his virtues and faults. What he wants is a little love and flattery and belief in his ability to bring home the world on a platter if necessary.

Anyway, even if you can't believe all the things about your husband that he'd like you to, "stall" a little. Pretend at least as much as you do with your lady friends when they come in afternoons for bridge.

There are two things I have seen wives do that ought to be barred by law. One is to stop a husband in the middle of a story and say: "John, it wasn't *eighty* miles, it was only twenty-three." The other is to make fun of a husband, or tell about his little failings in public.

Little as I believe most men, when they've told me about things like that, they have convinced me they had cause for complaint. Tears actually come into their eyes. After all, a husband may be the lowest form of human life, but even a worm deserves better treatment than that.

Another thing that men are always telling me is how dowdy and old-looking their wives let themselves get and what rotten taste they have in clothes.

On that one, I've got to go back a little way. The first thing a man does when he really falls in love with a woman is to try to make her as unattractive as possible to the rest of the world. In China they make them shave their eyebrows and blacken their teeth. They can't get away with that here. But they do their best.

The way I can tell that a man has really fallen in love with me is to watch for the time when he says I wear too much lip-rouge and not enough bathing suit. In Turkey, they shut their women up in the harem so they can keep them beautiful and nobody else can see them. In America, a man may doll his wife up and take her out somewhere to show her off, if he can keep his eye on her. The rest of the time, he'd prefer her to be harmless.

All that is natural enough. But I notice that about the time a man has persuaded his wife not to use a lipstick or put mascara on her eyes, not to have her hair marcelled, not to wear sheer stockings or an evening gown that comes below her collar bone, he usually romps off in pursuit of some show girl that is done up like a Christmas tree. Watch it and see.

(*Continued on page 28.*)

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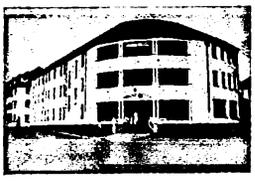

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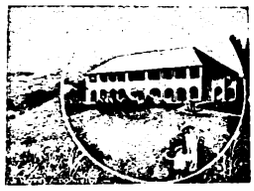

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THE WINTER HANDICAP.

Flush of Dawn the Heroine of the Race.

SELECTIONS FOR THE SECOND DAY.

By "ONLOOKER."

THE attendance on Winter Handicap day at Turffontein was as good as on the day the Christmas Handicap was decided—the gate receipts show this—and the turnover at the totalisators was only some £2,000 short of that on the recognised biggest betting day of the year (Christmas Handicap day). It would, however, hardly do to draw optimistic conclusions from this, inasmuch as last Saturday was a close holiday, and, with the delightful weather conditions prevailing,

Many Who Seldom Go A-racing

found their way to the headquarters course on Union Day. Still, it is assuring that the Winter fixture opened in such auspicious fashion. Just before the start of each race there was great congestion at the totalisator receiving boxes—the Turffontein crowd have a habit of holding their money for investment until the last moment—and there is no doubt many hundreds of pounds were shut out. But this, generally speaking, is always the case.

* * *

One cannot recall a case in which all the fancied runners were so hopelessly out of the picture at the finish as was instanced in this latest Winter Handicap. The winner turned up as Appetiser, starting at 20 to 1; another 20 to 1 chance, Surprise Sauce, was third; with Flush of Dawn, at 10 to 1, splitting the pair. It was a curiously run race; was certainly not run in accordance with

Pre-conceived Notions.

There were expectations of seeing Caronroe, whose connections were satisfied as to the stamina of the mare, under her light weight, the minimum, going to the front and essaying to win all the way. Caronroe never saw the front. On the other hand, the top-weight, Corinth, was driven to the head of affairs in the first furlong. He was deprived of the lead and was a beaten horse before the straight was reached.

* * *

Corinth took the eye as a thoroughly trained horse when saddled up for the contest, yet one knowing his record could not understand the strong following he had for the event when the journey was nine furlongs. Corinth shared the shortest call, 5 to 2, with Katabasis. The writer has always held the opinion that

The Brilliant Half-brother

to Abelard is quite unable to see out a hard-run race over a middle distance. The only seeming chance of success for such as Corinth in a Johannesburg Handicap would be for the race to be slow-run. It was thus inexplicable to see Corinth acting as pacemaker on Saturday. It was not surprising that, under 9st., he failed to last longer than a sprint distance.

* * *

What of the co-favourite, Katabasis? There were, of course, no misgivings as to her staying ability; and the mare has lots of pace. The excuse for her lamentable display is that she got pocketed when about half-way up the straight. Katabasis

Should Have Been Extricated

from any difficulty to do better than she did. It may be the mare is disinclined to put it in when once baulked. Katabasis has probably been over-rated. She will probably be best served in long races in which the chances of any interference are not likely to occur.

* * *

According to the jockeys riding in the Winter Handicap, the race was a "rough" one from end to end. A fancied candidate in Prince Orb, however, could not have met with any early trouble, for the simple reason that Mr. Gard's horse was

Tailed Out

for the first half of the way. The scrummaging lasted until quite close home, Aphrodite having bumped over the dholls in front of the stands. The false rails tend to an accident of the sort, and surely there was no need for the setting up of them.

* * *

Flush of Dawn was one that met with interference. She was nearly brought down below the distance and lost considerable ground. When straightened up, the little mare put in a great run and was overhauling Appetiser fast, to be beaten by only a short head. In another couple of strides the verdict would have been reversed. The

Gallant Little Mare,

despite her years, is not yet by any means a spent force. She was conceding the winner 11lbs. By the way, Appetiser is only one year the junior of Flush of Dawn. The owner and the trainer of Appetiser feared the gelding would not see out the nine furlongs, and had a very modest investment on his chance. Thanks, his trainer said, to an uninterrupted run, Appetiser, struggling on, pulled through.

* * *

A good many casual visitors left the course just after the big race. These, while not professing any knowledge of racing, opined something surely must be wrong. They had been told about this and that good thing, and, lo and behold! when the resultant numbers were displayed, the numbers of the "good things" were all conspicuously absent.

* * *

Two of Saturday's winners hailed from the Booysens stable, but neither carried Sir Abe Bailey's livery. Both ran in the nomination of the trainer, W. L. Randall. Enchanter, who, very much expected, took the H.B. Christian Memorial Stakes, is a big son of imported Khari out of Vanishing Lady, a sister to Conjuror. It was Enchanter's second outing, and he ran somewhat green, but he was

Going Away From the Opposition

at the end of the seven furlongs. That was the first race. Mr. Randall's second success was in the concluding event of the day, the top-class Brokers' Handicap, four furlongs. For this event Appetiser's stable-companion, Kedgeree, was favourite, but Leycett, in Strydom's hands, just beat the favourite and the two-year-old Plenty, who dead-heated for second place. When it came to the finish Strydom outrode the light-weights.

* * *

We were introduced to the Cape Town performer, Wild Cat (now in the Booysens stable), in the Yeoville Handicap. A fine-looking upstanding filly is Wild Cat, but

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is too recently up from the coast to be ready for service. In looking over the horses on parade for the race it struck me that T.M.S. was in capital trim, and I foresaw he

Would Do Better

than run second. Princess Alice was made favourite; surely a false favourite, when set to give the runner-up for the Derby 15 lbs. over five furlongs. The blight which has hung over Weale's stable for so long can be set down as accountable for the long price, 6 to 1, being on offer about T.M.S. Always well placed, T.M.S. went to the front five furlongs from home and won by a wide margin. Princess Alice was easily second best.

* * *

The only first-choice runner to prevail was the two-year-old Enchanter. Antelope, going out second in demand for the bottom division of the Flying Handicap, won easily, and demonstrated how utterly wrong his running was at Benoni the other day. Treasurer gave a very poor display in the race won by Nightshade; and Extravagance, another favourite, was nowhere behind the ex-galloway, High Society.

* * *

There will be seven events on the card for the second day (this Saturday) of the Winter meeting, and racing will commence at 12.50. Bondsman is engaged in the long event, the Transvaal Handicap, and looks to outclass the opposition. All the races have filled well, and there is promise of interesting sport. Selections:

12.50 p.m.—Yeoville Handicap, 6 furlongs.
Manual 1, Artistry 2, Jasmine 3.
1.40 p.m.—Breeders' Handicap (Bottoms), 6 furlongs.
Noble Image 1, Antelope 2, Coalition 3.
2.20 p.m.—Transvaal Handicap, 1¾ miles.
Bondsman 1, Intervention 2, Pallas II. 3.
3.0 p.m.—Jeppestown Handicap (Bottoms), 1 mile.
Edinburgh Rock 1, Limpid 2, Sandshoe 3.
3.40 p.m.—Breeders' Handicap (Middles), 6 furlongs.
Elegant 1, Dark Brown 2, Stage Girl 3.
4.20 p.m.—Jeppestown Handicap (Tops), 1 mile.
T.M.S. 1, Prince Orb 2, Surprise Sauce 3.
5.0 p.m.—Brokers' Handicap (Tops), 6 furlongs.
Kedgeree 1, Peroxide 2, Caronroe 3.

* * *

As was expected, Mr. Passmore, taking the mount himself, captured the Natal Breeders' Stakes with his colt, Royal Dance. This was at Durban last Saturday. On the same day one of Mr. Passmore's breeding, May Day, the five-year-old sister to Royal Dance, won the Lonsdale Stirrup Cup Handicap. Freshfield started favourite for the race, but apparently broke down.

* * *

The entries for the Durban July Handicap closed this week, and the weights will be declared next Thursday. There are not many good horses in the country at present; not many, at all events, in sight, and it will be interesting to see how the handicapper will assess the imposts to be carried. The fixture at which

The July Handicap

forms the feature occupies three days. During these three days there will be nine races for the measurement classes. Does it not detract from the prestige of an important gathering, dubbed the great Winter meeting, that ponies and galloways should be catered for? By all means let the best of the little ones compete, but they should be required to compete in open company.

* * *

Nigger Minstrel (not our Nigger Minstrel) brother to Desert Gold (not our Desert Gold, but the famous New Zealand mare of that name) is turning out a good colt. He won the Champagne Stakes of £1,500 at Auckland; won easily, and covered the six furlongs in 1.13 2/5th.

* * *

Right Turn, the Durban candidate for the Winter Handicap, presented a very tucked-up appearance, and was in no shape to do himself justice.

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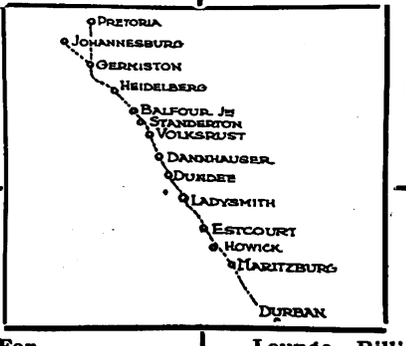

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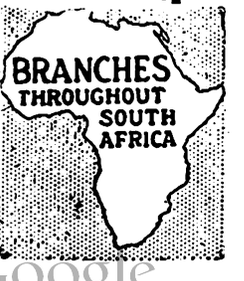

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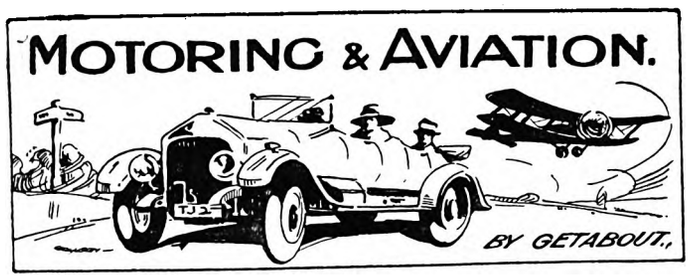

Alf. Long Wins Schlesinger Trophy.

Another Durban-Johannesburg Race has been run and the existing record beaten by four riders. Alf. Long, with his wonderful time of 9 hours, 3 minutes, 6 seconds for 396½ miles, has set a time that will be hard to beat, and it is doubtful, unless the road is very much improved, whether next year's race will show any better result. A tremendous crowd welcomed Long when he arrived at the City Deep last Saturday morning, and a big cheer was heard when he crossed the line. He was surrounded by a number of his supporters and carried shoulder high.

Adventures on the Way.

Long did not seem very tired after his long ride, and smilingly answered the many questions he was asked regarding any "adventures" he may have had. But Long seldom has adventures, and if he does he thinks very little of them. He said that everything went well and that the only trouble he had was the breaking of the petrol pipe soon after leaving Newcastle. The previous record time stood at 9 hours, 46 minutes, 23 seconds, and was made by Long on an Excelsior in 1922. This year he rode a Sunbeam. It was expected that another Sunbeam rider, R. L. Evans, would be second, as news had come through to the effect that he had passed Heidelberg just behind Long. However, E. C. Bagley (Norton) arrived next. He had passed Evans, who came third, on the home stretch. Evans had bad luck, for he broke a fork near Newcastle and another at Heidelberg.

Gold Medal for Young Rider.

The fourth man to arrive was W. R. Harris, on an Enfield. He had a nasty spill early in the race and had it not been for his crash helmet, which was badly dented, would have been seriously hurt. B. E. Scott (Chater Lea) was fifth. "Baby" Scott was the youngest rider in the big race, in which 52 took part. He is only 16½ years old, and this was his first long-distance event. He rode a standard machine, and his performance is looked upon as exceptional. He receives the gold medal presented by Miss G. van Ryneveld for the most meritorious performance. The other riders arrived in the following order:—6. C. W. Scott (Chater Lea), 7. D. Brink (Cotton), 8. R. S. Long (Sunbeam), 9. P. v.d. Walt (Sunbeam), 10. D. A. Scott (Chater Lea), 11. C. du Plooy (A.J.S.), 12. N. Taylor (Harley-Davidson), 13. E. G. Murray (Harley-Davidson), 14. W. Mills (New Imperial J.A.P.), 15. E. H. Gibson (Harley), 16. G. Taylor (B.S.A.), 17. J. H. Moulder (Norton), 18. F. A. R. Zurcher (Douglas), 19. J. A. Berry (Triumph), 20. B. German (Norton), 21. J. P. Booth (Enfield), 22. A. F. Munro (Indian Scout), 23. J. W. Price (A.J.S.), 24. J. W. Moulder (Ace), 25. J. Parks (Indian), 26. G. R. Westeran (Douglas), 27. I. D. Leslie (Sunbeam), 28. J. W. Greig (Indian), 29. J. U. Inglethorpe (A.J.S.), 30. J. A. Morris (New Imperial), 31. C. M. Barendse (Harley), 32. L. H. Impey (Douglas).

The Winning Team.

The other riders who broke the existing time record were the three first Harley-Davidson men to arrive. E. G. Murray's performance was a very good one. He was scratch man and did the course in about 2 minutes longer time than Long. The team race was won by the Sunbeam riders, with the Chater Lea second. Long becomes the holder of the coveted Schlesinger Vase as winner of the Marathon, and the Wakefield trophy for fastest time.

WHAT MEN HAVE TOLD ME.

(Continued from page 20.)

A man "falls" for a woman who understands how to make the most of her looks and then he tries to show her how to make the least of them. Then he complains because she's let herself get old and dowdy and finds some beautiful young damsel to start in on again. It's a nice little circle.

Don't do it. Don't do it! The man is sincere enough at the moment and he probably thinks he will love you better if you look more domestic and less beautiful. But he won't. They admit it to me every day. And believe me, when a man starts to tell me his wife has lost her looks and doesn't care how she dresses any more, I always ask him how much he had to do with it.

Don't let him get away with it. Don't let him make you look dowdy. And unless it's a question of food, don't let him make you economise on your clothes. If you do, he'll be buying fur coats for his stenographer some winter day.

Another complaint that I get made to me a lot is that wifie won't let him have a cocktail before dinner. Therefore he rushes out and buys a case of bad champagne for some "Follies" queen.

I hold no brief for cocktails. But until a woman can convince a man that they're all wrong and he musn't use 'em, she'll be wiser to let a man drink them at home. Then if he gets any wild ideas about spending the evening, she'll be there.

Then there is the time-worn and time-honoured one about all men being naturally polygamous and morals are all a matter of geography anyway. I have a stock answer for that one. I say: "Yes, look at the South Sea Islands. Women have got just as good a right to be polyandrous as men have to polygamous. Maybe your wife agrees with you."

Extremes seem to be one great complaint that men have. My wife hasn't any conversation. My wife talks all the time. My wife won't go out to a *cabaret* with me in the evening. My wife hasn't let me stay home one night in three months. There must be a middle ground, a happy medium, between those two extremes. If there are two things a man apparently objects to, it is a wife who can't intelligently discuss baseball or golf or whatever his hobby happens to be, and a wife who has Gibraltar opinions about everything from the Ruhr to the Japanese earthquakes.

A man does like to have his opinion at least respected and his stories laughed at. It's such a little thing, after all.—*Photoplay.*

MARRIED AT SINGAPORE.

Mr. S. H. Langbart, of the Middle East Films, Ltd., Soerabaia, Java, formerly of the African Films, Ltd., Johannesburg, was married at Singapore on March 11 to Miss Ettye Crote, of Cape Town.

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STAGE & CINEMA.

VOL. XVIII. No. 463.] SATURDAY, JUNE 14TH, 1924 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

WIFE OF A CABINET MINISTER.

Mrs. N. J. de Wet, wife of the Hon. N. J. de Wet, K.C., Minister of Justice in General Smuts's Cabinet. Mrs. de Wet is popular in the Society of both capitals, and was the hostess at a fashionable garden party at her Pretoria residence last week.

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JAZZING ROUND THE WORLD.

By JENKYN.

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AT SEA.

THE proprietor of Raffles Hotel in Singapore and the E. and O. Hotel in Penang is a gentleman named Sarkis. He was very kind to us. He is a great racing man, and he names his horses after his sauces—which sounds like one of Wilkie Bard's tongue-twisters. "Tabasco" is, I believe, particularly hot stuff, and if "Anchovy's" in-and-out form seems a bit fishy, "Worcester's" magnificent performances on the turf are quite "A.1."

* * *

Well, here we are on the *Melchior Traub*, *en route* for Java. This is, without exception, the finest liner I have ever travelled on, and our only regret is that the voyage takes but a meagre thirty-six hours. We wish that it lasted three weeks. The appointments of this Dutch steamboat are simply palatial. The food, too, is delicious, but very rich, and I fear that if the journey had been a long one the results might have been serious. I have never tasted anything to equal the omelette, and the prawns in aspic must be eaten to be believed.

* * *

What a wonderful world this is, and how little we know about it! There are weary prospectors knocking about South Africa looking out for the bonanza that never comes, with the sure and certain knowledge that if it does come, some "ber-loated capitalist" is going to reap ninety-nine per cent. of the benefit. And yet, on the short trip between Singapore and Batavia we passed not scores but hundreds of islands, each of which holds out possibilities for

The Hardy Adventurer.

It should be remembered that in these parts no one need abso'utely starve. The beachcomber can garner sufficient of the fruits of the earth and the sea to keep his bodily machinery going, and at the same time he may be on the look-out for Oil and Tin. In all these islands there is always the stand-by of copra, and there are illimitable possibilities in the other two directions. The more I see of the world, the more I marvel at its unexploited possibilities, and the more I regret the system that allows poverty and squalor to exist.

* * *

There are no poor in these parts. There are no "stiffs," no "submerged tenth," no slums. It is all very wonderful, and I shall always look back on my visit to this part of the East with very considerable pleasure. Speaking of tin, by the way, we were shown over a tin mine near Ipoh, and I was astonished to find that the blasting is done by powerful jets of water. I believe the method is very old, but it was quite new to me, and it must be extremely economical. The jets flowing from big nozzles disintegrate the rock, which is washed down to a big pool, and is then *drawn* by a very powerful suction-pipe up to the top of a big wooden platform, about

A Hundred Feet High,

and built on a slope. The gravel is then washed down the slope, and the tin is picked out as it passes, by native assistants. It is a very primitive arrangement, and I should imagine that there is considerable wastage, but everybody seems satisfied. There is any amount of water in the F.M. States, and the rainy season lasts twelve months in the year. Also, the peninsula is swathed in perennial green, and there is not a square inch of the land that I saw between Penang and Singapore that has not its beauties. Our fellows went to a remarkable bath near Taiping, that is built in the rock at the foot of a waterfall, and there they saw, and just missed killing, a very rare and poisonous snake called a hamadryad. It is dangerous to go there bathing alone because of the undoubted presence in the neighbourhood of two man-eating tigers.

* * *

WELTEVREDEN, Batavia.

And now we are in Java at last, in the beautiful suburb of We'tevreden, which is the residential quarter for Batavia. It calls one back to South Africa to see signs on the shops like "*Drukkerij*," "*Maatschappij*," and "*Winkel*." One might almost be in the Free State. Our initial performance was last night at the "Harmonic" Club, which has not closed its doors night and day for forty years! Most of our business, I understand, will be done with clubs, as the entertainment tax and other imposts make it impossible to show in the theatres. We were very nervous about our opening night, because we had been told that a world-famous violinst had appeared here, and had been

Informed by the Inhabitants

that they had fiddlers just as good in the local *cafés*. Whereupon he packed his traps and left the island in high dudgeon, and I don't blame him. However, our jazzers got a roaring Rhodesian reception, so that now all is "gas and gaiters." Batavia is criss-crossed with canals and dykes, just like Holland. It is the pivotal point round which the great world's struggle for supremacy in oil is raging. The battle between the Shell people and the Rockefeller group is now at its very height. I have no knowledge of high politics, but it seems to me that Great Britain with her Persian oil concessions could smash up the entire caboodle, and could bring the price of petrol down with a run.

* * *

Java is, of course, just one big volcano, and seismic disturbances are very frequent, but they are able more or less to foretell the earthquakes by scientific means, and to act accordingly. Very few of the buildings are more than one storey high, and the villas and bungalows have very beautiful gardens, glowing with tulips and other flowers. I passed a florist's this morning, and was arrested by the lovely scent coming from the doors and the exquisite blooms in the windows. One sees that the Dutchman brings both his canals and his tulips to his colonies.

* * *

Some years ago in Rhodesia I used to enlist the services of a motorist in Bulawayo to take me out to the Lonely and Bush Tick mines. His name was Frikkie Fichardt, and on more recent visits I had missed him. He turned up merry and bright on the *Melchior Traub*, and I found that he has

Settled in Java,

where he has three branches, and another at Sumatra, has the sole agency for the Hupmobile cars, and, last but not least, has acquired a handsome and jolly wife. I imagine he does not regret having left South Africa, and I am inclined to think that there is room here for plenty more like him. Java is an immensely wealthy country, and there is any amount of scope for energy and enterprise.

It is possible that "Bubbly" may be revived at the Duke of York's Theatre, London. If it is, it will be the first revue to have a revival in the West End. "Bubbly" was a success at the Johannesburg Empire in 1918, when it was produced by Fred Coyne.

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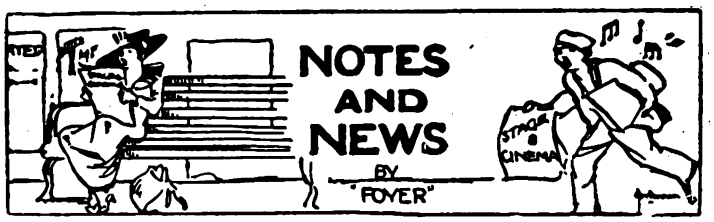

England's Remarkable Divorce Laws.

The extraordinary divorce laws in England were illustrated in a recent case in which an actress was unable to obtain a divorce from her husband, although—or rather because—the evidence showed that each had been unfaithful to the other. The case was that the husband and wife had not lived together since 1916. From 1917 to 1923 the wife lived with an actor. After evidence of the husband's misconduct had been given, the judge said it was "a perfectly hopeless case." He added: "It is hard, I agree, but there is no excuse for her living in misconduct for four years unless she takes the consequences." It appears, on the other hand, that if the husband had brought the case it would have succeeded.

"Brighter Shakespeare."

At the Odéon Theatre, Paris, they have been playing a version of "The Taming of the Shrew" (in French, of course) in which the induction becomes the keystone of the play. The adaptation is by M. G. de la Fouchardière, one of the most popular of living French comic writers. By a bold licence he turns *Christopher Sly* into a modern tramp, has him dressed in evening clothes, and put, half drunk, into a seat in the dress-circle to watch the play. Thence he follows the action with a fire of running comment, suddenly interrupting the lines spoken on the stage with snatches of up-to-date slang and even scraps from music-hall songs. The audience was perfectly delighted.

Actress and Moneylenders.

Miss Blanche Tomlin, who made her first stage appearance at the Shaftesbury Theatre, London, in 1909 in the chorus of "The Arcadians," and who rose to play the leading part in "The Lady of the Rose" (in succession to Phyllis Dare), had a public examination in bankruptcy recently and admitted that she had debts amounting to £19,193, and only £200 to pay them with. She said her husband (Mr. Wakley) had left her £10,000 a year, but it was now only worth £1,500 owing to depreciation in the value of the estate. In 1920 she herself was earning £130 a week. She owed £10,673 to six moneylenders, and £6,598 as interest and costs.

At Drury Lane.

Mr. Basil Dean, who has succeeded Mr. Arthur Collins as manager of Drury Lane Theatre, says his "ambition is to create and maintain a company of artists worthy of the best days of Drury Lane Theatre. The present one includes Henry Ainley, Lilian Braithwaite, Mary Jerrold, Kate Phillips, Helen Spencer, Olive Sloane, Frank Cochrane, J. H. Roberts, Henry Vibart, Ian Hunter, Clifford Mollison, Gordon Harker, Arthur Page, Edmond Breon, and W. Graham Browne." Several of those names are familiar to South African playgoers. Mr. Graham Browne is the husband of Marie Tempest. Helen Spencer was out here last year with Muriel Starr. Clifford Mollison is the brother of William Mollison.

WITH MR. WONDERFULLY ATTIRED: Miss Marie Burke and Mr. Arthur Klein, who are now appearing at the Johannesburg Empire, photographed at Durban with a 'ricksha puller wearing the latest thing in hats.

Overworked Prompters.

A London writer says that "fluffing" on the West-end stage has reached epidemic proportions. In several recent productions scenes have been nearly ruined because the performers have not known their lines. Perhaps enough time is not allowed for rehearsal, and if that is so one sympathises with the author, to whom justice cannot be done if the prompter is left to interpret chunks of the play.

Pithy Criticism.

Aldous Huxley has discovered a play by Frances Sheridan, the mother of the dramatist. It is called "The Discovery." He revised it, and it was produced by "The Three Hundred Club" at the Royal Academy of Dramatic Art Theatre, London. "There were many moments when one was convinced that Sheridan derived his wit from his father's side," was one critic's laconic comment on the performance.

Within the Moral Law.

Robert Keable's novel, "Simon Called Peter," which was much discussed when it first appeared, has been dramatised. Jules Eckert Goodman and Edward Knoblock are responsible for the dramatisation. The play is said to be sensational in the extreme, but there is little for stage reformers to protest about. The danger-line in the daring scenes has been studiously avoided.

Actress Wife Divorced.

Lieut.-Colonel Alfred Rawlinson has been granted a divorce from his wife, known on the stage as Jean Aylwyn. Costs were granted against Mr. Hubert Bath, the composer. Miss Aylwyn first attracted attention in 1906, when she played *Sylvana* in "The Spring Chicken" at the Gaiety Theatre, London, where she was "second lead" to Miss Gertie Millar.

In "Katinka."

"Katinka" is touring the English provinces. The cast includes Hugh Ormond as *Ivan Dimitri* (played here by Stanley Vilven), Norman Greene as *Boris Strogoff* (played here by Joseph R. Cunningham), Marion Edwardes as *Tatiana* (played here and afterwards in London by Miss Cissie Thompson), and Bardy Russell as *Knopf* (played here by Jess Sweet).

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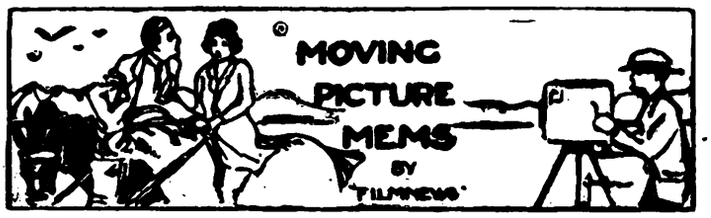

Dollie and Billie, Cinema Actresses.

South Africans will be intensely interested to learn that Dollie and Billie are to be "featured" in a new Stoll picture. These young sisters have for nearly five years been a thrice-welcome "turn" on the halls, and in South Africa last year they proved to be one of the most popular vaudeville acts ever brought to this country. In London and the provinces Dollie and Billie have gained immense popularity, particularly in Manchester, where they appeared seven times in twelve months, and in Glasgow during a ten weeks' pantomime season. Recently they were in the London Alhambra programme three times within six weeks, and still more recently substituted for Grock at the London Coliseum. On the screen Dollie and Billie are to "feature" as *Naomi* and *Vivi* in "The Mating of Marcus," a comedy by Mabel Barnes-Grundy which W. P. Kellino is producing for Stoll Picture Productions. Handsome David Hawthorne will share the sisters' initial film-thrills. He played "*English*" *Eddie Griggs* in the first South African production of "Within the Law" at His Majesty's Theatre, Johannesburg, just ten years ago, and he took the name-part in the "Rob Roy" film recently shown in this country.

"Greatly Exaggerated."

By the way, the report of Billie's death, which was "all over Johannesburg" one day recently, was "greatly exaggerated." Billie is the smaller and fairer of the two sisters and "works" most of their comedy.

MISS ANNA Q. NILSSON,
The famous blonde of the screen, who will be "featured" at the Johannesburg Orpheum next week in a Columbia drama entitled "Innocence."

The Cowboy King.

Tex Austin, the American Cowboy King and New Mexican millionaire, is creating much wonder in London, where he has gone to manage the rodeo at Wembley. He weighs 15 stone, stands 6 feet 4, and wears an enormous white "Tom Mix" hat. Asked what the worst experience in his life had been he replied, briefly, "The voyage across the Atlantic." Mr. Austin finds London much more "home-like," as he puts it, than New York. "London's fine," he said. "I like the style. They rush about in New York. They have no time to live." In fact, to show his appreciation of London's leisurely ways Mr. Austin, on the morning after his arrival, stopped in bed until mid-day. He found it so comfortable, he explained.

Bogus Interviewers.

Three young women wearing business-like costumes and hats and horn-rimmed spectacles applied for permission to interview Alice Joyce and Clive Brook at the Gaumont studio the other day. They said they were representatives of Canadian journals. The interview began, and then ultra-large size notebooks roused suspicion. It turned out that the trio were three popular young women of society playing a trick on the stars! One was the daughter of an earl.

Young-stars on the Way.

The stork is expected in a number of film homes at Hollywood, notably those of Doris May, Leatrice Joy, Gladys Walton, Lila Lee, and Earle Williams.

Corinne Griffith Retiring.

Corinne Griffith is leaving the screen after making three more pictures. The beautiful star has married Walter Morosco and says she intends devoting herself to domestic matters.

Dave Wallops Goliath.

History's most famous duel, the encounter between David and Goliath, has at last reached the screen in "The Shepherd King," an Italo-American Biblical film. When the David *v.* Goliath episode was shown in New York, a famous pugilist present was head to remark: "Gee, what a wallop that bird packed in his sling!"

Not Taken Seriously.

Somebody asked Estelle Taylor about a report, recently published in an American newspaper, that she was engaged to Charlie Chaplin. "Listen," was her fervent reply. "I know I can't act as well as Pola Negri or Edna Purviance or some of the other girls, but you can bet I know something that some of them don't know. I know that Charlie Chaplin's idea of an engagement is an eight-column headline on the front page. Not that I'm averse to publicity myself, but I've stopped taking comedians seriously."

What Some Frenchmen Wear.

André de Fouquières, French authority on men's wear, says "it is compulsory to wear a white waistcoat with evening dress, and it is elegant to wear a white vest with a dinner-jacket." An English writer says that is, of course, right, but adds that he has seen Frenchmen wearing o' nights such horrors as a dinner-jacket with a bowler, grey evening waistcoats, black evening ties with a white edging, dinner-jackets with jewelled buttons, nasty bundles of performing seals dangling from a fob pocket, and, worst of all, tail coats, white waistcoats, *black* bow tie and grey spats.

Norma Arrives Home.

Norma Talmadge has returned to Hollywood from New York, and says she never wants to leave Hollywood and California again.

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Correspondence Courses.

A circular received recently announces the institution of correspondence courses in music by the Transvaal University College, Pretoria. "The courses are designed for teachers who wish to come into contact with modern methods, for students preparing for examinations, and for music-lovers generally. In each case the syllabus is completely covered in the course, and special attention is given to points which are obscure in text-books or which students find difficult to understand." So says the circular. The system of instruction by correspondence has for years been largely employed in America, but evidence of any real success attending this method is difficult to obtain. The American practice embodies not only theoretical instruction, as is now proposed by the Pretoria University, but also provides fairly elaborate systems of technical instruction, which seem on examination to be mostly of a futile kind, and that for several well-known pedagogical reasons. In an executive sense the teaching of any art which depends primarily upon the acquirement of skill demands a constant exhibition of that skill, making individual and personal instruction indispensable. Then, also, I venture to remark that the student who really succeeds in the attainment of high executive skill through a correspondence course will succeed in any case. The whole method is so absolutely dependent upon the student's ability to learn, resulting ultimately in knowledge and ability practically self-acquired. The percentage of students so equipped is very small. Hence the executive side of the system is rarely of any value, since it lacks the most important element in all technical education—the study and development on the part of the teacher of the student's characteristic mental and physical equipment.

The Theoretical Side.

In purely theoretical matters these factors do not, of course, apply to anything like the same extent. But even the study of harmony, counterpoint, orchestration and composition through a correspondence course is dependent for its success upon the ability of a student to understand and apply printed instruction—and the experienced teacher knows well the amazing inability of most young students in this direction. Oral instruction, demonstration and explanation are constantly called for to induce the necessary mental effort on the part of most students, so that a correspondence course in any practical subject can be of some possible service only to the more mature mind and one capable of reasoning and applying a written instruction. In these days of a multitude of text-books, complete with detailed instruction and analytical keys, it would seem that anything further cannot be needed, but the musical institutions know that something more than this is needed, and needed as much as ever. The majority of students are helpless without the driving force of oral instruction and personal supervision.

Arguments in Favour.

A well-known Correspondence School of Music sets forth the advantages of correspondence study as follow:—"If you have never studied any subject through correspondence instruction, it is either because you have not appreciated its many advantages or have had no occasion to avail yourself of its splendid help. If you have any doubt as to the success of the correspondence method, it is because you have read no arguments in its favour, seen no testimony as to its merit, considered no evidence as to its value, and are wholly unacquainted with the history of its wonderful growth and the lasting benefits it has conferred upon a million or more of students throughout the world. Teaching by correspondence is one of the greatest achievements of the age. It is now possible for those possessing talent and ambition to study under the great masters at small expense, and still remain in the congenial atmosphere of their homes. Even those not especially talented may, by this method, with absolute certainty realise their ambitions. There is hardly any study that cannot be successfully taught by correspondence. You can take your lesson at any convenient hour in the day, and repeat it as many times as you see fit. Your teacher is with you constantly, and may be consulted at any time." As this particular school specialises in correspondence tuition the obvious over-statement of values can be overlooked, for its courses include practical as well as theoretical instruction. It was probably in view of the inferiority of the instruction so offered in theoretical subjects that some universities provided a similar method of study. The course now offered by the Pretoria University might be of some use to those who are unable to take advantage of the facilities offered in the larger towns.

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Signor Ferramosca's Farewell.

An influential committee will be responsible for the arrangements of the Benefit Concert to Signor F. Ferramosca, which will be given in the Johannesburg Town Hall on Sunday evening, June 22. Among the artists to be heard will be Mrs. Japhet, Mrs. Harold Vickers, Miss Aimée Parkerson, Miss Kate Barnes, Miss Phœbe Joel, Miss Silva, Messrs. Sydney Rosenbloom, W. Matthews, Montague Borwell, Joel Myerson and Signor F. Ferramosca.

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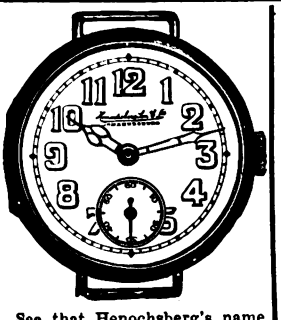

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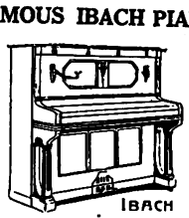

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In the Bright Lights.

"HAVOC."

LURID BACKGROUND OF WAR TO RIVALRY OF TWO FRIENDS FOR LOVE OF A WORTHLESS WOMAN.

"HAVOC," the play by Mr. Harry Wall, a Yorkshire solicitor, which achieved a brilliant success when produced on January 16 this year at the Haymarket Theatre, London (where it is still running to big audiences), will be staged for the first time in Johannesburg at His Majesty's Theatre on Monday evening by the George Relph Company. The company produced the play at Cape Town, and have since played it at Port Elizabeth, Durban and Pretoria, and at all four towns it was the outstanding hit of their *répertoire*, far eclipsing in popularity both "The Way of an Eagle" and "The Knave of Diamonds."

The first performance of "Havoc" on any stage took place one Sunday evening in London last November, when it was staged for one performance only by the Repertory Players. Before that it had been rejected by ten London managers on the ground that "the public didn't want War plays." On the Monday morning following its trial performance the same managers who previously had rejected it were clamouring to secure the rights.

"Havoc" is a fine, gripping drama with a realistic War atmosphere. Two of the scenes take place at the front in 1918, but it is really not a War play. The issues involved are largely personal, and the havoc wrought is the product of a fashionable woman's caprice and falsity.

She is engaged to one officer, and transfers her affections to his friend and subordinate while the latter is in London on leave. Then she throws over the second man, but he never sees her letter of dismissal, because, having been placed in the forefront of the battle by his rival in the manner of David and Uriah, he has been wounded and blinded.

Torn by remorse, the other officer——

It is a moving story, well and dramatically told, and the scenes in France are remarkably well conceived, combining realism of incident with true, clear-cut characterisation. The scenes in a London flat before and after the War episodes are also good. The interest never flags.

Mr. George Relph plays *Dick Chappell*, the junior officer who is lured by the girl into supplanting his friend and senior, *Captain Roddy Dunton* (played by Mr. Vernon Sylvaine). Miss Netta Westcott is the girl, *Violet Derring*, heartles, selfish, greedy for pleasure, to whom the War means nothing but a round of gaiety and flirtation. Another outstanding part is that of *The Babe*, a very young subaltern who "cracks up" under his baptism of fire; this part is played by Mr. Leonard Upton. Mr. Dick Cruikshanks makes a welcome reappearance on the stage as *Sergeant-Major Paley*. The rest of the cast is as follows: *Bennett*, Miss Sheila Macgregor; *Mr. Stephens*, Mr. A. E. Warren; *Alice Derring*, Miss Mollie Mackay; *Tessie Dunton*, Miss Mercia Swinburne; *Smithy*, Mr. George F. Weir; *Biddle*, Mr. Sam Turtis; *Lance-Corporal Higgins*, Mr. Eugene Hatton; a Private of Signallers, Mr. Billy Milton; *Captain Taylor*, Mr. J. Wood-Ingram; a Hospital Orderly, Mr. A. E. Warren. The play is produced by Mr. George F. Weir.

EMPIRE PALACE.

ORIGINALITY THE KEYNOTE OF SPLENDID NEW VARIETY PROGRAMME.

THE Empire, after seven weeks of the revue "Brighter London," has gone back to its old love, Vaudeville, and opened on Monday with one of the best bills ever presented to a Johannesburg audience. Originality is its keynote, for every act offers new songs, new jokes and new ideas, and after listening through the programme not even the cynic would say "Gimme the old days."

It is difficult to give pride of place to anyone when each is an artist in his or her particular line, and when every reception was a wonderful one. Perhaps Du Calion scored most. Balancing on the top of a ladder on a small platform, the "handsome, sunburnt naval officer" told story after story, gave some entirely new imitations (seen for the first time on this—or any other—stage, I should imagine), and "got there" from his first minute. The house rocked with laughter, and it was a wonder Du Calion did not rock off the ladder, he seemed so precariously seated on it.

Marie Burke and Arthur Klein presented their latest successes, all of them composed by Arthur Klein, who at the grand piano accompanied her in song and music. A very well-dressed act, it scored a huge success. Miss Burke's voice was heard to great advantage in the tuneful lyrics, and her gowns made every woman in the audience interested at once. She has a grace and personality that are singularly attractive, and the audience seemed tireless as song after song was encored.

Mamie Holland, first on the bill, gave some clever impersonations and presented that London song success: "Horsey, keep your tail up!"

Laurance Glen should be styled "the somewhat different ventriloquist." His patter—or rather, the patter of "Steve," not to mention the Parrot—is new to us, and is always amusing. While the little man carries on with his songs or chatter, Mr. Glen is busy with clay-modelling, and apparently takes no notice of him at all. The act is well dressed, and one of the cleverest portions of it is when he attempts to stop "Steve" singing and the voice becomes more and more choked behind the handkerchief as "Steve" splutters and coughs.

Mis Ethel Varick, next on the bill, plays the violin with great sweetness of tone and good technique. Commencing with *Czardas*, she gave an old English air and then Mendelssohn's Violin Concerto, in which she was ably backed by the orchestra under Mr. Foote.

O'Wray and O'Dare open the second half and are excellent comedians with clever songs. Their feats of strength are something to wonder at, and they had a rousing reception.

Miss Dorothy Varick in character sketches at the piano had a great reception, and whether in child studies, senti-

(*Continued on page 13.*)

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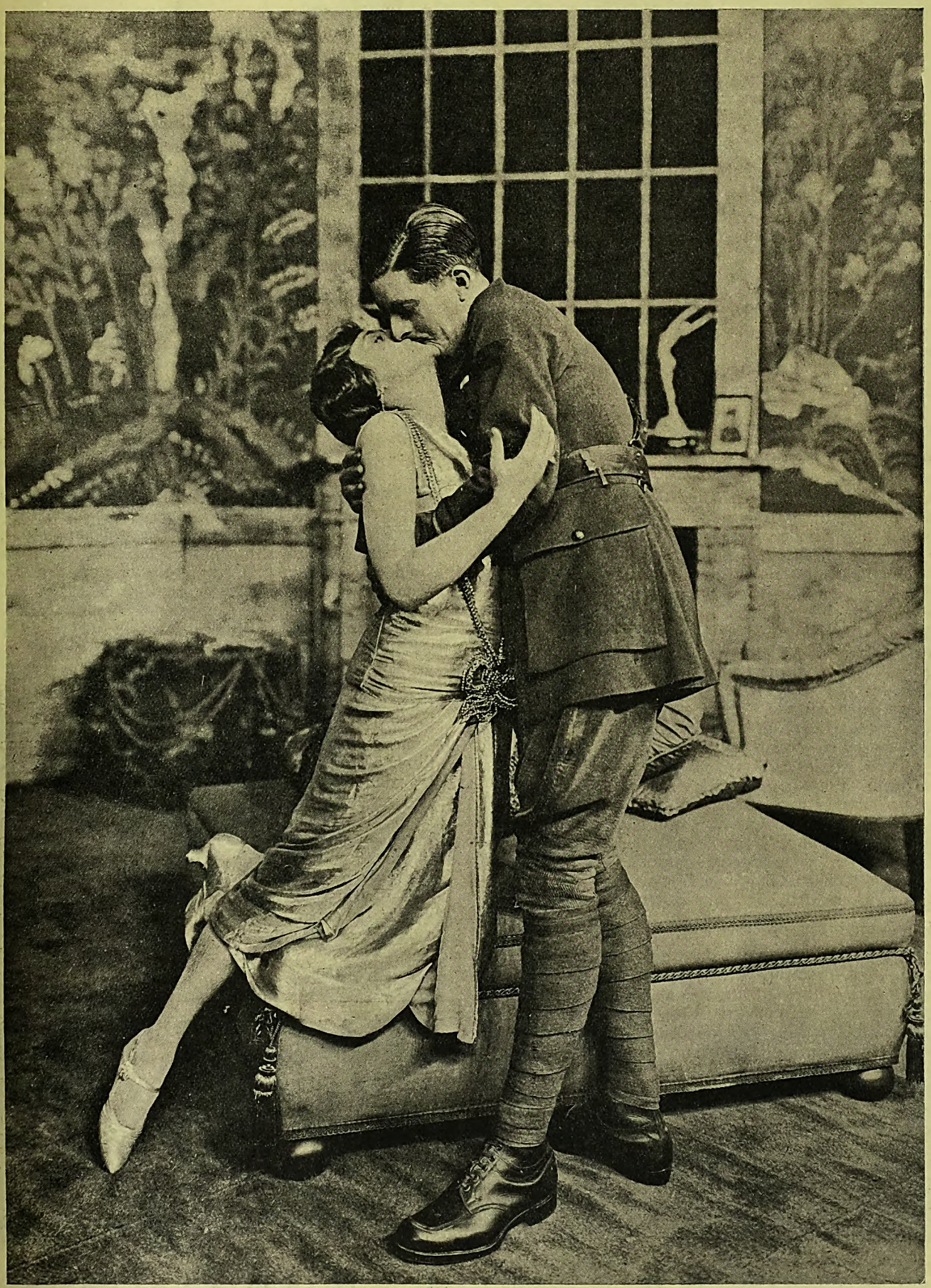
THE CAUSE OF ALL THE HAVOC IN "HAVOC."



Mr. George Relph as Dick Chappell and
Miss Netta Westcott as Violet Derring.

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LEICESTER SQUARE, May 15.

Summer's Way of I-cumen In.

A raging thunderstorm in the early hours of Wednesday morning was our Summer's entirely novel method of making her *début* this year. London woke up later and, like some gigantic duck, shook off the drenching to preen and bask in the gorgeous sun, which is infinitely grateful after the prolonged lethargy of the past weeks. It was impossible to resist the call of the London street and the 'bus was inevitably the only fit conveyance to town—and, for once in a way, we did not mutter maledictions when road-menders' ravages drove our "General" to erratic byways, for, in West Ken., we bumped through some most delightful little corners where it would be easy to imagine yourself leagues away from the rush and noise. Everything seems rejuvenated since the storm; we've all got that Spring-poet feeling; want to whistle at every turn or—the limit of daring—start "casting clouts," though May is but half way through. The lilac is out along the Row, but most of the trees are still quite flimsily clad—in that lovely tender green they usually wear in early April.

Marriage-making for the Prince.

The Rumanian rulers have been very warmly acclaimed this week; Queen Marie, with her beauty, radiant smile and beautiful clothes getting most of the limelight. The festivities in their honour were such as London has not seen for ten long years. It must be the Queen's British birth and delightful personality that deprive these functions of any suspicion of stiffness, for we get the impression that both she and the King belong to us. Their yesterday's visit, with our own King and Queen, to Wembley, was the Exhibition's first really succesful and fine-weather event since the opening. Marriage-making mammas, it need hardly be said, are busy seeing lovers'-knots, half-hoops, bells, and so forth, in their tea-leaves twice daily, for the beauteous Princess Ileana is still fancy-free, and they would dearly like to see a certain young man here "setting up house" *à deux*. Like her famous predecessor, "Carmen Sylva," Queen Marie is a writer of great imaginative power. Since the production of a film (in France) from a scenario of hers, she has written a romantic novel, "The Voice on the Mountain" (just published here by Duckworth), a sort of saga-fairy-tale-fantasy. It is in great demand here—a "best-seller" in fact—as well as running in serial form in one of the morning papers.

A First Visit to Wembley.

It was a dankly dripping day on Saturday when I went to make a preliminary survey of the wonders of Wembley, the mud clinging affectionately to every inch of garment as far as the knee (yet they said conditions had greatly improved since the opening week). Princess Mary and her husband were there, but nobody appeared aware of it; there was also a party of 1,000 Yorkshire workers doing the sights, yet—such is the size of the Exhibition—I only once, in a crowded 5-hours visit, heard the drawling, comfortable dialect. Every Pavilion was crowded, some of them very much so, and at tea-time we called at quite a dozen of the huge restaurants before finding one minus a queue. Particularly striking points at Wembley are: (1) That although some pavilions and stands are unfinished—Malta is not yet open at all—there is even now an infinity of choice. I only managed the most fleeting glimpses of the bulk of the show and had no chance of even entering the Amusement Park. (2) That the complaints as to the cost of a visit are quite frivolous; there is enough to keep you interested for a week without visiting anything where extra fees are charged. (3) The journey there is genuinely easy and swift; we booked from Oxford Circus for 2/9d. each, return, including admission to the Exhibition, and were inside the grounds within half-an-hour. The complaints about the enclosure of the Stadium can no longer be advanced as it is open for inspection (free) daily, except when in use, but the grumbling about the 2d. charge for chairs, indoors and out, is universal and justified. It is pettifogging to take advantage of visitors' fatigue.

Pavilions and Palaces.

The Pavilions I liked best were those of the British Government, South Africa, Canada, Ceylon and Hong Kong, and, for appearance alone, those of the British Government (rather British-Museum like, but most impressive in their solid beauty of simple line), Burma (a huge temple, with tinkling bells, gilding, inlaid mirror-work, etc.), South Africa (a lage-scale version of an old Dutch homestead, as you know), and the dull-red "Walled City of West Africa." Hong Kong and Palestine are also attractive, but are more in the nature of Native Bazaars than Exhibition pavilions (though I confess to a secret love for stalls where one can buy the fascinating little odds and ends from overseas which we don't get in our everyday shops). The Palaces of Industry and Engineering are, of course, too huge and comprehensive to pretend to any particular good looks, though they are very pleasantly set in the handsomely wooded grounds of Wembley Park; and the grounds, by the way, are not the least of the attractions of the Exhibition, with their chestnuts, oaks and elms lending their shade to the exotic trees, bushes and flowers brought from other parts of the Empire. Australia is centrally situated, but its contents are so arranged that somehow or other they do not interest or impress as they should.

South Africa's Good Showing.

In South Africa everybody was admiring the lovely furniture and fittings in the *Voortrekkers* room, and also the huge tableau of the *fauna* and *flora* of the Union. The Gold and Diamond Mining sections were deserted, as were many of the other stands: this is a pity, since even on a Saturday night there is useful propaganda work to be done. The "Gold Reef" Pineapple stall, where we stopped to "taste," appeared to be the only commercial exhibit with an attendant; we were disappointed that it was not possible to get samples of your tobacco too, for the display looks very tempting and there are many brands and grades unknown here. Easily the most popular feature of the South African pavilion though, is the pair of cinemas showing films of your scenery, peoples and industries; both were crowded out and had hardly any standing room left. We just managed to see the excellent little pictures of Pretoria before leaving. The Ostrich Farm and the Train (where luncheon and dinner is served daily) we had to miss, as it meant going outside in the heavy rain to get to them. There is a very comfy and well-staffed Enquiry Bureau and Writing-room at the entrance, but of course one can hardly be expected to run there every time information is required about exhibits.

(Continued on page 24.)

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JOHANNESBURG, Tuesday afternoon.

"WHY should London wait?" ran a Victorian tag. But Johannesburg is to-day waiting for London, as yesterday was one of the very few holidays not observed in the Union, Whit Monday having been jettisoned some years ago. It is rather important to know what London is doing at the moment, for the impetus of Wednesday and Thursday last came from the other side, and the Rand public is still holding off. The London demand started with Modders, which are a couple of shillings better than this time last week. Then the movement spread to Crowns, which similarly advanced to 55s. 6d., and to City Deeps, which went to over 60s. This morning there were no actual transactions in these two shares, but quotations were close and steady at 55s. 9d.—56s. and 61s. 6d.—62s. respectively. Brakpans also went over the 70s. mark and Springs over the 50s. line. London has always viewed the possibility of a change in our Government more philosophically than has Johannesburg, and it is noticeable that the recent purchases have been mainly of the best dividend-payers. Government Areas were 129s. this morning.

As the shares are all "full of dividend," it was realised that last week's prices were attractive. Some people in the market look for good dividends on the plausible theory that, should the Pact be returned, the "houses" will not leave too much cash in their coffers subject to further taxation. On the other hand, the return of General Smuts would of itself be a "bull" point.

East Rands have had a sharp rise of a florin to a penny short of half-a-guinea, on active "house" buying to strengthen control, associated with a spectacular improvement in profit to £20,000.

I have just heard that London opened steady. There are buying orders for Brakpans, of which there are sales and buyers at 71s., but not much else doing.

There were some very excellent reports notified for the long month of May. Government Areas went again over the £200,000, crushing 4,500 tons more than in January. For the second month in succession it is the proud premier producer on the Rand, and, indeed, in the world, the May rate exceeding four millions sterling a year. Inclusive of the cost of realisation, working costs have been reduced to 17s. 4d. per ton. "Modder" made £162,000 profit, an advance of £11,000, which is the measure of increase in tonnage crushed. I rather think the 122,000 tons milled must be a record for this mine also.

But more remarkable in this aspect was the fact that New State Areas crushed 70,000 tons, an improvement of 11,000 on the month, an outstanding achievement with a plant designed for 50,000. Costs dropped to little over a guinea a ton, and profit improved £8,500 to £43,600. The new corrugated liners are certainly proving very effective, and I expect that the tonnage has by no means attained the maximum. Unofficially it is stated that West Springs crushed 33,000 tons, and will do 40,000 for June.

With the exception of New State Areas, all seven mines of the Barnato group are working below a sovereign a ton, with an average of 18s. 6d., inclusive of nearly a shilling for realisation and exchange charges. About half the Corner House mines are working below a sovereign, the average being just over that figure.

Springs has attained the full capacity of 65,000 tons, and made £62,500 profit. Both at Brakpan and Springs the premium was worth about £11,500, constituting rather under a fifth of the entire profit. All round, it would appear that the jackhammers are going far to neutralise the prevailing shortage of native labour.

THE CANDID CRITIC.

Mr. Israel Zangwill once saw one of his own plays from the gallery and asked the man sitting next to him "what he thought of it." "Well, guv'nor," was the reply, "the leading man ain't bad, and the leading lady, she'll do. But, guv'nor, lor! wot a play!"

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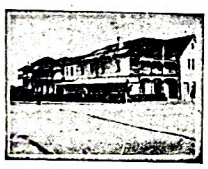
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IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

mental songs or comedy, kept her hand on the audience's pulse and played with their emotions as she would. They were reluctant to let her go even after encore after encore. Her turn is full of artistry and is cleverly written throughout.

Chico and Chiquillo, the novelty comedy acrobats, with *The African Mirror* and *Pathé's Gazette*, conclude an evening of fine enjoyment.

ELAINE.

HIS MAJESTY'S THEATRE.

FROM FARCE-COMEDY TO DRAMA: THURSTON HALL COMPANY IN "PAID IN FULL."

FOR the farewell week of their first season in Johannesburg, the Thurston Hall Company have executed a complete switch from broad farce-comedy to tense domestic drama. Eugene Walter's play, "Paid in Full," successfully revived at His Majesty's Theatre on Monday evening, gets to grips with life as it really is, and gives us a clever and enthralling working-out of an absorbingly interesting situation in the lives of ordinary everyday people.

The story is that of a fine true-hearted girl who marries a worthless youngster and fancies that his is a genuine case of unrecognised merit; whereas the fact is that his non-success in his employment is merely due to lack of capacity. The young wife has a faithful friend in *Jimsy Smith*, who formerly had hoped to become her husband, and who sticks to her through thick and thin. The husband steals the money he is too incompetent to earn, and then, when his defalcations are discovered, sends his wife to endeavour to persuade his employer to hush the matter up, not caring whether the sacrifice of her honour is the price she may be called upon to pay for his escape from the penalty he has so richly deserved.

The play is very well acted, particularly by Mr. Thurston Hall as *Jimsy Smith* and Miss Gladys Webster as *Emma Brooks* (the wife). Mr. Hall's acting in three widely differing parts—*Captain Innocencio dos Santos* in "The Broken Wing," *Hiram Draper* in "So This Is London!" and *Jimsy Smith* in "Paid in Full"—has stamped him as an American actor of outstanding personality and front-rank ability. He has a keen sense of character, and puts many subtle touches into his work which only those with the gift, and the experience to use it, are able to achieve. His acting is always a pleasure to watch, whether you watch it simply to be entertained, or whether you watch it to be technically intrigued, and his return visit will be looked forward to with interest. In all three plays Miss Webster has been Mr. Hall's principal support, and her aptitude and restraint are invaluable in "Paid in Full." *Joe Brooks*, really the central character, is played by Mr. Ward McAllister so capably that he steals not only his employer's money but too great a share of the sympathy of the audience as well. *Joe*, I think, should be less robust; more of a whiner and sniveller. Mr. Arthur Bawtree as *Captain Williams*, another very important character, was not as much in the picture as he might have been, and suffered from an unfortunate lapse of memory at a critical stage of the third act (which "belongs" to him). Miss Zillah Bateman as *Mrs. Harris* and Miss Gwynedd Vernon as *Beth Harris* were both excellent. Mr. Lawrence Halbert gave a satisfactory imitation of a bottle of soda-water as *Sato*, a Japanese servant.

The play is well staged. The production is by Mr. Joseph R. Cunningham. Playgoers at other centres will find it equally as well worth seeing as "The Broken Wing" and "So This Is London!"

AMAZON LADIES' HOCKEY CLUB.

At the end of July the Amazon Ladies' Hockey Club is to amalgamate with the Johannesburg Wanderers' Hockey Club, and will therefore cease to exist as a separate institution. More than the usual interest, therefore, attaches to the Amazons' annual dance—the last—which will take place at the Wanderers' Hall next Wednesday evening, June 18. The tickets are 5s. single, and the Jazzmaniacs' Band will provide the music.

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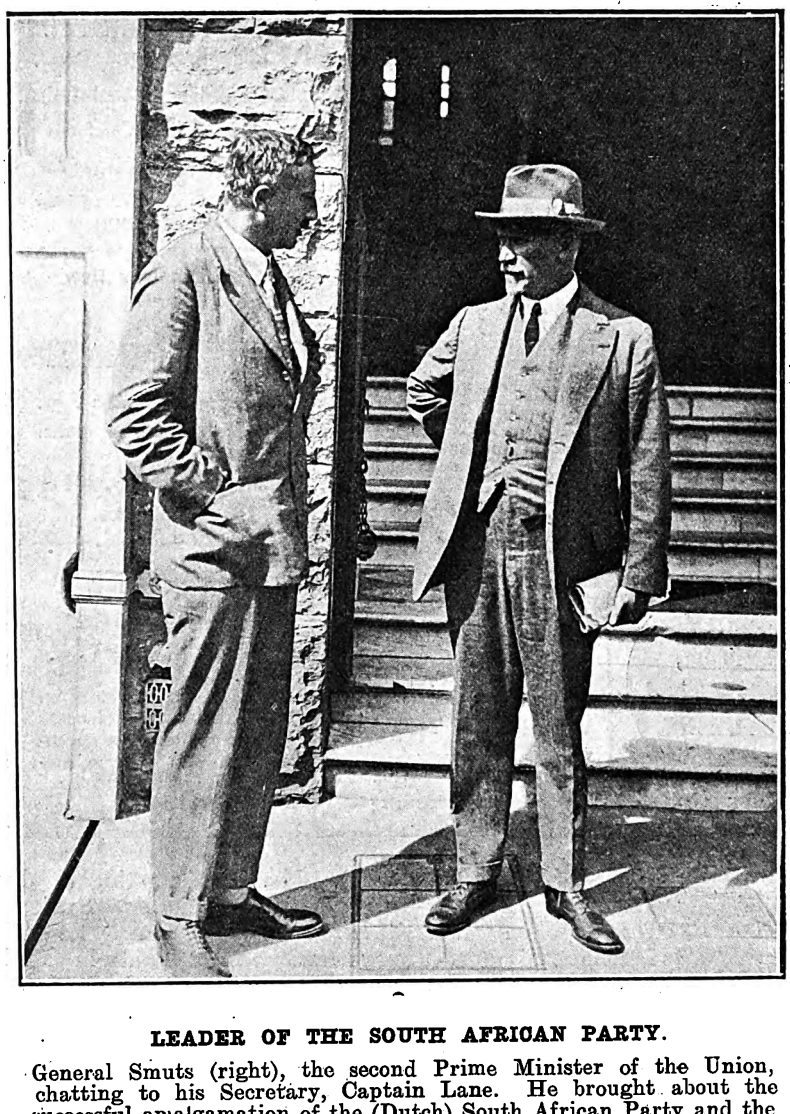
"PARTY LEADERS YOU MAY MEET": PROMINENT C



LEADER OF THE SOUTH AFRICAN PARTY.
General Smuts (right), the second Prime Minister of the Union, chatting to his Secretary, Captain Lane. He brought about the successful amalgamation of the (Dutch) South African Party and the (British) Unionist Party in South Africa.

LEADER OF THE UNIONISTS.
Sir Thomas Smartt, close friend and disciple of Rhodes and Jameson, who became Minister of Agriculture in General Smuts's Cabinet. Like "Dr. Jim," he is a medical man.

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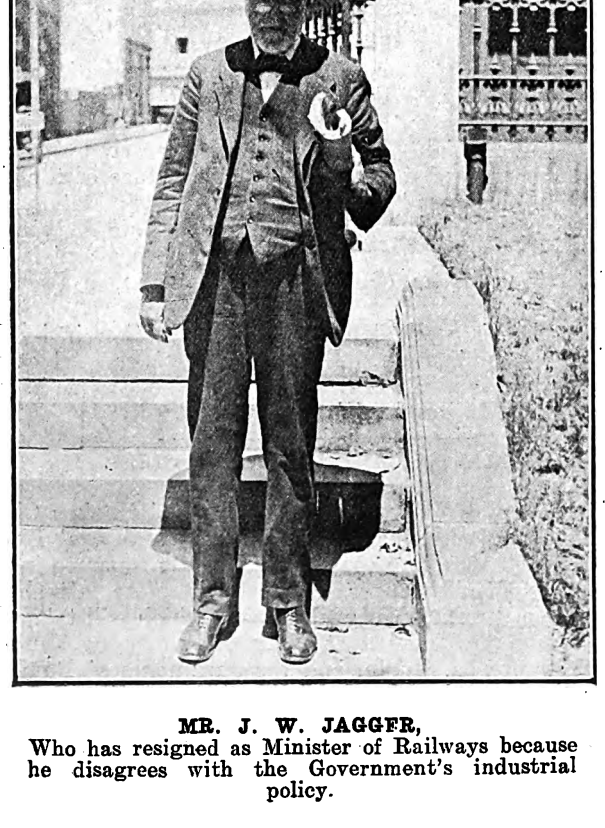
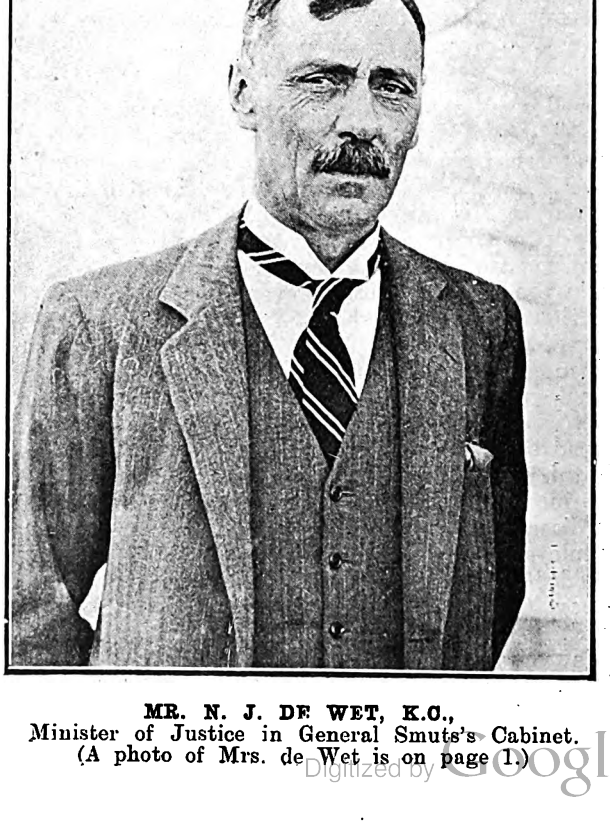


MR. J. W. JAGGER,
Who has resigned as Minister of Railways because he disagrees with the Government's industrial policy.



MR. N. J. DE WET, K.C.,
Minister of Justice in General Smuts's Cabinet.
(A photo of Mrs. de Wet is on page 1.)

THE RT. HO
Minister of Mine
Leader of t

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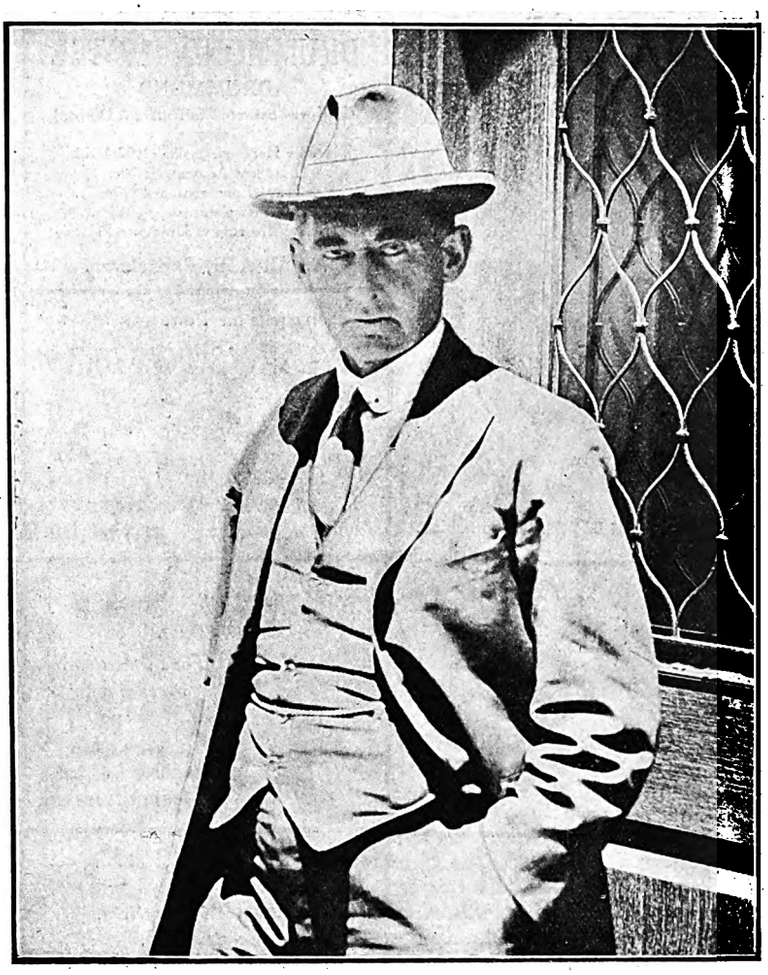
NDIDATES AT NEXT TUESDAY'S MOMENTOUS ELECTIONS.

NATIONALIST PARTY.
and Mr. J. H. Munnik for Vredefort). General General Botha's Cabinet to Party, who now have a the Labour Party.

THE MILNER TRADITION.
Mr. Patrick Duncan, member for Yeoville, who was a Unionist leader and became a Cabinet Minister under General Smuts. He was one of Lord Milner's "Kindergarten."



LEADER OF THE LABOUR PARTY.
Colonel F. H. P. Creswell, leader of the South African Labour Party, who has entered into a "Pact" with General Hertzog and the Nationalists to depose General Smuts and the South African Party from Power.

F. S. MALAN, P.C.,
and Industries and Deputy South African Party.

SIR THOMAS WATT,
Minister of Posts and Telegraphs in General Smuts's Cabinet.

TWO S.A.P. MEMBERS.
Sir Harry Graumann (Johannesburg) (left) and Mr. C. P. Robinson (Durban).
"S.A. Pictorial" photos.

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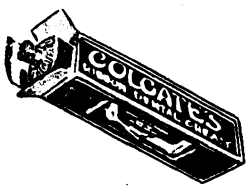

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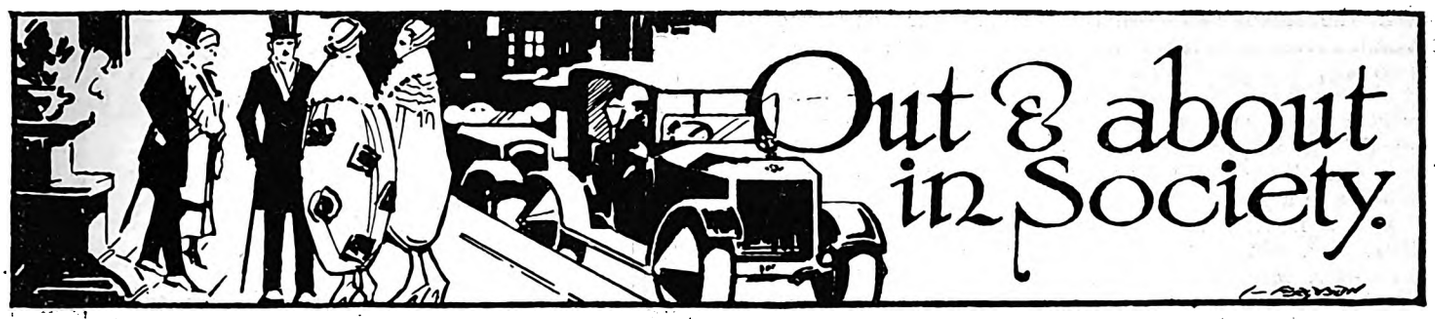

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

An Analysis of Beauty.

Beauty may be only skin-deep, but it is most desirable—anyway, from a woman's point of view. Lately the papers have been full of photographs of children, all in connection with the British Empire Exhibition Baby Competition, and there can be no doubt that our kiddies can hold their own with those of any other part of the world. What constitutes a beautiful woman? Earl Carroll, the New York producer, who is the head of the "Vanities of 1924," says that figure counts 40 per cent., dancing ability 40 per cent., and grace 10 per cent. Then her hair, her eyes, her smile—maybe there are dimples—well, the face counts 10 per cent., and that makes the 100 per cent. Carroll girl. Which shows that Mr. Carroll has no time for the merely beautiful faces, but requires the perfect whole.

Clever Dancing Children.

To revert to the children—it was on Saturday afternoon at the Carlton Hotel that I saw some of the loveliest kiddies I have ever seen in Johannesburg. They were the pupils of Miss Cissie Smits, dancing for the Junior S.P.C.A. The ball-room was so crowded that tables two deep round the room were filled, and there was a fringe of folks just standing round, and heaps more in the entrance, where Lady Van Hulsteyn, in such a pretty gown and hat, sold sweets. I noticed her chatting during the afternoon with Mr. Thurston Hall, who was later sitting at the Mayoress's table. The most interesting thing about the afternoon was, to me, the dresses of the children, for some very novel ideas were displayed. This, of course, is apart from the high standard of the dancing. The Chinese babies were just lovely in their black satin trousers and gay jackets and long, very long pigtails. Then for *ballet* frocks there were short white dresses with silver leaves making a girdle and shoulder-straps—such a pretty idea! Daffodils in palest yellow and green danced very sweetly, and then in came large black and white bandboxes, reminiscent of those carried by *modistes* in musical-comedy, and when they opened out came such dainty Powder-puffs in blue, mauve, pink and white, with fluffy swansdown and three-cornered black satin hats on their white wigs. They were delightful. And Miss Smits herself with Miss Bertie Solomon gave an exhibition of dancing that was encored to the roof—they are both such dainty persons. And all around me sat on chairs and on the carpets the most kissable mites.

IN A JOHANNESBURG GARDEN.
With a small friend: Mr. Thurston Hall, the distinguished American actor, and Miss Gladys Webster, who are now in the last week of their first Johannesburg season at His Majesty's Theatre.
Photo by Sam Alexander.

Is Kissing Dangerous?

New York decrees, however, that "kissing is so dangerous it has been classed as an extra hazardous occupation," according to a doctor who addressed the Red Cross workers at the Waldorf Astoria. I wonder whether anything of the same sort will be voiced by Mr. Fred. Rowland at the Red Cross meeting here next week. Kissing, according to the aforesaid doctor, is more dangerous in the morning and less dangerous in the afternoon and evening. The City Health Commissioner disagreed with these views, and said that in certain conditions he felt kissing was a benefit to health. "Men are courageous and inclined to take a chance," he says. "Kissing may lead to anything. It may lead to matrimony or to the divorce courts; men have been shot for it! Kissing the right man or the right woman has an exhilarating and beneficial effect. It is one way of determining whether he or she is the right one. A kiss without a kick is no kiss at all."

A Pretoria Garden-Party.

What lovely warm, sunny weather we have been having. Over in Pretoria on Tuesday last week I found it a simply perfect day, and the lovely garden of the Minister of Justice looked as if spring, instead of winter, were here. Mrs. de Wet had kindly lent her house and grounds to the women of the city who were giving a farewell to Mrs. Jean Botha, of *The Pretoria News*, who left on the *Arundel Castle* on a visit to Europe. Mrs. Botha occupies a unique place in the hearts of the people of the Capital. In a touching

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speech, the Mayor (Mr. Brink) in bidding her *bon voyage* at a dance given the evening before in her honour, said there was no one, from the Mayor to the smallest boy in the city, who did not know her and love her. Mrs. de Wet wore a very *chic* cinnamon *marocain* gown with georgette sleeves. The waist line was low and there was embroidery on the fall at one side of the skirt. Her hat was to tone. Mrs. Botha was smart in a grey gown under a fur coat and a royal-blue hat with a flowing veil. She was accompanied by her mother, Mrs. King, who is travelling with her, and by her sister-in-law, Mrs. Allan King, and was presented with a bouquet by Mrs. Ramsbottom. The Mayoress wore a lovely black *marocain* coat with a padded collar over her gown. It had a novel touch in the long bands of *marocain* that fell from the shoulders at the back to the waist-line. Her hat was of grey and rose, with a rose feather. Lady Mason, who has since lost her husband and to whom everyone's sympathy goes out, was one of the smartest women present, in black *charmeuse* with a cloak to match lined with white and a small swathed hat. Lady Thornton had on an elegant grey tailored costume and hat *en suite*. Mrs. Bok, who is the wife of the Secretary for Justice, you know, wore a black coat and skirt and a large hat trimmed with bows. Mrs. Hofmeyr, mother of the Administrator, was present; also Mr. Gray, the new editor of *The Pretoria News*, and Mrs. Gray, Mrs. George Heys, Mrs. A. A. Schoch, Mrs. Plunkett, Mrs. L. J. McDonnell and Mrs. Dunlop. During the afternoon Mrs. de Wet welcomed Mrs. Botha and presented her with a handsome cheque from the women of the Capital, and Mrs. Godfrey Ross in a neat speech said how much they would miss her, and presented her with a cheque from the Transvaal Home Industries. Mrs. Grant McKenzie, Mrs. Ramsbottom, Mrs. Guild and Mrs. Richardson were the ladies who arranged the function and worked so hard for its success.

One Very Exciting Night.

Dresses and yet more dresses—the topic never grows stale. I went the other evening to "One Exciting Night" at the Bijou, and amid the thrills and weird happenings tried to take an intelligent interest in frocks, for there were some very lovely ones on the screen. I liked the square-necked evening-gowns, the square cut very low at the back and much higher in the front. The little lady over whom all the trouble took place—No, I do *not* propose to give the secret away; I pledged my word to the manager as I went in. As I was saying, the little lady wore just such a corsage, with a *bouffant* skirt of laces. Later, her sports skirt struck an original note. It was of a light shade, and the darker lines on it ran from hem to waist in slanting lines—not the usual straight or diagonal stripes. With it she wore a much darker-hued *garçon* jumper, in the style that has come over from America, and is already to be seen in our smart shops.

Marie Burke's Dresses.

But to talk of frocks I must talk of Marie Burke, that very fascinating star who is at the Empire this week. Dark and tall, with a wonderful grace, you will just love her. Her first gown was of black *charmeuse*, the corsage higher in front, and low almost to the waist at the back, and it was very plain and tight. To it came the newest skirt, the umbrella shape, a creation of her own that Miss Burke brought out in America. It is cut short at the front and back, and long at the sides, and is naturally umbrella-shape. A wonderful spray of berries and leaves in orange, with one green poppy, form the note of colour, and over it Miss Burke wears a Spanish shawl, a black background with greeny-yellow flowers. I noticed at once her glass bracelets, in red, in white, and blue, the latest decree of Dame Fashion from Paris, and her wonderful fan of peacock's feathers. Later in the "Rambler Rose" song, she wore rose georgette with hundreds of little French roses covering the pointed

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SOME OF THE HEADS OF THE RAND GOLD MINING INDUSTRY.

A group at the opening of the West Springs Mine, including Sir Ernest Oppenheimer and Sir Evelyn Wallers (centre), guests, and members of the mine staff.

Photo by African Film Productions, Ltd.

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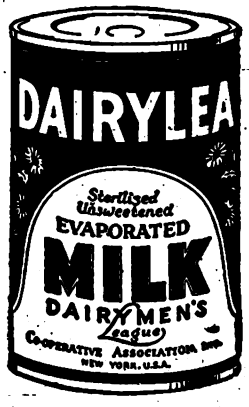

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corsage and outlining the seams of the full skirt, where, towards the hem, they widen into triangular shapes. Here and there a blue rose, and on her Dolly Varden hat, where the roses nestle from the brim to the nape of her dainty neck, a band of blue ribbon winds round and forms a small fall. Here again the contrasting note. And "A Kiss in the Dark"—such a haunting melody—she sang in white georgette. Tight corsage with bands of *diamant*, a skirt of silver laces, and over it, in loose falls, hundreds of tiny frills edged with silver *picot*. At the waist a large *plastron* of pearls and *diamant*. Where then does the note of colour come in? A large red ostrich-feather fan, a small red turban with a *diamant* dagger. Oh, so *chic*! It is easy to write of her gowns. It is her grace that is so difficult to describe. You must see her to understand her elusive charm. Long curtains, now dark, now light with the flash of the limes, the grand piano and on it a bowl of scarlet poinsettia, the melodies that flow from the skilful fingers of Mr. Klein . . you'll love it . . . and her.

Novel Fancy Costumes.

I saw some very novel fancy dresses at the Masonic Hall, Parktown North, the other evening, when I went there to judge fancy dresses at a dance given by the Northern District Ratepayers' Association and Vigilance Association, at which Mr. Harvey and Mr. Cullen seemed to be the moving spirits. I hope they have not copyrighted the idea, or I shall get into trouble for telling you about it, but, as there were no limes, they used a motor-car headlight in the darkened room, and its effect was very pretty.

CARRIE.

FAMOUS BALLAD COMPOSER.

A CHAT FOR "THE PICTORIAL" WITH MR. ARTHUR KLEIN: A VIVID PERSONALITY.

DARK eyes, dark hair, and a vivid personality—that is, I think, my first impression of Mr. Arthur Klein, the famous composer, who is partnering Miss Marie Burke at the Empire. A "best dresser," too, for he has all the latest ideas from Europe—the white flower always worn in the button-hole of his evening suit, the one-string tie and the new backless double-breasted waistcoat. Very pleased with our country, I found him. It is his work that is, of course, his great interest, and he is full of ideas.

"The lighting and music for an act are everything," he told me; "something to please the eye and the ear, and I always try to think of both. While we are in Johannesburg, Miss Burke and myself will introduce a new song-scena, entitled 'Gipsy Melody,' and of course my latest songs: 'Live, Laugh and Love,' 'You Never Really Cared For Me At All,' 'I Dreamed a Thousand Dreams,' 'Kiss In The Dark,' 'Not To-night, To-morrow, Josephine,' 'Rambler Rose,' 'A Story of a Willow Tree,' 'April,' 'Mary Dear,' 'I Feel So Lonesome,' and 'If I Should Go to Jericho.'"

Mr. Klein dates his first success from the time he wrote "The Gibson Walk" for Camille Clifford, the original Dana Gibson Girl. He is the part composer of the first "Nine O'clock Revue" at the Little Theatre, London, and of the revue "Yes" at the Vaudeville. He has also written songs for the Palace Theatre revue "Airs and Graces," the Empire revue, "Razzle Dazzle," and for the Hippodrome and Lyceum Theatres.

"My first impression of Cape Town? Pretty girls!" said Arthur Klein.

CARRIE.

THE ORGANISING COMMITTEE OF THE DOMINION ARTISTS' CLUB, LONDON.

Left to right: *Sitting*: Dr. G. A. Pfister, Nathalie Rosenwax, Daisy Kennedy, Rosina Buckman, H. C. Braithwaite and Gibson Young. *Standing*: J. Kaye (J. Kalusky, of Johannesburg) and Peter Dawson (the famous baritone).

"Daily Sketch" photo.

WINTER DUSK.

I saw above a sea of hills
A solitary planet shine,
And there was no one, near or far,
To keep the world from being mine.

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MARIE BURKE TALKS.

A LITTLE CHAT ABOUT FRILLS AND FASHIONS BY ONE WHO MAKES HER OWN CLOTHES.

"WOMAN and her clothes? Yes! it is a subject in which I am very interested," said Miss Marie Burke in reply to my query. "I shall be very glad to give you my ideas, for I think every woman owes it to herself to dress well. I have been quite surprised in my tour round South Africa to find how well your women dress here and how very up-to-date your shops are. Fashions to-day are so expansive, like an elastic band that we can all adapt to suit ourselves, and no one need be the slaves of Dame La Mode.

"What country do I consider has the best-dressed women? That is a difficult question, and in answering it you will understand I am merely voicing my own ideas. I think you cannot possibly beat the English girl who goes for her gowns to Paris. As a great French dressmaker once told me, 'The English have such splendid carriage and such tall, good figures, it is a pleasure to dress them.' The French? Oh, yes, very *chic*, but they follow the fashion oblivious of the fact that it may not suit them. The Americans—very, very smart. They have my great admiration, for whilst in England only the upper and middle-class women are well turned out, in America even the youngest shop girls are very elegant. It goes to prove that it is not the most expensive clothes that make the women, but the faculty of knowing what to wear."

"If it is not an impertinent question, where do you get your own wonderful gowns?" I asked. "They have the imprint of the best Paris or London houses."

Miss Burke smiled.

"I make them all myself," she told me. "I just adore it. When Mr. Klein composes a song we are to produce, he comes and tells me all about it, and I at once begin to imagine my frock, design its shape and colouring. Later I cut it out and then give it to someone to sew together for me. That is because I have so little time, but in a gown the cut, of course, is all important. I love sewing and know what suits me, and then I go round and get the right shades. You will have noticed on all my stage frocks and hats a touch of colour, brilliant in hue. That pleases the eye and the senses. Shingled hair? Well, I wear mine shingled, and I always wear ear-rings. At first when I came to your beautiful country I saw so few worn that I thought perhaps only the natives wore them. I decided to keep mine, however—I really feel undressed without them—and now I have seen many women with them."

As a musical-comedy star, Miss Burke played with much success in London in "Afgar."

"Any message for South Africans?" I asked Miss Burke as I rose to go.

"Please tell them how much I love their country and that I do admire their girls—they are beautiful. I see so many lovely women in the streets every day!"

CARRIE.

Sketched at YVETTE'S,
Cuthbert's Buildings, Johannesburg.

"JIMSY": AN IMPRESSION.

THE MAN WHO WAS ALWAYS THERE WHEN WANTED: A COLORADO SYDNEY CARTON.

A MAN'S man—that's the stuff to give them, boys! Yes, sure! And if to top it you find he is a woman's man, too, why the earth is his!

So you have met my friend, *Jimsy Smith*? *Jimsy* with the straight, clear look from eyes that face the world, knowing its pitfalls yet believing in its great goodness. Hair turning grey at the temples and with a kink in it that fascinates. *Jimsy* . . tall and broad . . by the sheer force of his personality making the play. Lover and Man . . born of the imagination of a New York journalist, you will meet him any evening this week at His Majesty's Theatre, and later he will tour this country, this wonderful country of ours that he loves, and you will find he has touched your heart too, and he is your pal. He is not the son of anybody in particular. No one knows from whence he sprang, and the tragedy of his life begins afresh when he meets *the* woman and she, not knowing the dross from the gold, marries the man unworthy of her. And *Jimsy*? He just stands by . . and watches . . and helps . . and is always at hand. You see he is no dog in the manger. He accounts the world well lost if he can help her on her thorny way.

But, lest I give you a wrong impression, please believe that *Jimsy* is no carpet-saint who preaches. His life is the example, and it radiates sunshine, and you laugh and laugh again with him. The world is such a splendid place, you know, so let's all laugh!

I heard it said of him that he is the *Sydney Carton* of a Colorado goldfield, the undefiled son of the Rockies shining with undimmned soul amidst the dark tortuous social mists of New York. He is the fruit of the prairie and the mining camp, and so he must appeal to South Africans.

So meet my friend, *Jimsy Smith—alias* Thurston Hall, in "Paid in Full."

CARRIE.

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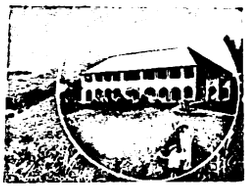

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Sansovino Had Many Backers in Johannesburg.

SELECTIONS FOR SATURDAY.

By "ONLOOKER."

NO victory for the most coveted of all turf prizes could be half as welcome to racing folk all over the world as that achieved at Epsom on Wednesday last week by Lord Derby's Sansovino. Ever since the Derby was established as a test of the merits of three-year-old thoroughbreds the Stanley colours have been represented in the race times without number; yet not until this year (except in

The Very Early Days

of the race; the Stanley livery was on Sir Peter Teazle in 1787) has the "Black; white cap" been borne by the winner. Lord Derby came very near to winning a year ago with Pharos; Papyrus being then the lion in the path. A miss, however, is as good as a mile, and when the long-deferred success was gained last week small wonder the Downs resounded with cheers for the popular colours. 'Twas a famous victory.

* * *

The races for the three-year-olds prior to the Derby were all so stoutly and closely contested that it was made to appear that the best colts were all "close together." This being the case, there was no pronounced favourite for the great event up to a day or two before the contest. The knowledge, however, that Epsom having been

Deluged With Rain

the going would be very heavy caused Sansovino to be befriended, as it got about that Lord Derby's colt would be suited by the conditions. It was no idle tale that Sansovino was a mud-lark. Starting favourite at 9 to 2, he appears simply to have squandered the opposition; that opposition being the biggest field—there were thirty-one starters—that has taken part in the Derby for very many years.

* * *

Bright Knight was regarded even after the Two Thousand as likely to be the best of the Manton lot, but before the day that colt's stable companion St. Germans was quite as much fancied. St. Germans finished second, half-a-dozen lengths behind the winner, another from Manton, Hurstwood, being third.

* * *

It is clear that if the English three-year-olds are "much of a muchness" on sound going, Sansovino is out by himself the best on deep going. Sansovino was

Only Out Twice

as a two-year-old, and won on each occasion. He is home-bred, by Swynford (also the sire of St. Germans), who won for Lord Derby the Leger in 1910, out of Gondolette, by Loved One-Dongola, by Doncaster. Gondolette has produced several good winners.

* * *

In Johannesburg the Derby-winner was extensively backed; and Sansovino was backed, too, in doubles on the Winter Handicap and Derby. Doubles are quite the vogue now, and the facilities offered for this form of speculation are remarkable. Report has it that one big operator, turning backer instead of layer—his professional *rôle*—coupled Flush of Dawn with Sansovino, and would have gathered in a small fortune had Mr. de Meillon's mare won the Winter Handicap.

* * *

The Oaks on Friday saw Plack, winner of the One Thousand Guineas, beaten into secnd place by Straitlace, second favourite. Straitlace is by Sir Abe Bailey's sire, Son-in-Law.

* * *

The nominations for the Durban July Handicap number thirty-two. This is not so many as was expected, and it looks as if this year's entry does not lend itself to the surprises of former years. About one half of those engaged are Rand-owned. The Rand lot does not include Bondsman, Currency or Jungle Call, and it is said the latter two are under a cloud. Wonder, who has

Not Yet Had a Run

in the country, figures in the list, along with his stable companion Collet. The most notable omission among the Durban horses is Intrepid, and some fingers will have been burnt over him, for Intrepid was one of the short-priced probables. Only one Cape Town stable has patronised the Durban July; that one stable, however (Russell's), has five in the list.

* * *

The Royal Ascot meeting opens on June 17. Epinard is expected to enter the lists. Should the flying Frenchman put in an appearance, it will certainly add to the interest in the proceedings.

* * *

Some of the racing on the first day of the Winter meeting at Turffontein left a nasty taste in the mouth. Not so that on the second day. As a matter of fact, a finer day's sport than that of last Saturday could not be wished for. The merits of the runners had been so accurately sized up that most of the finishes were close and exciting.

* * *

A great set-to was witnessed for the chief event, the long-distance Transvaal Handicap, between The Pearl and Bondsman. As the pair were fighting out the issue over the final furlong the name of first one and then the other was hailed the winner. In the end Bondsman

Just Failed

to concede the required 23lbs. to Mr. de Meillon's mare. There was a long delay at the start of the race which was a little to the detriment of Bondsman, seeing that he had 9st. 9lbs. on his back. But no excuses need be put forward for the top-weight. He made a gallant fight of it; and so did The Pearl.

* * *

Prior to the Transvaal Handicap we had a dead heat in the two-year-old race, the two that equalised being the favourite, Jasmine, and Mr. Passmore's Marten, who was conceding the other 10lbs. Just after this an outsider,

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Mr. O'Meara's imported filly Nancy Fair, gained a short-head verdict over Prim Maid in the bottom division of the Brokers' Handicap, six furlongs.

* * *

Benedictine has had an easy time of it this season. He was produced for the mile Jeppestown Handicap on Saturday and, carrying the stable confidence, was backed down to 5 to 4 in a field of ten. Benedictine pulled through, but only just did so. Indeed, until the numbers were displayed it was guess-work as to whether the favourite, Prince Orb or Back Answer would be placed on top. The verdict was a head, with Prince Orb

A Short Head in Advance

of Back Answer. Sir Abe Bailey's three-year-old, who was receiving 10lbs. from Prince Orb, was a little hampered in the running; still, Mr. Gard's horse gave a very improved showing over his running in the Handicap. The victory of Benedictine was followed by Calm, the only one seriously backed, in the same livery, easily annexing the concluding event over six furlongs. Other clean-cut successes were those of Epicure at a mile and Elegant at six furlongs. The three last-named winners—Calm, Epicure and Elegant—each won a race at the Autumn meeting on April 21.

* * *

So far as it has gone, of the fifteen races decided at the Winter meeting, only two imported horses, Leycett and Nancy Fair, have scored.

* * *

This Saturday is the last day of the Johannesburg Turf Club's Winter meeting. There will be seven events on the card, the principal races being the Merchants' Handicap and the Jockey Club Stirrup Cup, one mile and a quarter being the course for the latter race. Corinth has been awarded the steadier of 9st. 12lbs. in the Merchants' Handicap—8lbs. more than he carried to victory in the Christmas Merchants'. The following are my selections:—

12.50 p.m.—Selling Handicap, 7 furlongs.
Princess K. 1, The Zoo 2, Periwinkle 3.
1.40 p.m.—Farewell Handicap (Bottoms), 1 mile.
Boxer 1, Fusil d'Or 2, Polyphonest 3.
2.20 p.m.—Merchants' Handicap, 6 furlongs.
Kedgeree 1, Randall's selected 2, Valmar 3.
3.0 p.m.—Stewards' Handicap, 5 furlongs.
Vigilance 1, Abbot 2, Enrico 3.
3.40 p.m.—Jockey Club Stirrup Cup, 1¼ miles.
Weale's selected 1, Princess Alice 2, Edelwild 3.
4.20 p.m.—Farewell Handicap (Middles), 1 mile.
Epicure 1, Victorius 2, Bad Lad II. 3.
5.0 p.m.—Farewell Handicap (Tops), 1 mile.
Elegant 1, Randall's selected 2, Back Answer 3.

MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

More Wembley Wonders.

After a rather hurried look round the British Government building, where they have a large and most ingenious physical map of the world (real water, with moving model ships and the countries of the Empire lighting up red), with a sort of lantern attachment to tell the story of the growth of the Empire, we walked over "London Bridge" and took one of the quaint little buslets which seem to travel to every hole and corner of the grounds. "London Bridge" is modelled on the lines of the old mediæval structure and has an arcade of Elizabethan-style little shops on each side of its cobbled roadway. The lake it spans has a fleet of sumptuous motor-launches and smaller boats, but these of course were put out of action by the rain. The "Never-Stop" Railway connecting up with all the principal sights has not yet started; you can imagine therefore the rude things visitors are saying about it! The last glimpse from the town-bound train was of the Indian Pavilion (still in a very unfinished state inside) most beautifully illuminated by a flood of pale blue light. And so, muddy and thoroughly tired, to bed—with the thought that to be able to call yourself British is not such a bad thing after all.

PAUL PRY.

"PRUNELLA."

The work of those two famous masters of stagecraft and the drama, Laurence Housman and Granville Barker, the charming play "Prunella" will be staged at the new hall of the Conservatoire of Music, Hillbrow, Johannesburg, this Friday, Saturday and Monday nights. The moving spirits in the production are Miss Madge Carlin and Mr. Aubrey Feitelberg, who have carried out an ambitious and difficult task, and, judging from the reports of closing rehearsals, with a considerable measure of success. Miss Carlin, in addition to her share in the production, takes the part of *Prunella*. Mr. Feitelberg accounts for *Pierrot*, Norman Yule is cast for *Scaramel*, and there is something of an innovation in the management of the statue, a difficult part, which is taken by Miss Joan Carlin. The small details of production are of immense importance in this delicate phantasy, and have been the object of the greatest care on the part of the producers, with the result that an exceptionally charming show is confidently expected.

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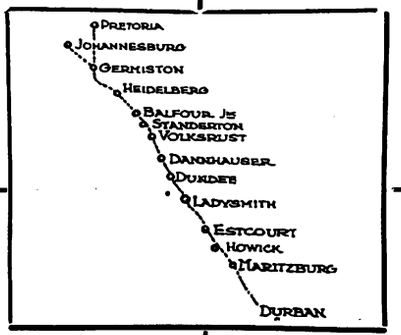

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Eileen Percy and Irene Rich.

FRI. and SAT., JUNE 20 and 21:
"THE HELL DIGGERS,"
5-Part Paramount Drama, featuring
Wallace Reid.

Jeppes Theatre.

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"UNDER OATH,"
6-Part Selznick Drama, featuring
Elaine Hammerstein.

WED. and THUR., JUNE 18 and 19:
"THE GOOD PROVIDER,"
8-Part Paramount Drama, featuring
Vera Gordon and Dore Davidson.

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8-Part Warner Drama, featuring
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Next Week's Calls.

WEEK COMMENCING MONDAY, JUNE 16.

Tivoli, Cape Town.—Till June 17: Holloway and Austin, Dudley Dale, Norman Carrol, Winter and Bunny. Continuing: Jan D. Martell, Fred Lake and Pianist, Spry and Monti. Opening June 18: Jack Edge, Gane and Waldie, Palmetto, Koorland.

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Empire, Johannesburg.—Du Calion, Burke and Klein, Dorothy Varick, Ethel Varick, Laurance Glen, Mamie Holland, O'Wray and O'Dare, Chico and Chiquillo.

His Majesty's, Johannesburg.—George Relph and Company in "Havoc."

Standard, Johannesburg.—The Marjorie Clifton Company.

Orpheum, Johannesburg.—Dolce Cariello, Dawn and Derriss.

Grand, Pretoria.—Power and Bendon, Daimler and Eadie.

Opera House, Pretoria.—Thurston Hall and Company in "The Broken Wing" (Monday, Tuesday and Wednesday), "So This Is London!" (Thursday and Friday), "Paid in Full" (Saturday).

Criterion, Benoni.—Hobbs and Nolan, Ena Foy.

Criterion, Durban.—Fred Hutchings, Jean Alexander, Mayfair and McPherson.

Theatre Royal, Durban.—Maurice Moscovitch and Company.

Vaudette, Krugersdorp.—June 16, 17, and 18: Kiddy King, Wright and Hartley.

Vaudette, Kimberley.—June 19, 20 and 21: W. V. Robinson, Kiddy King, Wright and Hartley.

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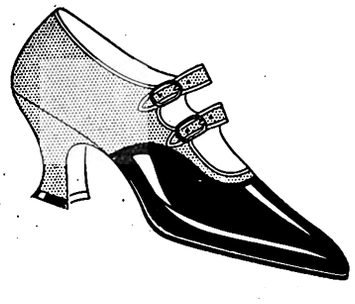

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Dear Sir,—When my daughter began to use Kotalko she was nearly bald. Although she tried many things, her hair would not grow. We thought the roots were dead. However, as one more trial, we sent for a tin of Kotalko, though thinking it would prove to be just like the other preparations used; but we are glad to state that after one year's use she now has a thick mop of wavy hair. Unless I had seen it for myself, I would not have thought it possible. In my opinion, Kotalko is the best preparation for making hair grow.

Yours sincerely,
(Signed) **F. Lonsdale.**

HEAD WAS QUITE BARE.

MARY LITTLE.
Gorton.

Dear Sir,—What Kotalko has done for me is nothing short of wonderful. Four years ago I lost all my hair. My head was bare and shiny just like the back of my hand. I had been under a hair specialist and a doctor, but all in vain.

One day, on seeing your advertisement, I decided to try Kotalko, and I am simply delighted that I did so, for I now have a head of beautiful, curly, silk-like hair, which is admired by everyone. Kotalko has certainly proved itself a true hair grower.

Yours gratefully,
(Signed) **Mary Little.**

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Thanks to Kotalko, these two young ladies are now happy in the possession of fine heads of hair, although not so long since both of them were nearly bald.

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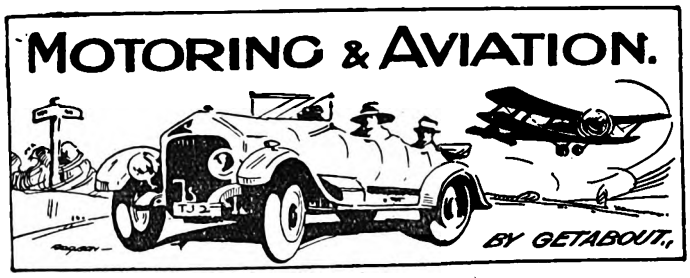

Cannot Always Tell.

It is hard to convince an ordinary pedestrian that the driver of a car may run over a human-being or an animal without being aware of the circumstance. This scepticism is quite unjustified. In the rush of a swiftly-propelled car the impact of a soft object is often hardly perceptible, and the speed of the vehicle sometimes renders visualisation impossible, unless the object is right in front and struck head on. A motorist told me that he ran over a Retriever dog some years ago and knew nothing about it until he turned off the road a quarter of a mile further on and caught sight of the dead animal in the road with the excited owner shaking his fist in his direction.

Signs of Progress.

A campaign to obtain sign-posts on all the main roads in the Transvaal is urgently needed. The motorist touring in Natal need never take a map book with him. There are

CAMPING IN THE TRANSVAAL.

A pretty spot near Rustenburg. The machine is a tiny Francis Barnett of 1½ h.p. that is being ridden over hundreds of miles of South African roads by Mr. H. Leon, of Johannesburg.
"S.A. Pictorial" photo.

very few places where it is possible to take the wrong road, even at night. But in the Transvaal the motorist travels in the dark, even in the daytime. The Transvaal Automobile Club is certainly doing its best to remedy this state of affairs, and many signs have been put up lately. But motorists on tour could help by making notes of the places where signs are necessary, and advising the club. The roads department has expressed its willingness to put up any signs provided by the T.A.C. In the Orange Free State there ar even fewer signs than in the Transvaal. And the motorist in that Province also has to contend with innumerable gates. Touring in the Orange Free State is a difficult business—one that demands frequent enquiries. Many a tourist has ended up his day at a farm miles and miles from the dorp he was aiming for. Gates are also a bane to the existence of the motorist in the Cape, but there are many more signs to tell the way, and road conditions are better. Of the four Provinces, the Transvaal and the Orange Free State are the most backward as far as roads are concerned. Natal leads the way, an easy first, and the Cape has a noticeably forward policy.

Motor Boating.

Many motorists who visited Hartebeestpoort during the recent holidays took advantage of the trips across the lake made by the motor ship *Induna*. The *Induna* is a twin-screw boat, speedy, handsome and comfortable. Passengers were taken to Pelindaba, about ten miles away, and back. A Motor Boat Club is to be formed at the lake shortly.

NEW LIGHT MUSIC.

WE have received from Messrs. Chappell & Co., Ltd., London, a number of their recent publications. Among them are Victor Herbert's waltz-song "A Kiss in the Dark." the number "My Rambler Rose," which was the success of the Ziegfeld Follies in New York, and also "Live, Laugh and Love" and "You Never Really Cared for Me at All," by Arthur Klein. These numbers are being featured on their South African tour by Mr. Arthur Klein and Miss Marie Burke.

In addition, Chappell's send a little Mexican love-song, entitled "Marcheta." This number, published in the States in 1913 by an amateur publisher (Frank Sheridan, the picture star), has developed into one of the most sensational ballad successes they have had over there since Carre Jacobs-Bond's "Perfect Day." The same firm also send a copy of Hermann Löhr's successful ballad, "What a Wonderful World It Would Be"; a little ballad of the very popular type, "Dirty Hands, Dirty Face," which was "created" in London by Nora Bayes; a sensational dance-hit in London at the present time, the "Oompah Trot" from "Stop Flirting," which the Astaires are featuring; and the number "Shake Your Feet," which is one of the feature songs in André Charlot's revue "London Calling!"

From the Laurence Wright Music Co., London, come: Horatio Nicholls' latest valse ballad, "Riviera Rose," which he composed whilst holiday-making in the Sunny South. This number, which is already played as a waltz by the Savoy Orpheans and Savoy Havana Band, Jack Hylton's Band, L'Oonie's Band and many others with much success, is being featured as a ballad by a host of singers at concerts, in vaudeville, seaside concert parties, revues, etc., and will be one of the most popular ballads of the year.

"Twelve O'clock at Night," one of the biggest of recent dance hits, most successfully played and broadcasted by the Savoy Orpheans and Savoy Havana Band at the Savoy Hotel, and sung on the variety stage by Terry Wilson and many other leading performers.

"As Long as He Loves Me," a wonderful success with Miss Gracie Fields, in Archie Pitt's popular revue, "Mr. Tower of London."

Other very fine new numbers from Laurence Wright include: "I never Miss the Sunshine"; "Good-bye, but not for Ever"; "Beyond the Gate of Dreams"; "Syncopation on the Brain"; "I Got It—You'll Get It"; "Hey! You Want Any Codfish?"; "Mickey Donohue" and "Scotch Medley."

YES, IT MUST HAVE BEEN!

"Halloa! my dear chappie! I think I know you. Met you in New York."

"My dear old grape fruit, I've never been in New York."

Scratching of head by first "silly ass."

"Now I come to think of it," says he, "neither have I. It must have been two other fellows."

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVIII. No. 464.] SATURDAY, JUNE 21ST, 1924. (Registered at G.P.O. as a Newspaper.) PRICE 6D

BACK IN JOHANNESBURG.

A new portrait-study of the popular young West-End actor, Mr. George Relph, who is now back in Johannesburg after his first tour of South Africa, and is appearing at His Majesty's Theatre as Dick Chappell *in "Havoc." His next part will be that of the sinister* Rajah of Rukh *in "The Green Goddess."*

Photo by Jane Plotz.

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FOR ONE DAY ONLY.

Gloria Swanson, Shopgirl.

GLORIA Swanson knows what it feels like to stand in line for an hour or more waiting for an "employment officer" to inspect her "application blank"; she knows exactly the sensations of a new salesgirl who is escorted to her place behind a department store counter while the other girls look on critically; and she has felt the thrill of her first successful sale.

The experiences were all a part of a day she spent recently at Gimbel's, one of New York's largest department stores. Things went well all through the morning and she might have continued to sell scissors, pepper- and salt-shakers and envelopes throughout the afternoon, but the rumour spread round the store that she was Gloria Swanson, despite her blonde wig and glasses, and the aisles became congested.

Allan Dwan suggested to her that she would have a better understanding of parts of her *rôle* in "Manhandled,"* her new Paramount picture, if she actually acquired working experience in a great store. Two of the higher officials of the establishment were let into the secret, so that her application would be acted upon after she had gone through the preliminaries.

Attired in an old blue dress and a long coat with a moth-eaten fur collar, she presented herself at the employment department early in the morning. After filling in a card she stood in line for nearly an hour. Finally she reached the man who was to pass on her application.

"Are these addresses New York or Brooklyn?" he enquired brusquely, and she had to go back to a desk, refill the application and join the line again.

"I gave the name May Leu," Miss Swanson explained afterwards. "May is my middle name and Leu was my grandmother's name."

Miss Swanson was sent to the main floor with instructions to report to a floor-walker. He assigned her to a counter in an aisle where odds and ends of merchandise were on sale. The girl already there explained to her that the scissors were to sell at 25 and 35 cents per pair, salt- and pepper-shakers for 25 and 50 cents per pair, safety razors for 1 dollar 5 cents, with blades for 50 cents, and woven envelopes for 18 cents each, two for 30 cents.

WHAT SHE LOOKS LIKE NOW.

The latest photograph of Miss Gloria Swanson.

The merchandising was simple and the customers came slowly at the start of the day's work, so Miss Swanson had what she called a "glorious time."

"I have a perfect mania for cutting things, so it was fun selling the scissors and explaining that they were made of German steel and were nickeled or otherwise, as the case might be," she explained later.

Miss Swanson was known as a "contingent" (a girl learning to be a regular salesgirl).

"The girl I worked with was very nice," she said. "She told me I should try to go on the stage because the girls in the chorus got from $40 to $50 a week. She even said I looked like Gloria Swanson, despite my blonde wig. Towards 11 o'clock the floor-walker came along and complimented me on the fact that I had learned to operate the cash register so quickly. Some of the articles were registered under A, some under B, and so forth.

"Things went along swimmingly until about noon, and then girls began to pass me and make remarks about my blonde hair, and others peeked around corners. I suggested to the floor-walker that I ought to go to lunch, and he showed me how to operate the time-card-punching machine."

"In the girl's room one of them asked me to hook her dress. I tried, but the hooks were loose and I had to find pins to do it with. After I had finished she waved her hand blithely and said, 'Thanks, dearie.' She was a good natured girl.

"I was still enjoying myself until I heard a girl in a group of three say: 'Blonde, huh! That ain't her hair!' I was afraid they were about to penetrate my disguise, so I went over and explained to them that I had been sick and had to cut off all my hair and wear a wig. They became quite sympathetic.

"At lunch I sat alone and had stuffed celery, potatoes and bread for twenty cents.

"After lunch another girl told me I looked like Gloria Swanson, and I explained that Gloria had dark hair and was much taller than I. She didn't seem satisfied. I asked the floor-walker to transfer me to some other department. He had begun to notice the distraction I was creating among the girls, and some of the customers to whom they talked, so I was sent down to the basement.

"That finished the masquerade. Everybody knew a girl couldn't be transferred at will the first day she had a job, and crowds began to gather. I resigned and walked home.

"When I reached my apartment hotel the elevator man stood in the corridor after reaching my floor to see where I went. My maid didn't know me until I spoke.

"I thought it would be funny to disguise my voice when little Gloria came in, but it was a terrible shock. She didn't recognise me and refused to kiss me. I took off the glasses and still she didn't know me. By that time I was almost hysterical. I threw off my wig and the light of recognition came into her eyes so slowly I grabbed her in my arms and ran around the room. Then she was highly amused and wanted me to do it all over again.

"It was a very interesting experience. The girl I worked with in the store was so nice that I would like to do something for her. She would make a great pal."

*Presumably the film is founded on a story of the same name by Arthur Stringer which was published in *The Saturday Evening Post* of March 22 and 29.—ED., S.A.P.

DESCRIBED.

An English advertisement describes "A Royal Divorce" as "a leaf of history torn from the world and drenched with the tears of tender humanity."

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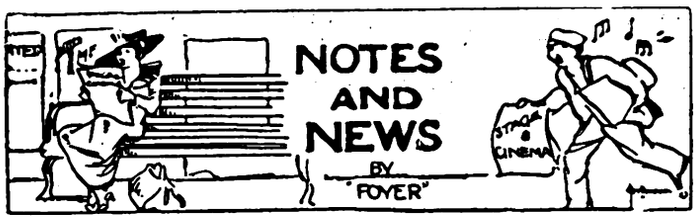

Leon M. Lion Coming.

Playgoers will be interested to learn that towards the end of the year the well-known London actor-manager and dramatic author, Mr. Leon M. Lion, will visit South Africa under the management of the African Theatres, Limited, and will appear in "The Chinese Puzzle" (of which he is part-author with Marian Bower, and in which he appeared at the New Theatre, London) and "Outward Bound" (which was recently withdrawn from the Criterion Theatre, London, after a remarkably successful run). He will bring with him as his leading lady Miss Renée Kelly, the original *Judy Abbott* in the stage version of "Daddy Long-legs," which she played first in America and then for over 500 performances at the Duke of York's Theatre, London. Mr. Lion has produced a number of dramatic successes in the West End, including "Brown Sugar" and "The Right to Strike."

300th Performance.

On Monday night, June 2, "The Green Goddess" celebrated its 300th performance at the St. James's Theatre, London.

Horace Hodges.

Mr. Horace Hodges has scored again—this time as a hard-drinking doctor in "White Cargo," a play of West African life that was produced at the Playhouse Theatre, London, in mail-week. His performance is praised by all the critics as *the* performance of the play. Mr. Herbert Farjeon says: "Mr. Horace Hodges rarely falls short of perfection. I have seen him many times, and I do not remember catching him out in a single inartistic gesture or inflexion. As an old whisky-sodden doctor with a rocky past—kept rather obviously up the sleeve for the last act—he gives an unexceptionable performance. Mr. Hodges is in the very first flight of actors."

MISS DOLCE CARIELLO,
The Anglo-Italian Songstress, who is appearing this week at the Johannesburg Orpheum. This is her second visit to South Africa, her first being in 1917.

Big Deal in Seats.

"Toni," the new musical comedy in London, has been responsible for the biggest deal in seats the theatre has known since "The Arcadians." On the morning after the first night the ticket agencies bought up £12,000 worth of tickets.

Why Make Speeches?

There has been trouble at the Queen's Theatre, London. Clay Smith (who was out here once with his first wife, Christine Neilsen) and Lee White produced a revue called "Come In"—a title which one critic very unkindly suggested should be changed to "Get Out." The gallery did not like it—and "signified their disapproval in the usual manner." This annoyed Clay Smith, who made a speech beginning:- "Ladies and gentlemen—and you." The galleryites were more annoyed than ever and the incident led the theatrical gossip-writer of *The Daily Express* to ask: "Why do actors make speeches on first nights? I wonder (he continues) if seventy-five per cent. of them realise how stupid they seem. It is true that their enthusiastic friends in the stalls often persuade them, by counterfeit applause, that a speech is absolutely essential to round off the entertainment. It is an inviting bait, and, being vain, the actors bite, and are often dragged well out of their depth. It is just vanity."

The Art of "Vulting."

Mr. Neil Lyons, the humorous writer (brother of Mr. Alfred Lyons, who has been a frequent contributor to THE SOUTH AFRICAN PICTORIAL), has invented the word "vult," for use either as a verb or a noun. It is derived from that "lonely, evil, cadaverous, bald-headed bird, who squats disconsolately on the apex of a lean pole in the middle of a bare cage—the common vulture. The vulture hates mankind. He hates women. He hates vultures. He hates daylight, and on very sunny days he even hates himself." It is thus easy to see what a person who "vults" (or has a bad "vult") is like.

In New Plays.

"The Mask and the Face" (farce-comedy) was produced at the Criterion Theatre, London, in mail-week. The cast includes Mr. Frank Cellier as *Count Mario Grazia*, Mr. Ivan Samson as *George Almaire*, and Mr. Michael Sherbrooke as *Luigi Bunghi*. Miss Dorothy Hamilton was in the cast of "Wife to a Famous Man" which the Play Actors staged at the Aldwych Theatre on a recent Sunday evening.

"Expressionism."

The word "expressionism" recently has come into use to describe a particular phase of the art of play-writing. It means "the objectivisation of the subjective." Playgoers who look upon the theatre as a place of entertainment will be relieved to hear that this, in turn, only means making a play out of people's thoughts instead of out of their actions.

Ethel Irving.

The English provinces are giving Ethel Irving a royal welcome in Henry Arthur Jones's thrilling play, "Mrs. Dane's Defence." The Manchester critics, in particular, wax enthusiastic over her performance, which they do not hesitate to describe as "a genuine triumph."

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THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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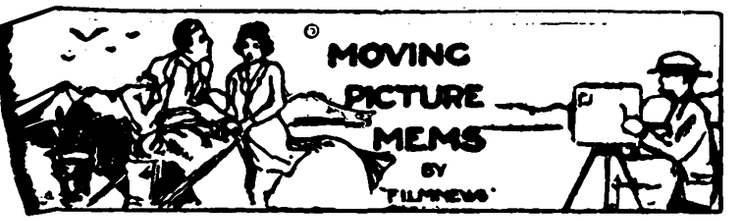

Wonderful Praise for "The Marriage Circle."

"The Marriage Circle," a new Warner comedy-drama to be shown at the Johannesburg Bijou next week, is remarkable beyond the ordinary for two reasons. It was only shown in London as recently as May 19, when it was released at the Marble Arch Pavilion, and it was then hailed by the newspaper critics with praise such as I have seldom seen bestowed on a photoplay. The picture, by the way, was produced by Ernst Lubitsch (the "discoverer" of Pola Negri), who not long ago was described by Mary Pickford as the greatest film producer in the world; and it is his latest production and is said to show an immense advance in style over anything he has done before.

Pictorial Epigrams.

For instance, there is the important question of sub-titles. When Charlie Chaplin produced "A Woman of Paris"—his latest film, in which he himself appears only for a second as a railway porter, and which has made the name and fame of Adolphe Menjou—he was praised for his "brilliant econonmy in the use of words." Lubitsch in "The Marriage Circle" has improved on Chaplin in this respect, and, according to Mr. Walter Webster in *The Sunday Pictorial*, "has presented a series of polished pictorial epigrams which reveal him as a master of film style." The same critic continues: "The *motif* of the story is the attempt of a young wife to steal the husband of her best friend, but the *motif* matters less than the manner of its telling. The whole thing sparkles with wit, edged with delicious satire. It is a delectable study in sophistication, made irresistible by the logical, natural manner of its unfolding and the perfection of the work of its fine leading players."

Adolphe Menjou.

Although Chaplin's "A Woman of Paris" has not yet been shown in South Africa, the fame that Adolphe Menjou has acquired through his performance in it has penetrated here, and it is therefore of considerable interest to know that he plays a leading and most difficult part in "The Marriage Circle"—that of the husband of the flirtatious wife; and this, I think, will be the very first time this new "star" has been seen on the screen here—at any rate, since he became known, for he was, of course, engaged for this part on the strength of his work in "A Woman of Paris." "Emotionally," says a London critic, "it (the character played by Menjou) is balanced on a razor edge, and in its portrayal Adolphe Menjou shows himself a Cinquevalli of the cinema. His is marvellous and enchanting work—an improvement, I think, even on his acting of the leading part in 'A Woman of Paris.'"

Perfect Casting.

The other players in "The Marriage Circle" are Marie Prevost, the piquant cause of all the trouble, Florence Vidor and Monte Blue as the happy married couple, Creighton Hale as a bachelor who fancies himself as a lady-killer but who is trapped in the end, and Harry Myers, of "A Yankee at the Court of King Arthur" fame. "All of them fit their parts to perfection, so that they seem to live rather than to act."

Appeal to Intellect.

The Daily Mail says of "The Marriage Circle": "It is an unusual type of film play. It actually dares to satirise the Eternal Triangle, which has been the foundation of so many thousands of pictures. Here is not drama or farce or bewildering spectacle, but a piece of genuine comedy which comes as near to true wit as it is possible for a production to come that has no spoken word and not a vast amount of letterpress. It is, in fact, a brilliant piece of work which makes an appeal to the intellect—and how rare that is in the cinema world!" The cinema correspondent of *The Referee* calls the picture "the film's most brilliant satire," and says it is "one of the most delightful, delicious and delectable entertainments I have ever had the good fortune to meet." The other critics are equally enthusiastic.

THE PERFECT FLAPPER DOLL.
Miss Colleen Moore (who will be seen at the Johannesburg Orpheum next week in "The Huntress") demonstrates that the latest femine foible is also a combination vanity-case.

Norman Rankow.

Norman N. Rankow, formerly of Johannesburg, now of Hollywood, California, whose photograph was published on this page in our issue of October 13, 1923, together with some details of his successful career as a cinema actor in America, writes to say that he is now General Managing Director and a member of the board of directors of the Palmdale Productions, Inc., a million-dollar picture-producing corporation, the studio of which is situated at Oakland, across the bay from San Francisco. Mr. Rankow is to direct Palmdale's first picture.

Wanted to Buy Wembley.

Leon (or Lyon) D. Britton, the "Texan Oil-King," who figured in the news-cables a few weeks ago as the man who wanted to buy up the Wembley Exhibition and run it as a permanent "Village of Joy," was, for some time, a few years ago, on the technical staff of the African Film Productions, Ltd., Killarney, Johannesburg. He wrote to *The Daily Express* to deny that "my offer to lease the Amusement Park at Wembley after the Exhibition was a 'myth.'"

Cinema on Airships.

A proposal to instal cinemas on the airships which will form part of the round-the-world-passenger service to be worked out by the Imperial Airways, Limited, has been submitted by the Associated First National Pictures, Limited. How the cinemas can be installed depends upon the design of the airships, but where there is more than one gondola the screen could be erected in one gondola and the picture projected from the other. It is also possible to have a cinema in one gondola alone.

This is what a customer wrote to a branch bank manager, says the staff journal of the Westminster Bank: "Please let me overdraw, as I shall be tight at the end of the month."

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Songs in Afrikaans.

The detailed syllabus of the *Afrikaanse* Eisteddfod, which takes place in October next, promises a good deal of interest in the vocal department. It seems that many of the solos are required to be sung in *Afrikaans*. If I am right in assuming that this condition will apply to the open competitions, then the forthcoming *Kunswedstrijd* is going to be unique in several ways. For instance, it will be a liberal lesson in translation to hear the following selected solos sung in *Afrikaans*: Haydn's "With Verdure Clad," Gounod's "*Au Printemps*," Handel's "How the Vision," Haydn's "In Native Worth," and Mendelssohn's "O, God, Have Mercy." In the open solo, in which competitors can make their own selection of song, the condition is added that the song must be sung in *Afrikaans*. There may be a very good reason for this stipulation, but the committee is not acting in their own interests, for it is bound to restrict the number of entries. It is possible, of course, that the object is to confine the competitions to Dutch-speaking candidates only. If this is so, it is certainly an effective way of going about it—but I am anxious to hear the translations. We know what frequently happens in translating songs from German and Italian into English. At the moment I have in mind the popular English setting of Beethoven's "Adelaide." How the *Afrikaanse* translators are going to fare must remain to be heard in October. The further selections include Mendelssohn's "Wanderer's Night Song" for soprano and alto duet, and the same composer's "For So Hath the Lord," for tenor and baritone (or bass) duet. Without a doubt the *Kunswedstrijd* is going to be something more than a mere musical competition. It is going to be a lesson either in how to translate or in how not to translate. The selections in the recitation contests seem to have been made with a great deal more discrimination and appropriateness than was the case last year.

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Signor Ferramosca's Benefit.

On Sunday evening in the Johannesburg Town Hall a Benefit Concert will be given to Signor F. Ferramosca, the popular Johannesburg violinist. The concert has been arranged by an influential committee, and a highly attractive musical programme will be presented. It will include the following artists: Miss Aimée Parkerson, who will sing a Tchaikovsky "Romance"; Mrs. L. Japhet, ("*Depuis le Jour*," Charpentier); Miss Marjorie Silva will play Popper's Hungarian Rhapsody; Mr. Joel Myerson will sing a selection from Donizetti; Mr. Sydney Rosenbloom will play a group of Cyril Scott's pieces and the Schubert-Taüsig "*Marche Militaire*"; and Signor Ferramosca will be heard in Wieniawski's "*Souvenir de Moscow*" and one of Sarasate's "Spanish Dances." Signor Ferramosca was for many years associated with Signor Danza, especially in connection with the series of Chamber Music Concerts which were a feature of the musical seasons some years ago. Signor Ferramosca intends returning to Italy for a period, and he will take with him the good wishes of many friends and admirers on the Rand.

Broadcasting the Nightingale.

A London journal records a charming story of a recital given by six nightingales to an engineer of the British Broadcasting Company. A microphone with an amplifier transmitted the birds' madrigal from a garden in Surrey with the help of the telephone. Three sister musicians—the well-known Harrison family—live in the old house which is surrounded by the nightingale garden. When first the Harrisons came to live in the old house there was no great number of these birds in the neighbourhood, but the sisters made music and the nightingales were drawn to the spot. Miss Beatrice Harrison, the 'cellist, has no doubt whatever that the birds loved the notes of the violin and the violoncello. Two officials from the Broadcasting Company visited the garden, and Miss Harrison played a few notes, to which the nightingales instantly responded. The 'cellist found that certain "trilling" bars in Elgar's 'cello Concerto are especially effective as a lure. As a rule, a single bird answers and a little later another takes up the concert a semi-tone higher. Others join in until the duet becomes a sextette, and so the concert swells to a climax. The birds continue to sing until dawn brings the cuckoo. It is stated that the continual festival of bird-song in the garden has resulted in the house parrot picking up quite a respectable imitation of the true nightingale trill.

Publisher's Suicide.

It is reported that Signor Alberto Ricordi, of the famous Italian firm of music-publishers, has committed suicide in Milan. He was fifty-three years of age. The firm was established in 1808 by Giovanni Ricordi with a capital of £8. The first opera was published in 1810, and the fortunes of the firm were built up on the works of Bellini, Rossini, Donizetti and Verdi. Nearly 140,000 works have been issued by Ricordi's in the 116 years of the firm's existence. Signor Puccini, the famous composer, brought an action for damages against Ricordi's last October, alleging that their New York branch had issued arrangements of airs from his operas "Madame Butterfly" and "La Tosca" as fox-trots.

The Choral Symphony.

"His Master's Voice" Gramophone Company has recently recorded the whole of Beethoven's Choral Symphony. In point of length and importance it is the most ambitious feat so far accomplished in the way of gramophone recording. The problems of performance are such as to make the work a rarity in the concert-room. The choral *finale* is seldom an entire musical success, vast and noble though Beethoven's scheme was. The work is recorded on eight double-sided discs.

Woman is like a gun. Her range is limited. But in the home she hits a man like ten thousands of brick.—*G. K. Chesterton.*

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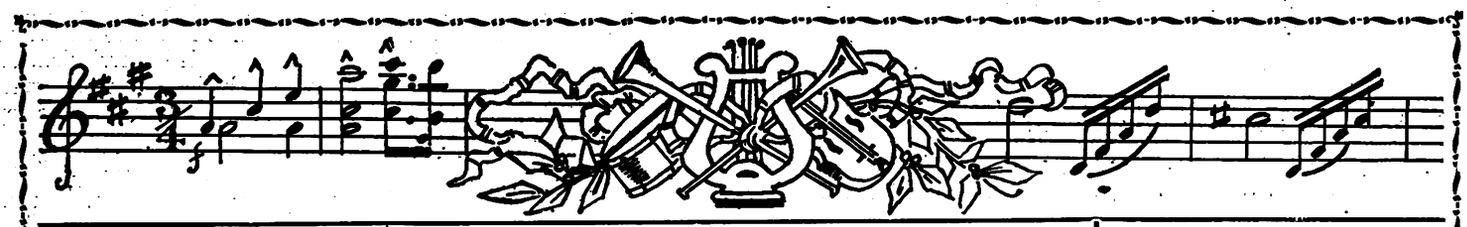

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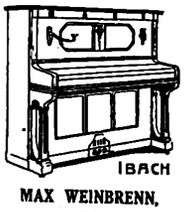

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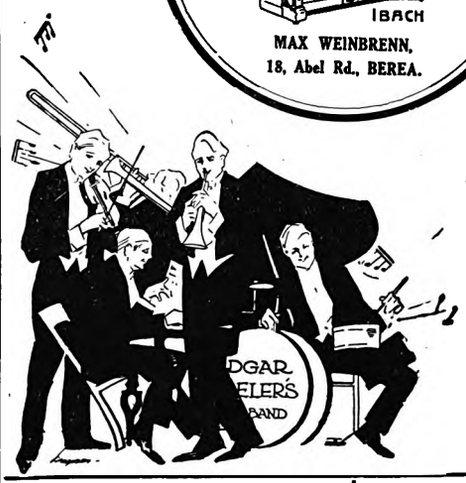

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In the Bright Lights.

HIS MAJESTY'S THEATRE.

A PLAY THAT IS REALLY WORTH WHILE: THE GEORGE RELPH COMPANY IN "HAVOC."

"HAVOC," staged for the first time in Johannesburg by the George Relph Company at His Majesty's Theatre on Monday evening, is a very fine play indeed. Its author, Harry Wall, must have felt the story strongly, for it is written forcefully and sincerely, with many touches of what can only be called "inspiration." Its chief virtue, however—and it is one that is so rare as to be of great esteem—is its almost perfect combination of the real with the theatrical; a combination which, it becomes increasingly evident, must be achieved by the dramatist who wants to succeed. One or two characters, and one or two tricks of construction, may be a trifle obviously of the stage "stagey," but they are used in the way of reality and are completely justified and entirely effective. And the abundant humour that brightens the tragedy of the tale is beautifully and skilfully handled.

If your play-going in Johannesburg takes you back to the stock and repertory seasons at the Palladium in 1913, '14 and '15, you will appreciate the calibre of "Havoc," both as a play and a performance, when I tell you that it is as much in advance of the last fare served up to us by the Relph Company—I refer, of course, to "The Way of an Eagle" and "The Knave of Diamonds"—as the Palladium season that began with "Hindle Wakes" was in advance of the crude melodramas that had preceded it.

As for plays about the War not being wanted nowadays—that is the most unmitigated rubbish as far as "Havoc" is concerned. "Havoc" is the first play—the first great play—to look *back* at the War; to attempt any perspective. Such a play could not have been endured—would not, in fact, have been allowed to be printed, much less performed—during the War-years. "The Man Who Stayed at Home," "Seven Days' Leave," "Under Fire" and "General Post" (the last-named the pick of them all) were the types of plays called forth by the War during the War. "Havoc" is very different from any of them. And yet, in a way, it is not a War-play at all. The War is only the background against which the story of *Roddy Dunton* and *Dick Chappell* (who began by being David and Jonathan and ended by being David and Uriah) and *Violet Derring* is skilfully etched in. It is not a War-play in the sense that it is about the War. The War is only an incident in it. But the War's filth and horror—the devastating tragedy of it that pervaded everything and everyone, the cheery fellowship, the feverish gaiety, the almost unimaginable (and unrecorded) heroism, even the technical daily routine of the great trench game—it is of these things that the play presents a picture so vivid, real and memorable as to suggest that "Havoc" and its author are not without hope of the fame that only can be conferred by posterity.

The plot of the play was outlined on this page last week, and is, in fact, by now well known. The story is frequently absorbing and always interesting, but the play is finer than the story: The manner matters more than the matter. The first-night audience received with great enthusiasm a production that thoroughly deserves, and will handsomely repay, the attention of every playgoer in Johannesburg.

In a cast of fifteen characters every part was well and soundly played.

Mr. George Relph as *Dick Chappell*, the subaltern who is deliberately "vamped" into a declaration of love by the betrothed of his friend and superior officer, gave a telling and clever performance of a part that calls for, and received, particularly natural and restrained acting.

Captain Roddy Dunton, the supplanted friend, is a contrast in every way to the more matter-of-fact *Dick*, and, to be fully effective, must be more theatrically presented, yet not too much so, for that would spoil him. *Roddy* is, in fact, the most "tricky" character in the cast, and Mr. Vernon Sylvaine rose to the part and the occasion in a manner that completely outshone his own accomplishments in the two Dell plays. He discovered a resource in the use of gesture and inflection that always carried conviction, and he was able invariably to make me believe that his treatment of the scenes and situations with which he had to cope was "just right."

Miss Netta Westcott's *Violet Derring*, the War-produced charmer who made love to both men but loved neither—nor any of the number of others whom she treated with the same scant consideration—was another admirable piece of work. *Violet* was a woman of small account, and it is perhaps a weakness of the story that either *Dunton* or *Chappell* should have taken her so seriously. "*The Babe*" sized her up much more accurately; but then he had never come under the battery of her charms.

"*The Babe*," otherwise *Playfair*, second lieutenant, very young, is one of those priceless parts that are not much to read by everything to play. Mr. Leonard Upton dealt with it splendidly and was equally natural as the jaunty junior calling upon "George" (the Company "Decca") to chase away all their cares with the nearly-worn-out "*Un peu d'amour*" ("I once knew a girl who sang that," says "*The Babe*." "I never knew a girl who didn't!" says the cynical "*Smithy*"), or picking primroses behind the line, or mimicking the *Sergeant-Major's* "Very 'ard on the troops!" and as the shell-shocked wreck denouncing *Dunton* for his treachery in leaving him and *Dick Chappell* and seventeen men to be killed in Lion Redoubt.

The three War scenes which come between the two London scenes that open and close the play were wonderfully "gripping" and were superbly acted by Messrs. Relph, Sylvaine and Upton, and by the others concerned. These were: Mr. Dick Cruikshanks (who was prominently concerned with the Palladium seasons I have referred to, both before and after the change of fare) as a perfectly beautiful *Sergeant-Major* whose garrulous efficiency was only equalled by his horrible thirst; Mr. George F. Weir (who collects also

(*Continued on page 13.*)

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A CAPE TOWN CHRONICLE

BY 'BEACHCOMBER.'

CAPE TOWN, Monday.

Empty Mail-Boats.

The mail-boats that call at the Cape these days are half empty so far as passengers are concerned. It seems that all the world is going to Wembley, and once South Africans reach Wembley they seem to stay there. The stewards on these empty mail-boats that come to the Cape tell stories of desperate efforts to enliven the life on board among perhaps thirty passengers. It is rather a dreadful task to arrange deck sports, sweeps, bridge drives, concerts and all the other entertainments that help to while away the time on board ship, among so few. I met a friend on the huge liner the *Windsor Castle* the other Monday morning. "What kind of a voyage did you have?" was my inevitable greeting. He almost sobbed. "My dear fellow, it was worse than staying in a hydro out of season. So quiet was the ship that the few people scattered about the dining-room were nerve-wracked if the clatter of a knife against a plate was heard. I'm taking the Union Express up to Johannesburg at once. I want to see life and a jazz band."

RAND VIOLINIST LEAVING FOR EUROPE.

Signor F. Ferramosca, the well-known Johannesburg violinist, who is to be given a Farewell Benefit Concert in the Johannesburg Town Hall this Sunday evening, June 22.

Photo by H. Goldstone.

Disappointed Stewards.

Even the stewards on these empty liners look disconsolate, as indeed they have every reason to be. Thirty passengers and two hundred stewards doesn't mean much in the way of tips. 'The newspapers say that a steward on one of the Australian liners was earning a £1,000 a year," murmured one to me. "It sounds heavenly, too heavenly to be true. One year of it would satisfy me."

Big-game Hunters.

I met the usual big-game hunter among the few passengers. He was a cheery young fellow, and certainly unlike the characters that the novelist would have us believe come out to Africa to shoot big game—the rejected lover who wished to die of fever in some tropical swamp. "I'm not going to talk about my big game shooting until I have actually shot something," said this cheery young man. Different, indeed, from the bluff, outspoken American who stayed at the Mount Nelson Hotel recently and told a good many people in Cape Town that he was going into the interior to shoot human leopards. He had heard in the United States that there was a species, half man and half leopard, roaming the jungle in Africa, and he desired a specimen very much for his home somewhere in New York. He has been away some months now, but no one has heard of a successful bag yet.

End of the Eisteddfod.

The great family gathering in Cape Town known as the Eisteddfod has come to an end with the usual concerts where adoring parents have rapturously applauded their clever children as they danced, sang, or played. Gold and silver medals, bursaries, and other prizes of this annual competition have been distributed, and the children have now gone back to their teachers to prepare for next year's Eisteddfod. There are some people who condemn the Eisteddfod and the competitive spirit, but there is no doubt that it does stimulate a tremendous interest in music, dancing and the Arts generally. Furthermore, the children thoroughly enjoy it, particularly the dancing. They are able to dress in bright and prettily-coloured costumes, and fling their young limbs about in joyous abandon in the limelight. They, at least, would sadly miss the Eisteddfod if the cruel critics had their way.

The Judge Speaks.

I was able to have a little talk with Miss Tilney, who has been judging the dancing, before she left for her home and work at Port Elizabeth. She has been rather a severe critic of the dancing, and rightly so, for the real classical style seems to have been abandoned this year for dancing which is more characteristic of revue than anything else. However much one may like to see the chorus in revue, it is different when one sees young children aping this same style. "I am sure from what I have seen," said Miss Tilney "that most of the dancing teachers in Cape Town are very refined, and that most of the competitors have a natural and instinctive tendency to do nothing that is not in perfect taste. But I have seen a few exceptions. It quite spoiled the pleasure of looking at a pretty performance of the sailor's hornpipe when a dancer introduces a passage in which she pretends to be drunk."

A New Dance Club.

Cape Town certainly takes its dancing very seriously. A new dance club has come into being, and judging by its inaugural dance should soon be a great feature of the social life of the city. It is called "The 200 Club," and I hear that over 300 applications were received for membership. The first dance was held in the Banqueting Hall of the City Hall, and was comfortably crowded with pretty girls in pretty frocks, none of whom had any difficulty in finding a partner. The club hopes to have its own premises in six months.

"Brighter London."

Crowded houses have seen the opening nights of "Brighter London," which is now at the Opera House. The producer, Mr. Philip Levard, is already chuckling and

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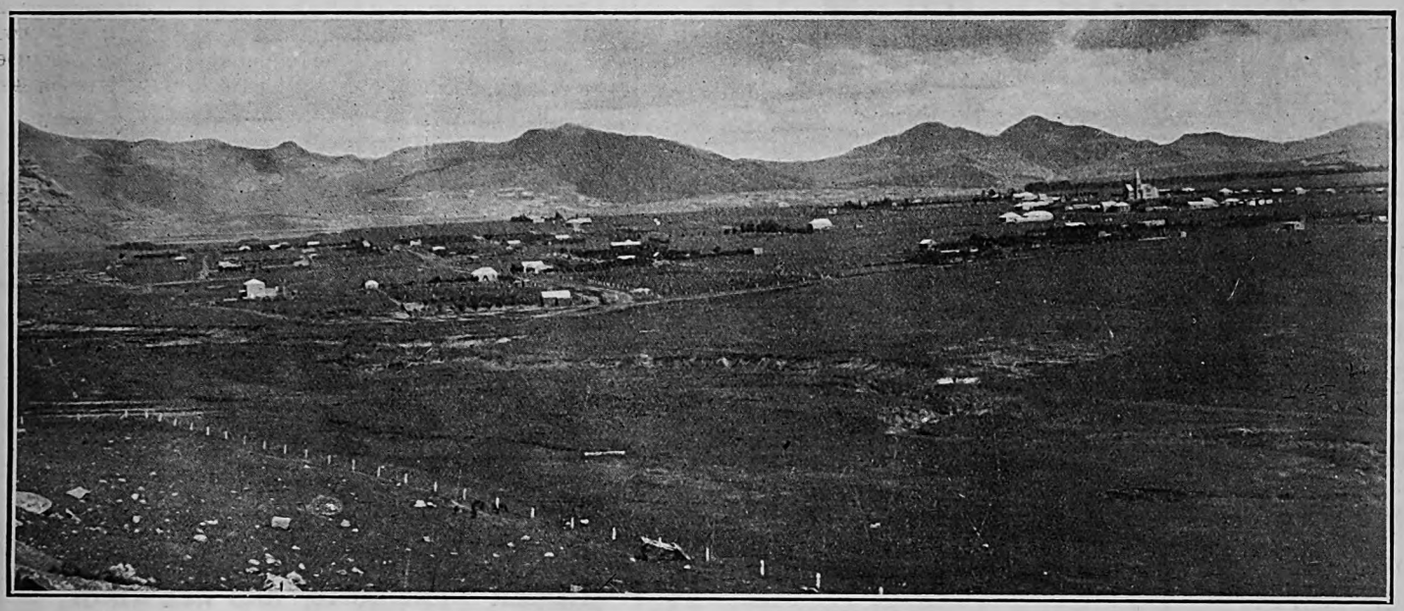
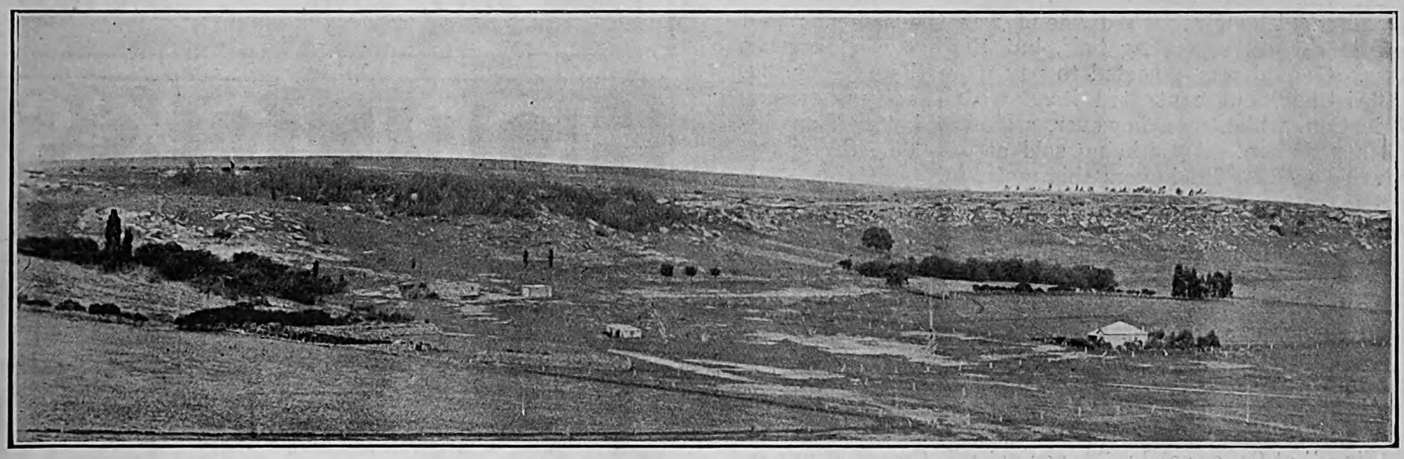
THE NATIONALIST PROVINCE: FREE STATE PICTURES.

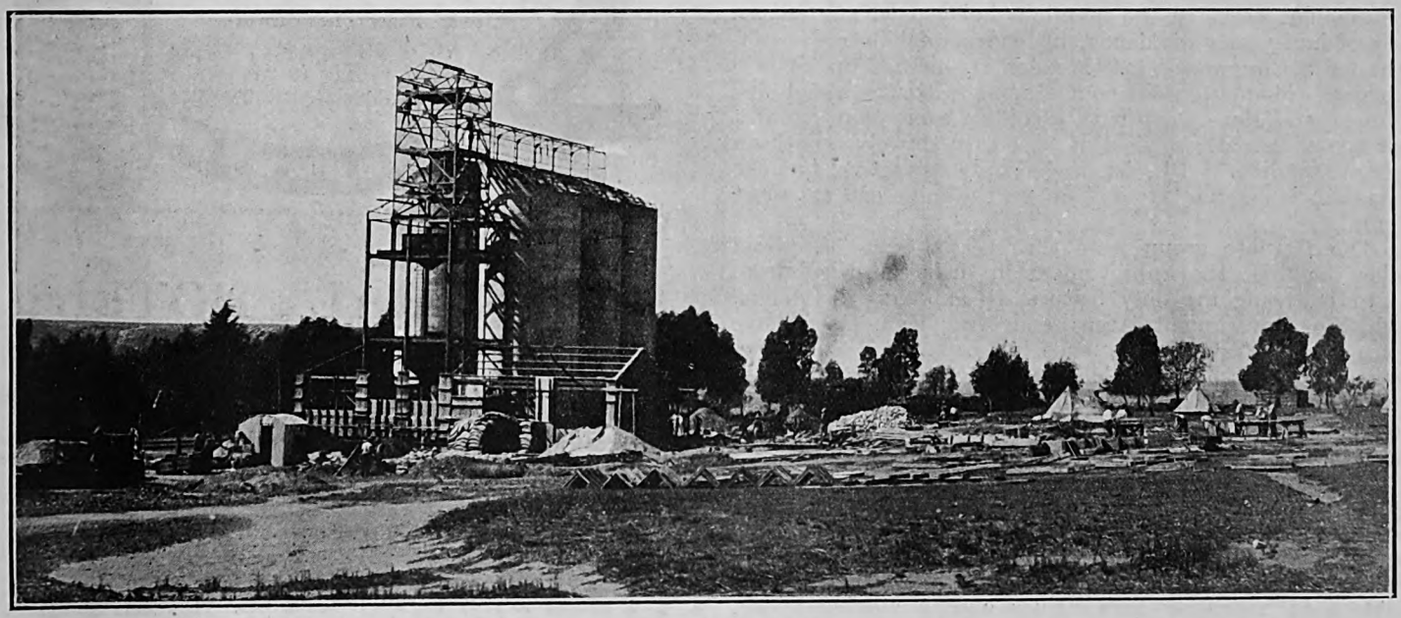


A TYPICAL FREE STATE DORP: THE VILLAGE OF ROSENDAL.

Rosendal is a small village off the railway lying in the centre of the base of a triangle the apex of which is Bethlehem, and the other two corners of which are Senekal and Ficksburg.



A TYPICAL FREE STATE FARM: FOURIE'S-KRIEK FARM, VALSCH RIVIER.



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Photos by Mrs. F. A. Morty.

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ELECTION DAY, 1924.

THOUGH, as was to be expected on election morning, the local market kept very quiet, there were a few buying orders from London in course of negotiation. Brakpans were again 70s. buyers, while Government Areas advanced to 130s. (still half-a-sovereign below their top price), after last night's closing of 128s. middle.

Variations in price have on the whole being very narrow. City Deeps and Crown Mines, prominent among the London favourites, are quoted at exactly the same figure as a week ago, namely, 61s. 3d. and 56s. respectively. On the other hand, Modders are a shilling lower at 76s. Randfonteins this morning are the price of a newspaper down at 19s. A price of 2s. 6½d. was made for Simmers. An advance of a half-penny must be something of a record even in these dull days. Consolidated Main Reefs went over the 11s. mark on the satisfactory dividend and reports of good development.

All the group dividends for the first half of the year have now been announced. The market was somewhat disappointed with the declarations of the Brakpan and Springs Mines, which were sixpence less than the notifications for December. The Brakpan dividend was the same as that declared the corresponding half, but Springs was sixpence better. Geduld was expected to pay more than the 3s. 3d. of Christmas, but contented itself with exactly the same notification, which was, however, a shilling better than this time a year ago. After being sold at 61s. 6d., the shares recovered to 62s. 6d. buyers this morning.

Of the ten companies of the "Corner House" which notify dividends, the announcements of nine are exactly identical with those at Christmas. The delinquent is Nourse Mines, which has been rather disappointing to its very numerous local backers, who will get only 9d. a share (albeit the same as this time last year) instead of a shilling. As the final is usually the "better half," this means that most of the "Corner's" notifications are better than they were a year ago. Thus City Deep pays 5s. as against 4s., Main Reef (which I have repeatedly pointed out were "a good line," at 9s. or so) 1s. 3d. against *nil*, Crown Mines 4s. as against 2s. 9d., Durban Deep and Geldenhuis a shilling compared with nothing. These two concerns and Main Reef should, provided the premium holds, continue on the basis of half-yearly dividends, instead of making only sufficient for a Christmas-box. Modder B. hitches up its rate sixpence. Modderfontein comes along with the usual five shillings, and Rose Deep pays a shilling more than it did a year ago at 2s. 3d. A yield of 4s. 6d. in a twelvemonth on a share standing at 13s. 6d. is certainly attractive, but the life aspect is not too "rosy," unless the mine can get more ground.

The Barnato group were the last, as were the Gold Fields the first, the improvement in their Sub-Nigel from 9d. to 1s. being the only feature) to announce dividends. Both the Government Areas and Van Ryn Deep have advanced their rates by sixpence to 6s. 6d. and 6s. respectively, the latter being a shilling better than this time last year. Knights at 2s. 6d. and Langlaagte at 1s. 6d. repeat the Christmas announcements, but the rate in each case is sixpence less than for the first half of 1923.

There was a sharp spurt in East Rands to 11s. 11d. on the re-opening after lunch, eighteenpence better than the opening, on an official announcement that good values had been encountered in the western section. At the Driefontein 33rd level a cross-cut to the main reef leader showed visible gold indicating high values over a stoping width. Exact values are promised later. The outlook has materially improved as the result of the intensive development policy following the re-organisation after the strike, while the possibility of a dividend is even foreshadowed.

SAFETY FIRST!

The barber explained to the customer that he was subject to a series of fines. "Sixpence if I cut your chin, ninepence if I touch your ear, and a shilling if it's your throat," he said. "But," he concluded, as he stropped the razor with a flourish, "I don't care to-day, I've backed two winners already."

"Mother," said little Lily, "if baby swallowed a goldfish, would he swim like one?" "Good gracious, no, dear," replied the parent, "it would kill him." "But it hasn't," protested the child.

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A CAPE TOWN CHRONICLE.

(*Continued from page 10.*)

rubbing his hands at this success coming immediately after the Johannesburg season. Victor Crawford and Hal Gordon have the manner of causing a ripple of laughter to pass through the audience as soon as they appear on the stage, and the ripple soon becomes a roar as they proceed to brighten Big Ben. "Brighter London" is sure of a lengthy run in Cape Town.

New Tivoli Manager.

I am glad to see that my friend Mr. H. J. Matthews has been appointed the new manager of the Tivoli. He is the type of man who thoroughly enjoys his theatrical work. He has worked hard as assistant-manager to Mr. J. Goldstone and the late Mr. Collins, and theatre-goers in Cape Town believe that his promotion is well merited.

Amateurs at the Cape.

The Repertory Society of Cape Town is now busy rehearsing "Loyalties," one of Galsworthy's most recent successes. In the meantime, the other amateur dramatic society of Cape Town, the Garrick Society, is busily engaged in a production of "The Rivals," Sheridan's famous comedy.

"How Do You Like South Africa?"

"People in South Africa are awfully good to us," said a member of Mr. Moscovitch's company to me the other week. "Yet everyone seems so insistent upon knowing what we think about South Africa. Everywhere we go almost the first question that is asked us is, 'And how do you like South Africa?' I begin to tire of answering that question in superlatives." Later, I discovered that this is one of the jokes in the company. If they chance to meet each other in the hotel or the street they solemnly greet each other with the query: "And how do you like South Africa?" Then they are convulsed with mirth.

THE BEACHCOMBER.

"Well, dear, you've counted very nicely up to eight," said the aunt, "but what comes after that?" "Bedtime," replied Betty despondently.

IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

the honours of "production") as "*Smithy*," the home-loving subaltern who simply hated the War and soldiering generally, but cheerfully made the best of them; Mr. Sam Turtis (curiously enough—for there are not many of them here now—another "survivor" of the Palladium players) as *Biddle*, a cheerful and chuckle-headed batman; Messrs. Eugene Hatton and Billy Milton as a lance-corporal and private of Signallers (weary, war-worn warriors—two excellent little studies); and Mr. J. Wood-Ingram as *Captain Taylor*, an anxious but imperturbably monocled adjutant.

None of these, except Mr. Relph, appears in the two London scenes, which take place in *Violet Derring's* Victoria flat, where, in addition to the two central figures, important parts were well played by Miss Mollie Mackay as *Alice Derring* and Miss Mercia Swinburne as *Tessie Dunton* (*Roddy's* sister and a V.A.D., with whom *Dick*, wounded and blinded, eventually finds happiness), and small parts by Mr. A. E. Warren and Miss Mercia Gregoire.

There is just one point which I should like to commend to the notice of the producer and all concerned. The action of this play is supposed to take place during March and April, 1918, and the time is fixed and immovable; it will always have to be some time before November, 1918. In fact, it is fixed even more definitely than that, for the leaving to their fate of *Dick Chappell* and his platoon took place in the retreat of March, 1918. It is quite incongruous, therefore, that *Violet Derring* should wear gowns, however smart and beautiful, of the latest 1924 model.

Don't let any nonsense about "War-plays" and "firing" deter you from seeing "Havoc." (There is only one actual shot fired during the whole play.) To miss seeing "Havoc" would be to miss seeing a play that is really worth-while.

CARLYON.

JUGGLING CROW.

The latest recruit to the ranks of vaudeville stars is Jocko, a crow that is an expert juggler with miniature Indian clubs. He belongs to Mr. Bob Karna, an American showman, and is on a visit to England.

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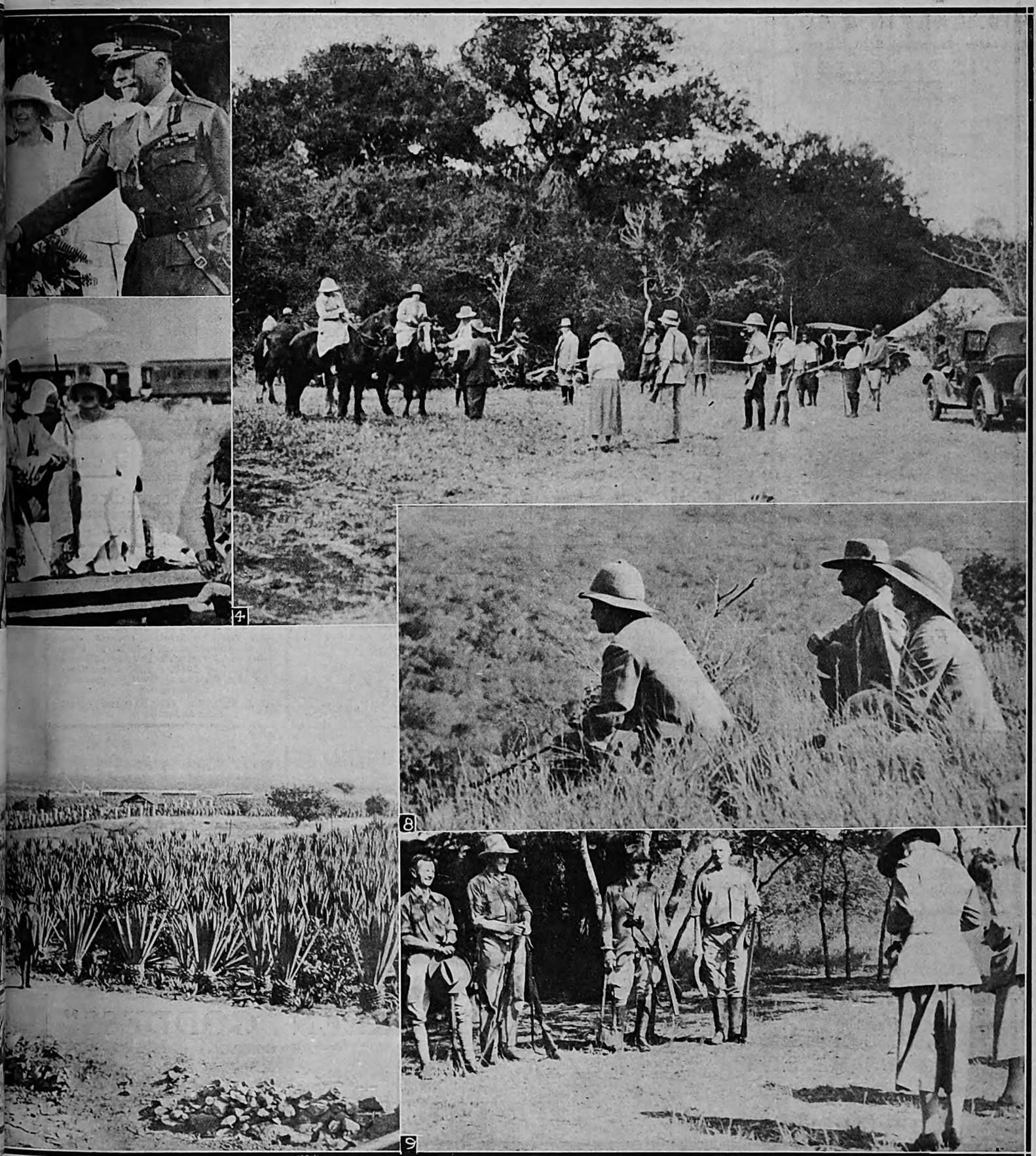
ESS ALICE IN THE EASTERN TRANSVAAL.



AL TOUR: THE HUNT AT MALELANE AND THE VISIT TO BARBERTON.

the Earl of Athlone, and Lady May Cambridge off for a morning shoot. **6.** Native beaters making for the bush. **7.** The Vice-regal party in the grounds of the prison at Barberton, where sisal hemp is grown for the purpose (rather sinister, considering the place!) of making rope. **8.** The Governor-General and Princess Alice, with Captain Elphick, the well-known hunter, watching an impala which the Earl subsequently shot. **9.** Lady May Cambridge and Miss Dawson photographing Mr. P. Hodgson, Captain Hawkins, Lord Bingham and Captain Elphick before leaving for the lion hunt.

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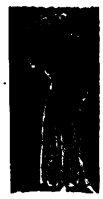

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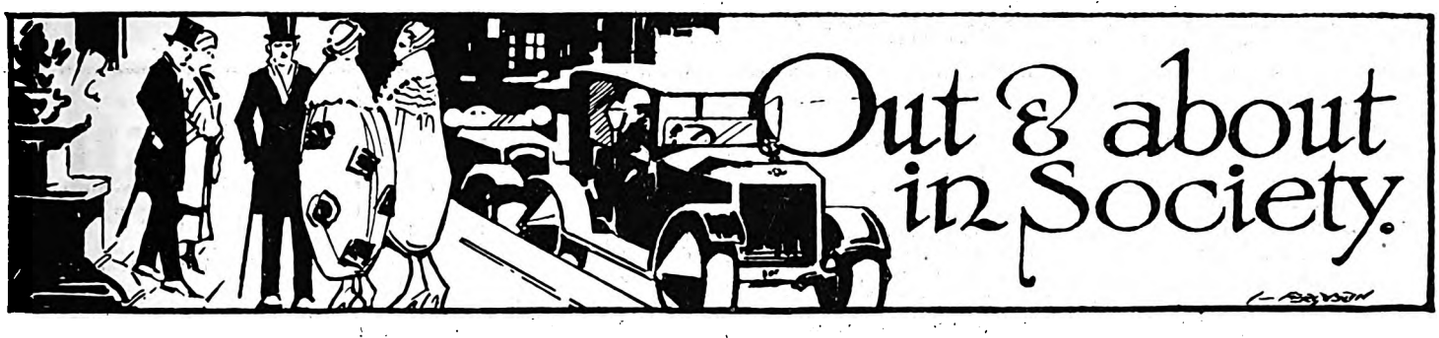

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

"Are You Married or Shingled?

The crying question of the hour for women? A writer in one of the Cape papers says it is: Are you married or shingled? Certainly the question of to shingle or not to shingle is uppermost in the minds of many women, most of whom are risking it and really look very nice. The other 50 per cent. would enter the hairdresser's at once if they could get a guarantee beforehand as to how they would look afterwards. However, faint heart never won—anybody, and I suppose—I say this at the risk of being pulverised by some man-hater — we do try to look nice to please the male sex. If they set their faces firmly against shingling, well, Samson's locks would not be in it with us.

A JOHANNESBURG BRIDE IN LONDON.

Miss Aileen Leatherman, daughter of Mr. and Mrs. Harry Leatherman, of Johannesburg, with her two bridesmaids, Miss Patricia Hyman, daughter of Mr. and Mrs. Aubrey Hyman, and Miss Constance Freeman, daughter of Mr. Sydney Freeman (Mr. Douglas Stewart) and Mrs. Freeman. Miss Leatherman was married in London to Mr. Michael E. Balcon. As a child, in May, 1915, she appeared as *Bennie Harding* in the professional production at His Majesty's Theatre, Johannesburg, of George Broadhurst's play "The Law of the Land."

Bobbed Teachers Barred.

In one place in America, Newcastle, Pa.—I see that teachers with bobbed hair are not desired in the public schools of the city. Contracts for the coming term contain the following clause: "The teacher who can wear her hair up will be given the usual 100 dollars increase. The teacher who wears her hair bobbed will be paid on the basis as during the last year." It is anticipated that this condition will result in the elimination of bobbed-haired teachers in schools. Switches may be worn, although this is remarkable after the explanation of Charles P. Loring, of the School Board, who says that "we believe bobbed hair lessens efficiency"; for if it is brains they desire and think that brains are lessened by the fact that the hair is cut, how can you get more brains by twining someone else's tresses round your head?

At the Carlton.

Some women look very attractive with shingled hair, and I have seen none more so than Miss Marie Burke; it suits her to perfection—the sleek little dark head with its lovely ear-rings. On Friday evening at the Carlton *souper dansant* she wore a most attractive pair—diamoond studs with strands of platinum, starred with tiny leaves and blossoms in diamonds. Her gown, too, was wonderful—black *charmeuse* with an apron back and front over the tight-fitting skirt. The aprons were rounded and not too wide, and were embroidered at the ends with *diamant* and silver and ruby beads in an elegant design, and as she walked the silver tissue lining just showed and reflected a thousand points of light from the large chandeliers. The neck was outlined in the beadwork and, of course, there were no sleeves, and over it she wore the most lovely rose and gold cloak. As usual, the ball-room was crowded and there were numbers of pretty girls. Miss Olive Jackson looked very sweet in black velvet with a tunic of laces in black, silver and green, and Mrs. Holloway had on a smart black chiffon velvet gown. Chiffon velvet seems to be all the rage, for there were several *chic toilettes* there. Dr. Hans Pirow, Mr. Arthur Youldon and Dr. Cluver were with a large party, among whom I noticed Miss Altmore in pale blue laces and opalesque trimming to the waist. She wore one of the new turbans of tissue and blue with a turquoise stud in the centre. Miss O'Donovan was *chic* in jade-green and gold laces. Mrs. D. R. Phillips wore a smart pale pink gown with blue designs and having at the side of the skirt an inset of silver laces. Mrs. Percy Leon came in rose and grey shot taffetas with hip-belt of blue flowers. It was Mr. Thurston Hall's last *souper* until his return visit, and he was being entertained by Captain and Mrs. Bedell Sivright. Mrs. Sivright wore a lovely black gown with crystal beads in an all-over embroidery. Miss Gladys Webster came in an elegant tissue gown sewn with pearls, silver beads and corals, and having silver lace at the hem. Miss Bateman's primrose gown was shaded to deep gold at the hem and was beautifully beaded. Miss Vernon was dainty in almond-green with two side accordion-pleated frills of georgette and the new ties from the back of the shoulder to below the

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waist. Miss Dorothy Varick and her sister were the guests of Mr. B. Benjamin, and wore very pretty black gowns embroidered in rose, green and gold beads that formed blossoms. Mr. Arthur Klein was with a party, and others dancing included Mr. T. G. Otley and Mr. Fussell. It was a merry evening. And the latest arrivals at the Carlton are:—Captain M. Braz, Mr. G. C. Rayner and Dr. J. Osoris (Lourenço Marques); Mr. N. H. Griffin (Rhodesia); Mr. J. Openshaw (London); Mr. C. C. Devore (Detroit, U.S.A.); Mr. J. Ricard (Marseilles, France); Colonel and Mrs. Hornung (London); Mr. C. M. van Tuyll de Jong, Mrs. G. Cillanders, Mr. and Mrs. A. J. Bellamy, Mr. J. B. Thrussell and Mr. W. H. Brown (Cape Town); Mr. and Mrs. Jackson (Port Elizabeth); Mr. and Mrs. Block (Durban); and Mr. R. F. Knickerbocker (Messina).

All About Shawls—

The revue "Brighter London" is, from all accounts, making a "Brighter Cape Town," and no scene will, I am sure, appeal to our friends at the coast more than the wonderful Shawl *Ballet*. In "Havoc," of which I propose to tell you later, Miss Netta Westcott has a perfectly wonderful shawl of jade-green with deep fringes and flowers of every hue embroidered on it. A writer in an American paper tips, however, red. Red, red, red—the colour of Spain—the colour that matadors flash before the infuriated bulls of the ring—the colour that dazzles from the shawl of Carmencita—the splash of vermillion poppies or reddened lips parting in a sinister smile. Yellows, greens, blues and oranges have their places in the spectrum, but it is the reddest of reds that sings of Spain, romance and intrigue. You will be interested to hear that the Spanish shawls that we so adore are made in China and exported to the Spanish coast, from whence they begin their tour of love and destruction — a lithe form swathed in a shawl, dark eyes peeping over it. I saw an illustration the other day of such a wonderful shawl. It was of rose-pink Canton *crêpe* with, standing out in relief, embossed fruit with stems of green silk. Truly a new departure. The shawl is not born of a sudden caprice of Dame Fashion; it is born of the world. There is the shawl of the mill-girl; the soft plaid of Flora Macdonald; the shawl of priceless old lace with fragrant memories in its silken folds; and there is the shawl of the East, brilliant-hued, with the scent of incense breathing from it, the gay tread of the harem girls, and the glamour of the dancer. All these you will see in "Brighter London"—all these and more.

A TALENTED CHILD DANCER.
Barbara Harrison, daughter of Mr. and Mrs. S. H. Harrison, of Johannesburg.
Photo by Charlotte.

And Scarves.

And, of course, a first cousin to the shawl is the scarf-handkerchief that has just become all the rage and may be worn with anything, from the severest tailor-made—Miss Gladys Webster on her departure for Pretoria on Monday had one of rose and black tied round her neck loosely over her tailor-made—to the plainest of silk dresses. So you have the three periods: The brilliant scarf for your morning costume; the darker, richer silk for your afternoon gown; and in the evening your wonderful Spanish shawl.

'Appy 'Ampstead.

There were scarves in plenty at "'Appy 'Ampstead" in the Town Hall, Johannesburg, last week, when a *Fête* was held in aid of the G.D.A. Hostels. Lady Phyllis Ponsonby is the "chair," and it was her last effort before she leaves for England. She was, you know, the daughter of Lord and Lady Buxton, and when their term of office expired she remained behind as the wife of the Dean of Johannesburg, the Very Rev. Maurice Ponsonby, M.C. There is a certain fascination about "the pearlies," and one had to take a few good looks at our Society women, they were so well got up. "Fevvers" were the order of the day, and yet more "fevvers." The Mayoress, Mrs. M. J. Harris, performed the opening ceremony, and by the afternoon the stalls were almost cleared of their goods.

A Pageant of Fashion.

I have received a notice for a meeting of the Johannesburg Council of Women Workers who are getting busy with their promised Pageant of Fashion.

Babies and Boy Scouts.

Babies, and yet more babies. Such lovely mites at the dance in aid of the Boy Scouts at the Hall of St. John's Parish Church. It was Miss Hoy's brain-wave, I am told, and she certainly made a success of it, for all the kiddies turned up. No matter how small we are, we love to help the uniform. Such a lovely baby, Patsy Marshall, gave me a bouquet, and I would have liked to have given them all prizes. I saw there, too, the smallest competitor I have ever seen at a fancy-dress dance. She could just manage a few steps when her hand was held, and she came as a wee Dutch girl, clogs and all. Mr. Herbert is the chairman of the Eastern District Boy Scouts, and seems to work all day and every evening among the lads; and the Scoutmaster was holding a tiny mite on his knee and was asked by the boys for all manner of advice. It was a very cheery dance,

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and I hope the building fund benefited. I am sure it must have done. I hear that Mrs. Herbert was presented with a Swatika by the Scouts, for she helped them to the extent of collecting over £400, a wonderful record. It was with great reluctance I left the little *pierrots*, the dancing girls, the green-grass lady, and many others.

Gowns and Netta Westcott.

"Havoc"—the unconquered spirit of the British Tommy shines through it; laughter—much laughter, with the tears close behind. *Dick Chappell* (Mr. George Relph), blinded and maimed; "*Smithy,*" the father whose grouch in the trenches is, "First there is this blinkin' War and then—my kids get the measles!"—as he opens his home letters; "*The Babe*" (type of Young England that went forward without counting the cost, straight from school and college), who introduces us to "George" ("George" is C. Company's gramophone), who listens to the talk of his elders and says scornfully, "Marriage! *I* don't know what marriage means? I ought to!' My father is married to my mother and I have to live with them when there isn't a War on!" And the *Sergeant-Major* (Mr. Dick Cruikshanks) as the relief from the strain of the play, backed up by *Biddle* (Mr. Sam Turtis). And through it wanders *Violet Derring* (Miss Netta Westcott), the woman who played "Havoc" with the feelings of the men. Tall, dignified, a product of the War, perhaps; trying to snatch every amusement as a means of stifling feeling; feeling the need of love, of passion, that she could not return. It is a magnificent performance. In the first act Miss Westcott wears a gown of white georgette with long straight lines and, of course, the sleeveless corsage. At the waist a cord of silver with a side-trail of rose-blossoms, and all over tracery in silver beads, long, wavering lines from the rounded décolletage to the hem. From the shoulders down each side of the gown to the waist is a broad band of silver beads stitched close together to form a shimmering band, which, joining at the waist, forms a broader band to the hem. And the hem is diagonal and also a broad shining band of beads. Hair parted in the middle. Long, sparkling ear-rings. To me she was not so heartless as she was a product of the time—of 1918, after four years of war and its horrors, the social butterfly whose world is being torn down but who tries to cling to it without care of the consequences to those around her. Later we see her in a wonderful cinnamon *toilette*, a gown still with straight lines. Miss Mercia Swinburne is a dainty and attractive V.A.D., and for the rest—khaki. But, oh! the poppies—the Poppies of Flanders!

CARRIE.

WHERE "WOMAN TO WOMAN" WAS PRODUCED: TEA-TIME AT THE GAINSBOROUGH FILM STUDIO, LONDON.

This interesting group was taken at the Lasky Corporation's London studio, which is leased by Gainsborough Films. Fourth from the left, seated, is Mr. Michael E. Balcon, who has just married Miss Aileen Leatherman, of Johannesburg, and who is Managing Director of Gainsborough Films. Among well-known people in the film world in the group are:—Alice Joyce, Marjorie Daw, Colonel Bromhead, Reginald Bromhead, Graham Cutts (the producer of "Woman to Woman"), Clive Brook (who plays *David Anson-Pond* in the picture), and Myron Selznick, the American cinema magnate, who was watching the filming of "The Passionate Adventure," which had already been bought by his firm. Mr. Balcon was one of the three directors associated with the production of "Woman to Woman." It is his intention to start next month filming "The Prude's Fall" (by the authors of "Secrets"), which was played at Wyndham's in 1920 by Sir Gerald Du Maurier. In this film Alice Joyce and Marjorie Daw will probably both appear.

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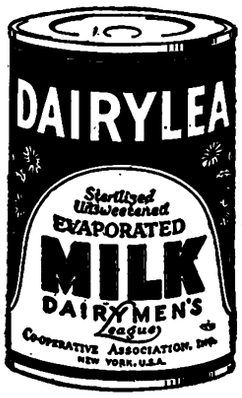

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A CHAT WITH DOROTHY VARICK.

HER PHILOSOPHY: TO FEEL ABOUT THINGS AT NIGHT AS ONE IS LIKELY TO FEEL NEXT MORNING.

"MISS Varick is in the drawing-room," I was told at the hotel when I went in search of the famous *diseuse* who is one of the great successes of the Empire bill this week. So upstairs I went. The door was slightly open—I heard voices.

"It is a gorgeous piece of material"—oh, yes, I eavesdropped—"Ninon with beaten gold design. You say your brother's wife, Enid Sass, brought it for you from India. Now I should advise, just draped to one side with a soft cascade to show off the beauty of the material——"

Here feminine curiosity was too much for me and I entered the drawing-room to find Marie Burke and the sisters Dorothy and Ethel Varick in close consultation over

AU REVOIR TO JOHANNESBURG.

Mr. Thurston Hall, the distinguished American actor, and Miss Gladys Webster, his leading lady, leaving Park Station for Pretoria on Monday morning, and being seen off by CARRIE of THE SOUTH AFRICAN PICTORIAL, through whom Mr. Thurston Hall sent a message to Johannesburg playgoers, thanking them for making the visit of himself and his company to His Majesty's Theatre such a pleasant one, and saying how much he was looking forward to returning for his second season, when his opening production will be "Bluebeard's Eighth Wife."

Photo by A. Roberts.

a most wonderful piece of stuff. Dress-designing is Miss Burke's greatest hobby, and she was plainly having a lovely time.

"She is a perfect dear," said Miss Dorothy Varick. "Coming out on the boat she made a costume for a passenger who wanted to go to the ball as Helen of Troy—just four yards of silk material and six yards of red ribbon and not a cut in it. Miss Burke simply draped it on her, and it was lovely!"

Over the tea-table I learnt that Miss Varick is a professional god-daughter of the late Sir Charles Wyndham, and that although she had a great hankering after the theatre she was always advised to stick to the halls and to her piano, with the result that she has made a name for herself second to none in her line. A magnetic personality, with the most fascinating eyes, one understood why, once seated at the piano, she begins with song and story, the audience just hangs on her words and she "gets it over" just as easily as when talking in a drawing-room.

When she first started her career she and Margaret Cooper were the only two women doing that style of act, and Margaret Cooper had, of course, already "arrived." Miss Varick began by playing as a curtain-raiser before various plays, telling her stories and singing her songs. She appeared at the Criterion Theatre for Sir Charles Wyndham, at the New Theatre for Irene Vanbrugh and Dion Boucicault, for Allan Aynesworth at the Prince of Wales's, and toured with Dennis Eadie when he put on "Sally Bishop." Until the War broke up social getherings in the smart world, Miss Varick was in much request at London's biggest houses, and has often entertained for the Duchess of Westminster and the Duchess of Marlborough. She has the most pleasant recollections of having played before Princess Mary (Viscountess Lascelles) and of being honoured by a presentation and a royal command to tea. Princess Christian always asked Miss Varick to put on Kipling stories, and one of her treasures is a letter from "Our Princess"—Princess Alice—written from Windsor, thanking her for having played at a performance in which she was interested.

"A most charming and a most gracious lady, your Princess," said Miss Varick. "My philosophy? My brother, Alfred Drayton, is playing at present in 'Our Betters' in London, and a piece from it runs through my mind—'If one felt about things at night as one does next morning, life would be a dashed sight easier!' That is true, anyway!"

Miss Varick told me that her sister Ethel, whose violin solos are delighting Empire audiences, was trained at the Royal Academy under Wynn Reeves, now deputy conductor and leader at Covent Garden. She toured with Marie Novello all over the British Isles, and at three hours' notice deputised for Odette Myrtil in the Charlot revue "Tabs"—no light task.

"South Africa? I love it," said Miss Dorothy Varick as I rose to go, "and it was like coming home to walk on to the Empire stage last week after four years' absence."

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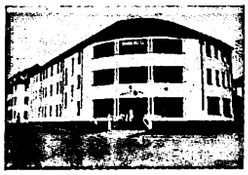

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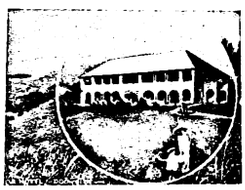

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The Assessments Analysed and Criticised.

THE ELEGANT EPISODE.

By "ONLOOKER."

THE Winter meeting at Turffontein was long drawn out, as it occupied three Saturdays. Notwithstanding, interest was sustained from first to last. The fixture was among the most successful held at headquarters for a long time past. The proceedings were full of interest on the concluding day. First we had Caronroe withdrawn from the Merchants' Handicap after betting on the race had settled down with that mare one of those on the top of the boards. On the way to the post it was seen that Caronroe was lame. After veterinary examination, the Stewards ordered Caronroe's number to be removed. It transpired that she had been pricked in shoeing and was not in a fit state to run. In the fresh market, with eight contestants, Dropped Stitch and Kedgeree found most support. Quite a lot of backers

Planked Their Money On

Corinth in the belief that he would prove another Abelard in being capable of winning under 9st. 12lb. Corinth put up a good fight, but the welter weight stopped him and he missed a place. The race produced a fierce contest in which Kedgeree got the better of Surprise Sauce (winner and runner-up are by the same sire from the same dam) by half a length, with Dropped Stitch a like distance back, third. Surprise Sauce was giving Kedgeree 16lbs. and might be declared the hero of the occasion. The remark cannot be withheld that had Surprise Sauce been specialised for particular courses the colt would have had a far better record behind him. We have, however, seen Surprise Sauce exploited one day over a long course, the next in a sprint, and so on. The best has not been got out of the colt.

* * *

The sensation of the day was the disqualification of Elegant, who, going out favourite for the last race, the Farewell Handicap, one mile, ran home an easy winner. It was clearly seen that Elegant when going into the lead below the distance interfered with other runners, and it was foreseen that the victory would not go unchallenged. Before even the horses had returned to the paddock the Stewards had been convened. The result of the Stewards' deliberations was that Elegant was declared to be "distanced"; the race going to Hurra, who had finished second. Some racing folk were disposed to think that

The Winner's Offence

could have been met by fining his jockey. This would have been an injustice to the jockey. No one for an instant supposed that Elegant's rider deliberately fouled any other horse. As a matter of fact, Elegant, when he crossed over to the rails, was full of running and had the race in hand. Elegant is a difficult horse to ride and invariably bores on to get alongside the rails, and his light-weight rider on Saturday was powerless to keep him straight. It was unfortunate for the backers of Elegant that the horse has a will of his own, but the rules of racing must be observed, and those in conclave did the right thing in ruling Elegant out of the race.

* * *

The Pearl, in capturing the Lonsdale Stirrup Cup, carrying top weight, 9st. 2lb., showed herself to be a better mare than was generally supposed. She is now as a six-year-old better than ever she has been. The Pearl won her race on Saturday quite easily, the favourite, Princess Alice, being kept out by Edelwild. The last-named is turning out a stayer of some merit.

* * *

Barretto and Lady's Collar divided the spoils in the two-year-old event. The former is the only one of Mr. Browse's batch of youngsters that had not won a race, so that now the stable contains no maiden two-year-olds. Barretto, like most of his stable companions, is by Polystome. The one that equalised with Barretto was receiving 23lbs., and was perhaps a little unlucky not to have won outright. Simpson

Seldom Loses Start

but he did so when riding Precept, favourite for the second division of the Farewell Handicap, and the colt at no time flattered. The race went to Banter, one that had been in the background for a long time past. The imported four-year-old, Bad Lad II., greatly favoured on his outing on the previous Saturday, when he finished third, was again entrusted with confidence, and this time gained second place without having any chance with the winner. Bad Lad II. has not yet won a race in this country.

* * *

Spawn proved a very false favourite for the Selling race, being a long way back from the winner, Heather Lad, at the finish. The owner of Spawn, Mr. A. Beatt, was rather confident he was at last going to break his duck as a trainer. He has, however, to wait a bit longer to score.

* * *

Every winner at Turffontein on Saturday was Colonial-bred, and right through the meeting the imported division fared badly. Only a few weeks back this paper maintained that the country can produce "the goods," and who will say it can not?

* * *

As at Turffontein, so at Cape Town on Saturday, not a first favourite won. A winner at the coast was Orpheus, and, seeing that he was only putting up 7st. 9lb., it is not surprising he did the trick. Son of a Gun, giving 9lbs., beat the favourite, St. Mark, in the mile-and-a-half race. The two-year-old winner at Cape Town, Brier, is a gelding by Khari from Multiflora.

* * *

The first thing that struck one on looking over the assessments for the Durban July Handicap is the large number of horses—more than one half of the thirty-two engaged—let in with less than 7st. It was the same as regards the adjustment for the last Durban July: little or no discrimination was made in respect of the bottom lot; and by the same token it was one of the bottom lot that won. We are badly off for horses of good class—that is on all sides recognised. But surely there is a much wider difference between the second-raters in the race than the weights would indicate. Probably some entered have no pretensions to win an important event such as

The July Handicap.

On the other hand the handicapper has "chanced his arm" in taking for granted that a number of those entered are of no account. It will be seen that the runner-up for the

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Derby—and second in a number of other races, hence his freshly-acquired name—has been allotted the minimum impost. How T.M.S. con comport himself on a circular track remains to be seen, but on the galloping stretches at Turffontein he, with his 6st., would show a clean pair of heels to most of those in the July Handicap at the set weights. Another in at 6st. that should have been taken better care of is Royal Rufus, an imported five-year-old, a winner of several races. To be sure, those in at the maximum can seldom get the advantage of the impost on account of suitable riders not being obtainable.

* * *

Except for the two three-year-olds and Stand To, no one of those in the race with more than 7st. 7lb. to put up has won a race this season—surely an additional reason for recent winners being held in greater respect than is the case. Fabaris is top-weight. Were the book taken as a guide, he might be deemed quite over-burdened with 9st. 2lb. The book is misleading so far as Fabaris is concerned. He is a really fine horse and, in the opinion of those who should best know, as good as he is good-looking. At the time of writing he is favourite for the race, and if he can be produced in proper trim on July 5 will take a smart one to beat him. A gross horse, Fabaris requires a deal of work to get him fit, and there is the misgiving that he may not stand the requisite preparation. Red Ronald got more than his deserts in being assessed at 8st. 12lb.; is very harshly treated in comparison with his contemporaries, Desert Gold 7st. 11lb., and T.M.S. 6st. The one thing in favour of the champion colt is that he would seem to be a typical sort for the Durban course: a quick beginner and

A Handy Sort

for such a circular track. Desert Gold, on the other hand, is a slow beginner, and, on what has been seen of him, better suited on such galloping ground as that at Turffontein. The mysterious Wonder has been allotted 8st. 5lb. Should he have made the same improvement as some of those he raced with as a two-year-old, he could be adjudged very favourably placed. Wonder has, however, been too long on the shelf, and Collet will probably prove the better of Mr. Gard's pair. Although Flush of Dawn has not won a race for two years she has, during that time, been close on several occasions. She gave a good showing in the last Durban July, carrying 8st.—judicially ridden she would have at least gained a place—and this time has 8st. 1lb. In view of her running in the Winter Handicap, Flush of Dawn will have to be reckoned with. Still, the top-weight and one or two others should beat the little mare. According to the market, Japanette, 6st. 7lb., is the most favoured of Russell's lot. The half-sister to Eunomea has the best recent form of the Cape Town contingent.

* * *

The Pearl, by her victory at Turffontein, earned a 10lb. penalty for the race, bringing her impost to 7st. 9lb. Another that has earned a late penalty is Harriet, winner at Durban on Saturday. Harriet was handicapped at 6st. July Handicap candidates that finished behind Harriet were Lady D., May Day, Ironsides and Halfpenny House. On the running no one of these horses can have any say in the big race on July 5.

* * *

This Saturday the racing on the Rand is again at Turffontein: the June fixture of the Johannesburg Pony and Galloway Club. Selections:—

12.50 p.m.—Pony Stakes, 6 furlongs.
Summertime 1, Tamworth 2, Titinia 3.

1.40 p.m.—Galloway Plate, 5 furlongs.
Marico 1, Happy Venture 2, Little Sunshine 3.

2.20 p.m.—Galloway Purse, 1 mile.
Songster 1, Sea Moment 2, Eurotas 3.

3.5 p.m.—Pony Purse, 6 furlongs.
Coal Strike 1, Tit Bits 2, Lettie 3.

3.45 p.m.—Junior Galloway Plate, 1 mile.
Security 1, Royal Dawn 2, Auburn Hair 3.

4.25 p.m.—Junior Pony Plate, 1 mile.
Hussy 1, Gift 2, Rosecroft 3.

5.5 p.m.—Pony Plate 5 furlongs.
Cadwal 1, Garboard 2, Toute 3.

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King of the laughter-makers, you have Du Calion, perched on the top of his tottering ladder, and the nerves of the audience are not in any way soothed by the breezy manner in which he selects the spot on which he *would* land if he fell—"X being the place where the body was found." His is the spontaneous type of humour, for he suits his jokes to his audience and they "get home," and meanwhile he talks and sways and talks on the top of his ladder, and now and again just runs up and down it in a seemingly absent-minded fashion.

Miss Dorothy Varick again scored an enormous success and had to respond to many curtain calls. She gave a new number, "My 'Usband," which took at once, and all the old favourites, including "Earthenware" (which was applauded to the roof).

Miss Marie Burke and Arthur Klein are as bright as ever, and put on a new number, "The Legend of the Willow Tree," written, of course, by Mr. Klein. It is a poetical number with a quaint melody that haunts one, and Miss Burke in her mandarin's coat of rose and blue sang it very sweetly. "If I Should Go to Jericho" was another new song—a novelty song that appeals. There were all the favourites from last week, including "Not To-night, To-morrow, Josephine." Theirs is a "star" act.

Miss Ethel Varick had a splendid reception and as an encore gave a new number, "Heyre-Kate," by Hubay.

Laurance Glen with "Steve" and "Polly" gave another bright show, and with Mamie Holland and Chico and Chiquillo completed the vaudeville part of the evening. The music was bright throughout and included the popular "Oom-Pah Trot," one of London's latest successes, while during the film depicting a day with hounds topical hunting songs were played. Not only does the film give a splendid idea of one of the runs of the Rand Hunt Club, but it will also give visitors to Wembley a chance to see some of our South African beauty spots.

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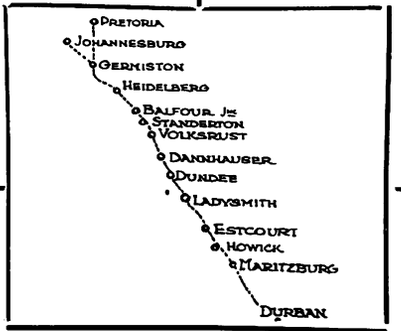

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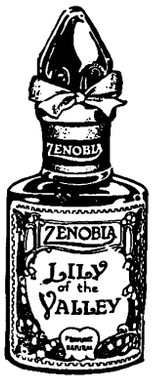

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MOTORING AND MOTOR-CYCLING.

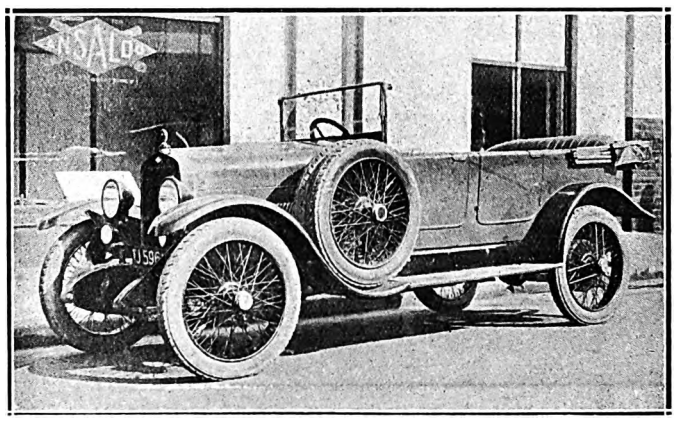
By "WIRE WHEEL."

Sicilian Race Full of Thrills.

The Florio Cup was instituted in 1905 by Commendatore Vicenzo Florio to be competed for seven times and to become the permanent property of the firm winning it the greatest number of times. On Sunday, April 27, Mercédés was added to the list of winners, and the Italian donator was faced with the task of finding a permanent owner for his trophy. There have been seven races and seven different winners. The Mercédés car which won the event this year was driven by Christian Werner, who attained the record average speed of more than 40 m.p.h. over 335½ miles in competition with as fine a set of cars and drivers as has ever been gathered together for any Continental race. Werner's time was 8 hours, 17 mins., 13 secs. The course is over hard macadam Sicilian roads, with winding hilly, treacherous going—treacherous to such a degree that hardened drivers such as Bordino, Mazzaro, Wagner, Goux and Boillot spoke of it with something approaching awe. There was only one other supercharged engine in the race, the 1,500 c.c. Fiat which made such a sensational *début* in the Brooklands 200-miles race.

The Mercedes Hard Pressed.

Werner and the Mercédés took the lead just before the end of the second round. He was hard pressed by Alfa-Romeos and Peugeots, and until within three-quarters of an



CARS BOUGHT BY NOTABLE PEOPLE.

A 12-48 h.p. 4/5-passenger Ansaldo just purchased by Mr. Percy Flook, of Pretoria, the well-known South African racing motor-cyclist.

Photo by A. Roberts.

hour of the finish it was anybody's race. One car's tyres did not stand up as they had done in practice, and the worn tyres off the reserve and practice cars had to be brought into service. André Boillot, entering an unexpected turn at too high speed, was faced with the choice of skidding right round to the destruction of both rear tyres, or dropping into a field of beans six feet below the level of the road. He chose the beans. A mechanic in one of the Steyr cars collapsed—when the driver had to stop—overcome by violent shaking and intense heat. Werner's lead of nearly three minutes was completely wiped out at the conclusion of the fourth round, when he won the Targa Floria, and when he had to change tyres. This task was carried out in a manner unknown anywhere else. Two hefty Germans grabbed each road wheel and the eight of them lifted the car off the ground, while two other helpers slipped jacks under the axles.

A Sensational Finish.

The finish of the race was sensational. A gun fired from the top of a hill signalled the approach of the winning car, as the crow flies two miles away, but twice that distance by road. The Alfa-Romeo it was, and the crowd cheered for Italy and its winning car. But on that last bend, with fifty yards to go, the low, graceful Alfa-Romeo skidded violently, spun round as if on a pivot, and came to a sudden stop, completely blocking the road. Scores of enthusiasts endeavoured to push the car up the few remaining yards to the finishing line, but their efforts were in vain. The car was locked, and even the engine refused to start. Gradually the Alfa-Romeo was dragged to the side of the road to make room for other competitors, and the crew and extra mechanics, officials, and other helpers, got it past the line, but only after Christian Werner had flashed over the line, a winner of the coveted trophy.

Italian Drivers Collapse.

Another sensational incident was that of Bordino on the Fiat. Pulling up for supplies, mechanic and driver leapt from their seats, when suddenly Bordino dropped like a log. Restoratives were administered, but the man, who a few minutes before had been full of action, lay limp and helpless. Felice Nazzaro scrambled into the car, the mechanic following, willing hands giving him a push off, and the little Fiat was again on the road. A quarter of an hour later Nazzaro was brought in leaning on two helpers. When he jumped into Bordino's car he was unaware that Bordino had torn a hole in his base chamber when passing between a line of big stones on the course, and had endeavoured to continue with dry sump lubrication. When Nazzaro went out he was unaware of the accident to the car. A slight miscalculation on one of the bends and he overturned into soft ground, with no more damage than the flattening of the supercharger chimney, going through the bonnet. Nazzaro, however, suffered hurts in the shoulder and chest. Bordino's revival was almost as rapid as his collapse—but the race was lost to Italy. Germany had won. Mercédés had again scored a victory over the French and Italian firms she met and defeated at Lyons in 1914. Thirty-seven started, seventeen finished the race. The winning Mercédés used Rudge-Whitworth wire wheels, and all competitors except the winner were fitted with Hartford shock-absorbers.

Standardisation of Balloon Tyres.

Suggestions have been put forward by the British Rubber Tyre Manufacturers' Committee of the Society of Motor Manufacturers and Traders, and, subject to the approval of the Council of the Society, the following recommendations will be published as provisional standards for balloon tyres: Beaded edge, 715 m.m. by 115 m.m., 775 m.m. by 145 m.m., 860 m.m. by 160 m.m., and for straight-sided tyres, 19 ins. by 3½ ins., 20 ins. by 4 ins., 22 ins. by 4½ ins., 20 ins. by 5 ins.

At Brooklands.

The little Austin seven put up a good fight at Brooklands on Easter Monday. Handicapped to lap at 80 m.p.h., it managed, however, to gain one second and two-thirds. An Austin "20," driven by Mr. Felix Scriven, succeeded in winning the thirteenth 90 m.p.h. long handicap.

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVIII. No. 465.] SATURDAY, JUNE 28TH, 1924. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

WIFE OF THE MEMBER FOR KIMBERLEY.

Lady Oppenheimer, wife of Sir Ernest Oppenheimer, M.L.A., the new member for Kimberley. After helping her husband in his successful election campaign, she is sailing for England by the Windsor Castle *this Friday. Sir Ernest and Lady Oppenheimer live at "Brenthurst," Parktown, Johannesburg, a very beautiful home with lovely gardens. Lady Oppenheimer is a connoisseur of old South African Dutch furniture, of which she possesses some valuable examples.*

Photo by Marcean.

HIS MAJESTY'S, JULY 3: "THE GREEN GODDESS."

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THE FUN OF BEING FUNNY IN NEW YORK.

By NELSON KEYS.

[*Mr. Nelson Keys, the well-known London comedian, is now playing in Mr. André Charlot's "London Revue of 1924" in New York, in which he succeeded Mr. Jack Buchanan, who returned to London to appear in "Toni."*]

NEW YORK.

AFTER living and playing for more than three months in America, the land of prohibition, I find the temptation almost irresistible to describe my impressions in terms of beverages, forbidden and otherwise.

Thus, searching for metaphors to explain the phenomenal success of Charlot's London Revue, which, with a six months' run behind it, is still playing to overcrowded houses, I should say that it compares with the great New York productions of a similar character as fine tea well made does with whisky.

In other words, it is a complete and most pleasing novelty to the American public.

A Lamentable Difference About Tea.

To elucidate this point I regret that I must narrate some personal experiences. I find very little difference between the American and British nations in their sense of humour and their reception of jokes from the stage; but, on the other hand, there is a lamentable difference in their tastes as regards tea.

The Englishman's addiction to tea is a never-ceasing source of hilarity on this side of the Atlantic.

Americans chuckle each time their London correspondents' description of a cricket match at Lord's mentions that "play was interrupted for the tea interval;" and they smile broadly at the accounts given them of the English habit of drinking tea each afternoon in their business offices.

There is a legend here that it takes an Englishman twenty minutes to see a joke; but I saw the point of this one very soon after landing here. I had been served several times in cafeterias, restaurants and "English tea-rooms" with tea which is poetically described as "Orange Pekoe" —a cup of luke-warm water with a small muslin bag containing three or four leaves deposited in it.

The Waiter Thought He Understood.

At one hotel I returned this curious beverage to the waiter. "I want my tea strong," I said "Oh, yes, sir, I know what you want," was his reply. In a few moments he returned smiling, and handed me something which tasted like nitric acid and steel filings. He confided to me that it was whisky.

Very soon American friends invited me to tea. I went to spend Sunday at a nice estate in the country. We motored 40 miles, and when we arrived our charming hostess said, "How do you do? You're all very hungry, of course?"

"Yes," I replied, "I'm dying for a cup of tea."

"I'll see that you get it," said she. Five minutes later in came a tray full of cocktails. Tea, I soon discovered, is invariably served this way in these days of prohibition.

The difference between the habit of the English and the Americans in this respect is exemplified, as I have said, in the character of their respective musical revues. I have been to all American revues—several times, in fact, for they are gorgeously intoxicating.

Up goes the curtain—to quote a typical performance—on a glittering scene resplendent with dazzling dresses and trick lighting effects. Gradually the stage becomes empty save for one artist who is singing a song which ordinarily would occupy five minutes.

Suddenly the stage hands change the scene from Mexico to Turkey; all the girls troop back in different dresses; the electricians have converted the cold moonshine into a delightful sunshine; the conductor transfers his number from a major to a minor key— and at the end of a bewildering twenty minutes the song ends. It is inebriatingly simple with myriads of things rising from the stage and myriads coming down from the flies.

By contrast our English show is pretentiously simple. It cheers but does not inebriate. There is no trick lighting; no extravagant scenery; the dresses are plain but charming; no scene is too long. Everything moves along lightly and snappily. To Americans it is, as well brewed tea would be, a most attractive novelty.

The "Prop" Man Gets Friendly.

When I first saw the English performance Jack Buchanan, Gertrude Lawrence and Beatrice Lillie were prime favourites. But Jack Buchanan went home; and I agreed to take the place vacated by him.

I confess I was nervous. I was not made less so when the property man, greeting me with the question, "Say, are you Bunch Keys?" remarked, "Well, you'll never get into Jack Buchanan's clothes."

But he soon became more encouraging and, if possible, more familiar; and as, pistol in hand, I prepared to go on the stage the first time, he shouted: "Aw, Nels, I'm going to dim down on that second number of yours; that's better than a drastic black-out—and, say, Nels, don't listen to the junk these guys tell yer, but just go on and be yourself and you'll split 'em up."

So I went on and found the audience *so* different from my friends at home, who always seem to say, "Ah, here he is." The expression they seemed to wear here was more like, "Who on earth's this?"

American audiences are very appreciative, and very mixed, and go to the theatre to be amused rather than to criticise. I have noticed people in the audience sit through the entire show, with expressions on their faces that seem to say, "What are these poor fish trying to do?"

Very disconcerting to anyone doing his best, admitted, but one must not worry, because they are probably Greeks or Czecho-Slovakians who can't even speak American, let alone English, but will applaud vociferously at the end of the show.

In the interval an old friend whom I had never seen in my life called on me. He gave me a list and the prices of every conceivable brand of whisky and champagne, and told me he was a member of the Bootleggers' Union. I told him in reply that I wished he were travelling in tea.

"The 109-Pound Bundle of Fun."

Meanwhile we are continuing to entertain the American public; but the American Press is to us a never-ending entertainment, for it never does anything by halves.

It greeted me on my arrival with these screaming headlines:

"109-POUND BUNDLE OF FUN COMES TO NEW YORK."
"SMALL PACKAGE OF BRITISH FUN ARRIVES ON OLYMPIC."

Below these was a photograph of the head and shoulders of myself in a bowler hat and overcoat looking like an American detective.

Interviewers, photographers and press-clipping agents were at the hotel as soon as I was. The interviewers here

(Continued on page 24.)

"THEIR FAVOURITE LOVERS": SEE PAGE 5.

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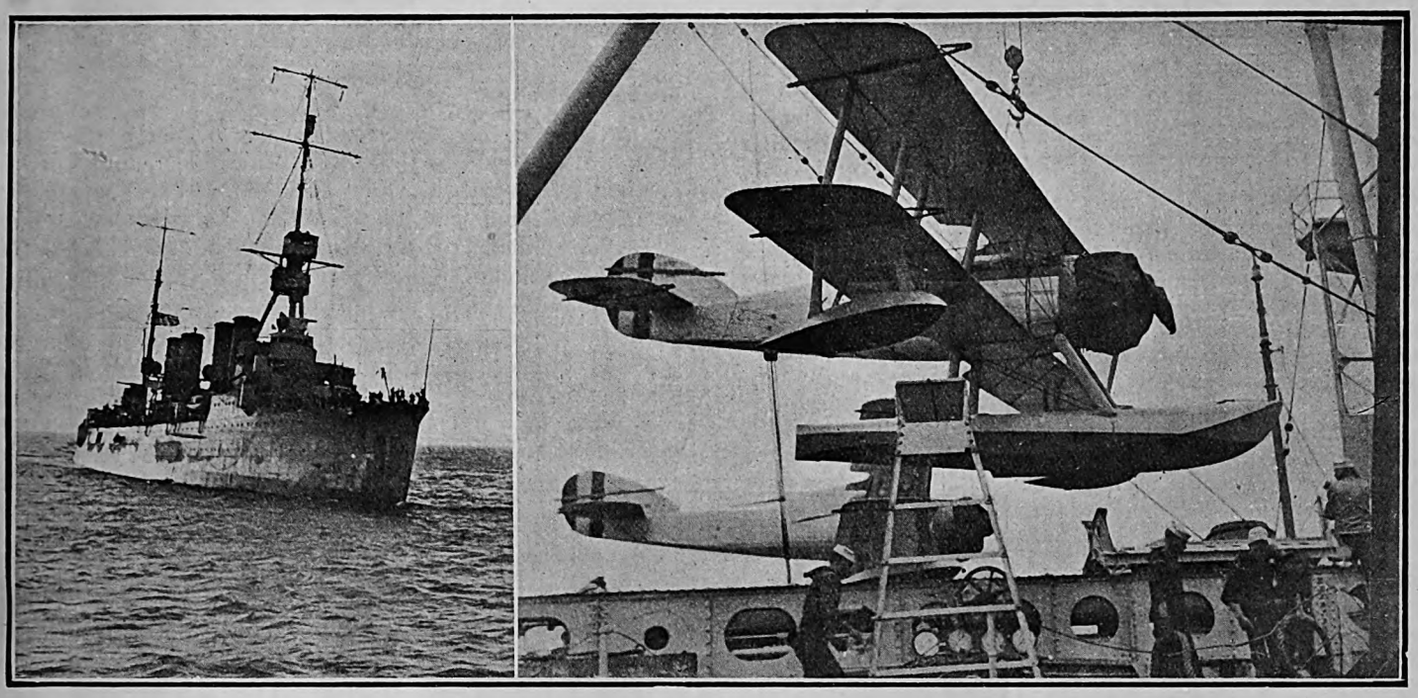
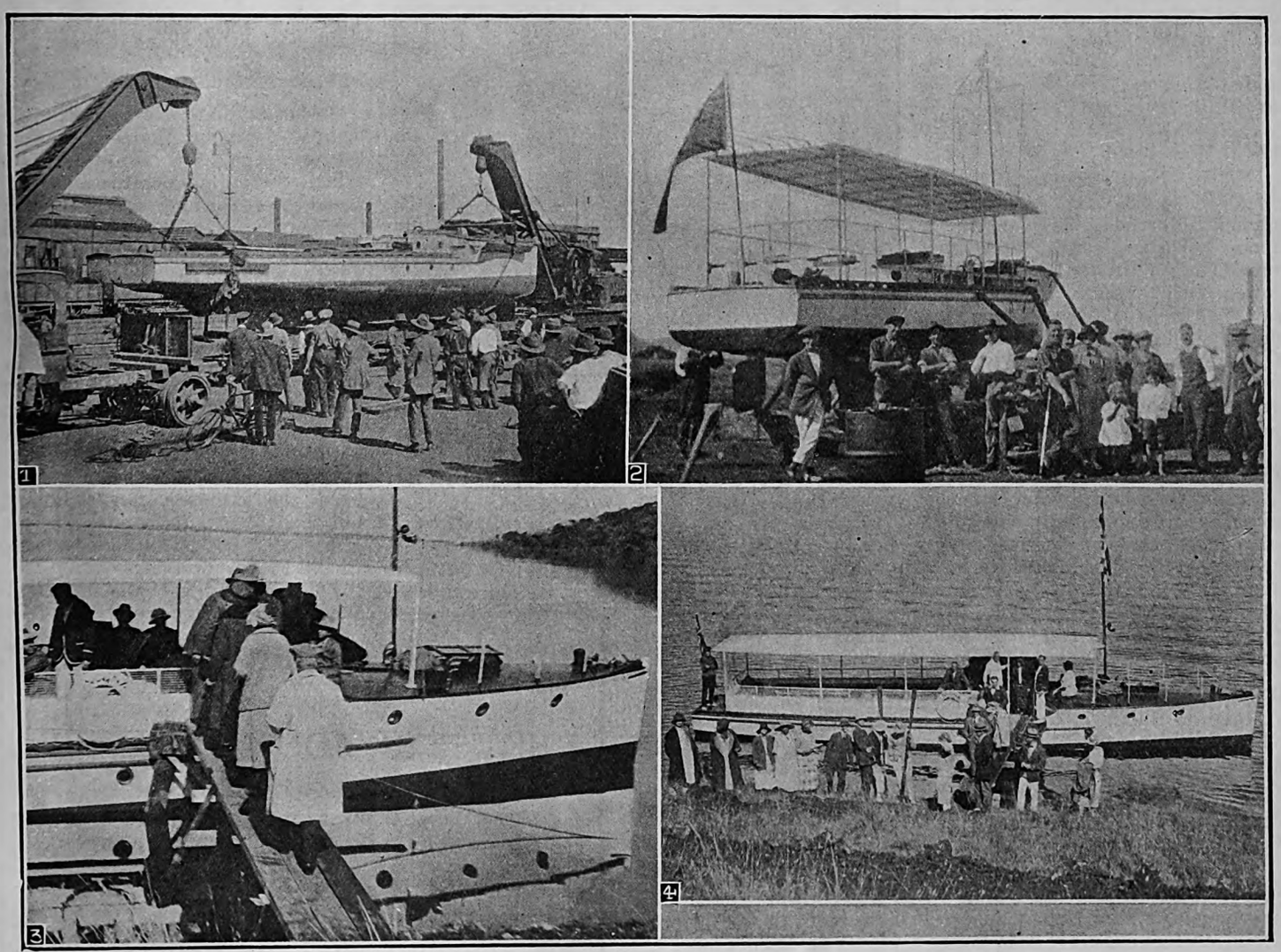
DOWN TO THE SEA (AND LAKE) IN SHIPS.



AFTER THE "CONCORD" THE "TRENTON": ANOTHER UNITED STATES WARSHIP IN SOUTH AFRICAN WATERS.
Left: The U.S.S. *Trenton* rolling in to Cape Town on a heavy swell. *Right:* Hydroplanes carried by the *Trenton*.
"S.A. Pictorial" photos.



THE BIGGEST BOAT ON SOUTH AFRICAN INLAND WATERS: THE "INDUNA" AT HARTEBEESTPOORT.
1. The *Induna* at Pretoria, after arriving from Durban on the biggest railway truck procurable. From Pretoria the *Induna* was taken 24 miles by motor-truck and trailer to Hartebeestpoort Lake. The *Induna* is 50 feet long, and her engines develop 100 h.p. 2. The *Induna* at Hartebeestpoort ready for launching. 3. Passengers going on board for a 26-miles trip to Palindaba and back. 4. Passengers landing from the *Induna* after a voyage on Hartebeestpoort Lake.
(A visit to Hartebeestpoort is described in this issue.)
Photos for "S.A. Pictorial" by I. Best.

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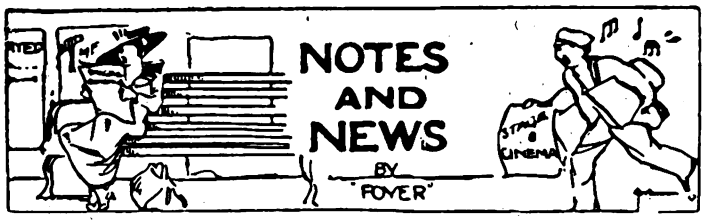

"Veterans of Variety."

The "Veterans of Variety" will visit South Africa in August. These old-time favourites of the music-hall have been appearing together in the United Kingdom with great success since the beginning of last year, when they were gathered together at the London Palladium and gave an act that drew all London for four months to listen to the old songs. The company coming to South Africa to appear on the African Theatres' vaudeville circuit consists of six performers who were all members of the original "Veterans." They are: Leo. Dryden, Sable Fern, Frank Leo, Arthur Slater, Lily Burnand, and Jake Friedman.

Leo Dryden.

Leo Dryden is the original singer of such old sentimental favourites as "The Miner's Dream of Home," "The Skipper's Daughter," "How Can I Break the News?" and "My Father Was a White Man," and made his first appearance on the stage at Lusby's Palace in the Mile End Road in 1873. He acts as "Chairman" of the "Veterans." He is the son of the old music-hall vocalist George Wheeler, who is now 91.

Sable Fern.

Sable Fern was in South Africa in 1893, and spent her eighteenth birthday in Kimberley. Among her successes at that time were "Only a Broken Toy," "The Flower Girl" and "Nellie and May." In 1902 she was the original singer of "What is the use of loving a girl if the girl don't love you?" Her visit to South Africa was made under the management of Luscombe Searelle.

Frank Leo.

Frank Leo is the veteran song-writer and composer, and has written the words and music of over a thousand songs and scenas for the music-hall stage. He wrote all the early songs for Wilkie Bard, and in seventeen years supplied him with fifty of his greatest hits. He has written for every star in the business and without collaboration has probably turned out more winners than any song-writer living.

Arthur Slater.

Arthur Slater is the well-known "Whistling Man-in-White," and visited South Africa for the African Theatres in 1916. He has been on the stage since 1895. Before that he was a steeple-jack.

Lily Burnand.

Lily Burnand is the original singer of "Two Little Girls in Blue." She was in South Africa in 1916, billed as "Lovely, Lively Lily Burnand." She was born in London, but made her first public appearance in 1885, at the age of ten, as a circus-rider with Karry's Circus at Amsterdam, Holland.

Jake Friedman.

Jake Friedman has been on the stage since 1880. He toured Australia in 1887 and South Africa in 1899. In 1906 he produced the first revue; "Happy Holland." Jake's father always wanted him to be a business man, and was very much against the stage. He said no respectable man worked at night—only burglars and actors.

A WELL-KNOWN COMPOSER: MR. ARTHUR KLEIN.
Mr. Klein, the composer of innumerable ballads, and his partner, Miss Marie Burke, are finishing their season at the Johannesburg Empire this week, and next week will be at the Orpheum. After that they go on to Australia
Photo by Jocelyn Leigh-Hunt.

Beautiful "Folly."

Miss Imogene Wilson, who was recently chosen by Mr. Flo Ziegfeld as the most beautiful member of the Ziegfeld Follies chorus, New York, applied to a magistrate on May 28 for a warrant for "felonious assault" against a certain famous Broadway comedian, who has often delighted London audiences. Miss Wilson's application followed an early-morning episode, when she is said to have run screaming from her flat clad in man's clothes and followed by her coloured maid. Miss Wilson was crying for help, and declared that the comedian had beaten her and had accused a reporter of being her sweetheart. The reporter visited Miss Wilson the previous night for the purpose of collaborating in a story she is writing for a New York newspaper about "The Moth that Came to Broadway." The magistrate offered to issue a summons for simple assault, which Miss Wilson refused, and she left the court with a detective to find the comedian. Miss Wilson had telephoned to the police two days before that she had taken poison and was dying. Policemen hurried to her flat with a doctor, who found that some pills supposed to be poisonous were sugar-coated medicine tablets.

"Venus" Model Takes Poison.

Constance McDermott, the eighteen-year-old nude Venus of the Chicago Art Institute, has taken poison just after she had posed before the nude class. It is said that her reason for attempting suicide is that her love for Gail Erwin, the nude Adonis, has not run as smoothly as she wished. She went to Chicago from the Gopher prairie town of Nelson, Minnesota, and met a young artist who raved about her form. She then decided to turn model, and obtained the post at the art institute. She met Gail Erwin, with whom she frequently posed, and fell in love with him. For some time the romance ran smoothly, but then something happened. She posed before the class for half-an-hour. The period ended, she put on a wrap and went to her dressing-room. In a corridor she swallowed the contents of a bottle of poison.

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THE ARTISTS' HOTEL IN BULAWAYO—HOTEL VICTORIA, 3 MINUTES FROM THEATRE.

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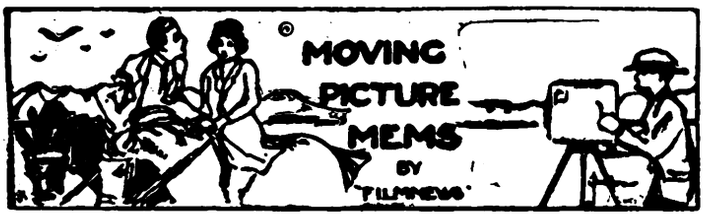

Filming the July Handicap.

The African Film Productions, Ltd., are making very elaborate arrangements this year to secure a specially good film of the Durban July Handicap on July 5, and the events leading up to and following it. They will have six cinematograph cameras on the Durban racecourse on Handicap Day.

Pauline Garon.

Miss Pauline Garon, a photograph of whom is published on page 9, is being "featured" at the Johannesburg Orpheum this Thursday, Friday and Saturday in "Forgive and Forget," and will be one of the principal players at the Bijou next week in "Adams Rib."

"Lofty."

Jan Van Albert, the Belgian giant, commonly known as "Lofty," is appearing on the English music-halls as "The Tallest Man in the World." He is 23 years of age, 9 feet 3 inches in height, wears a 13-shoe, a 14-glove and a 9½-hat. His average breakfast consists of 2 plates of porridge, 10 soft-boiled eggs, 5 mutton chops, 8 cups of coffee and 12 bread-rolls.

Their Favourite (Screen) Lovers.

The cinema stars have been making choice of their favourite lovers—for screen-work only. Alice Terry chooses Ramon Novarro, "because he is *Romeo*, the most fascinatingly dangerous type of lover—an idealist of great physical charm." Gloria Swanson plumps for Rod La Roque, "because he has a boyish, direct and sincere quality that appeals to women." Norma Talmadge chooses Eugene O'Brien. She says: "Any woman should be honoured and delighted with the sort of love Eugene O'Brien offers me on the screen." Barbara La Marr chooses Lew Cody because "his love-making becomes a real and exhilarating romance." Blanche Sweet is all in favour of Conrad Nagel because he has "sweet, wholesome manners" and is "a sympathetic, lovable sort of a lover."

Pola's Choice.

Pola Negri—a recognised authority on the subject—gives her vote to Robert W. Frazer—"the greatest screen-lover of all my experience." Betty Compson chooses Richard Dix, because "behind his polish one feels the presence of that elemental force which is associated with the men of an earlier day."

Thomas Meighan's Champion.

Jacqueline Logan is the champion of the popular Thomas Meighan, because he is "compelling, gentle, but beneath this serene exterior a man of fire and strength." Corinne Griffith confesses that she is quite unable to choose between Frank Mayo and Conway Tearle. Mary Astor likes John Barrymore best because "in his love-making he is delicate, quiet and charming."

Nita and Rudolph.

Rudolph Valentino finds his booster in the cynical Nita Naldi, who says: "When he embraces me I don't feel as though I were going to swoon or anything like that—show me the man that would ever give me heart failure!—but I do feel that he is behaving efficiently and that he isn't going to pop out his eyes at me or do any of the strange things that most screen lovers do." Viola Dana choses Monte Blue, because he is "clean and fine—a manly man."

Experience Behind It.

Finally, Alma Rubens chooses Lewis Stone, because he possesses "that certain sureness, that *finesse* that magnifies the art of loving . . . There is no blundering in Mr. Stone's love-making. No pawing or mauling. There is no extravagant display of gesture. He makes me feel that there are years of experience behind his wooing." Nearly all the stars expressed dislike of "cave-man" love-making.

POLA NEGRI'S IDEAL LOVER.
This is Robert W. Frazer, of whom Pola Negri, in the symposium about screen-lovers on this page, says: "He is the greatest screen-lover of all my experience."

"Behind the Screen."

The history of a new and sudden element in human amusement and his own considerable part in it is told by Mr. Samuel Goldwyn, the cinema magnate, very entertainingly in "Behind the Screen," which is published by Grant Richards at 10/6. He tells us that it was only "something more than nine years ago that I walked into a little motion-picture theatre on Broadway," paying ten cents (5d.) admission. At that time he was merely a gloves salesman pulling in £3,000 a year. "When I went into that theatre I had no idea of going into the film business. When I went out I was glowing with the sudden realisation of my way to fortune." Apart from his drollery, his quick response to the moment, his happy, boyish smile, Charlie Chaplin "makes another appeal." "The first time I saw him I felt sorry for him. The humour of it, that I should want to help him—this young charming Fortunatus—struck me almost at once. But I could not help it. Afterwards I found that nearly everyone else shares this feeling . . . This pathos of his comes from an enduring isolation. He is, and I think always will be, a lonely figure."

£100,000 a Year.

Jackie Coogan is now earning £100,000 annually and is not ten years old.

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BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM HOTEL (Prop., JAS. T. DURWARD). Late Umtali.

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"An Artistic Godsend."

The extraordinary popularity of the modern gramophone has encouraged many noted musicians to enquire into the musical value of this form of entertainment, and in every case the final decision has been in favour of the gramophone, not only as an entertainment but as a real factor in musical education. Speaking recently on the subject of "The Gramophone and Culture," Sir Henry Wood dealt with the subject from the point of view of the musician. It might justly be asked, he said, if the gramophone was a musical instrument. He thought it was, and increasingly would be for good in relation to musical culture. Its reproduction of the tones of voices and instruments was an artistic godsend. To-day the gramophone has the power to spread the gospel of music about the world. It had the power to provide music in the home and to repeat it over and over again. That was the most powerful influence that he knew for the spread of musical knowledge and a real love of music. One could study a composer's methods by it in a way that the concert-hall could never equal. They could study the general character of compositions, and the various uses of the instruments, and thus gain an intimate knowledge of musical structure and resource. This applied also to the great performers on the violin, piano and other instruments. Thus the gramophone enabled the listener to learn at leisure whatever type of music and interpretation he might be interested in. Countless students of the art of singing benefited daily by the gramophone. But in this connection Sir Henry Wood uttered a word of warning. He said that "English students must not imitate the tonal quality of the great Continental voices." He believed that "if they wished to send a nice, pretty-toned English voice to the devil they should send it to Italy."

For Children.

There was a vast field for the gramophone in the education of children. He would rejoice to see a gramophone in every school in the land. It was an invaluable aid to the teaching of music to children. It had the power not only to interest them, but to place before them with clearness, and with the repetition that was necessary, facts and features of music that children must learn if they were ever to understand it. As an influence on the musical culture of children in the schools he knew of nothing that approached it in convenience or capacity. It was necessary, however, to insist on the best artists with the most beautiful musical tone for children's records. Sir Henry suggested also that children should hear the English language as spoken by some of our great actors and should most certainly hear all the great Shakespearean speeches. That would be language culture of tremendous value. Records of the typical conversation of the various well-known branches of the community would constitute valuable specimens of language. The present-day sale of records showed a constantly improving standard of popular taste, and thus records of good music were more and more in demand.

Comparisons.

It seems, though, that one of the great attractions offered to the executive musician by the gramophone is the opportunity it affords for comparison, especially for comparison of interpretative methods. Those, like us in South Africa, who are far away from the great musical centres, can gain much useful knowledge and enlightenment by the comparison of various records by distinguished performers. In this direction the educational value of the gramophone of to-day can hardly be placed too high.

A Distinguished Singer.

The first appearance in Johannesburg this week of the distinguished vocalist, Miss Carrie Tubb, will mark an event of much musical importance. At the concerts in Durban and Cape Town the singer was accorded enthusiastic receptions. In Johannesburg she will appear in the Town Hall, where three concerts will be given, on Thursday evening, June 26, and on the two following nights. The concert party will include a solo pianist.

Musical Society.

Miss Rosaline Movshon was responsible for the instrumental part of the Musical Society's programme in the Selborne Hall last Tuesday. Her numbers included a group of pieces by Brahms, examples of Rachmaninoff, and Debussy and the Chopin B-flat minor Sonata. The vocalist was Mrs. S. J. Hattingh, who sang songs by Liszt, Alabieff and Rossini.

Mr Edward D'Evry.

Mr. Edward D'Evry, the well-known organist of Brompton-Oratory, London, will visit Johannesburg for the second time during August. He comes here in connection with the practical examinations conducted by Trinity College of Music, London. Mr. D'Evry is regarded as one of the leading organists in England, and it is hoped that he will be invited to play in the Johannesburg Town Hall during his stay on the Rand.

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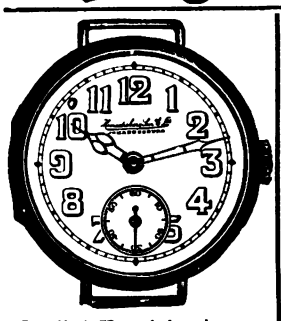

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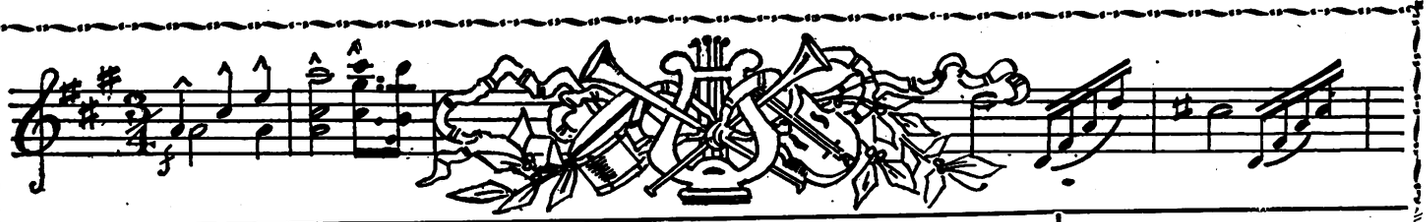

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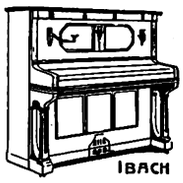

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In the Bright Lights.

HIS MAJESTY'S THEATRE.

"HAVOC," A PLAY TO SEE, WILL BE FOLLOWED BY "THE GREEN GODDESS" ON JULY 3.

HARRY Wall's remarkably fine play "Havoc" will be continued at His Majesty's Theatre until Wednesday next week (July 2). It is wonderfully well worth seeing. It is spoken of with the utmost enthusiasm by all who have seen it, and was received with unanimous praise by the critics. I personally am prepared to guarantee that anyone—I don't care who it is—who sees the production of "Havoc" that is now running at His Majesty's will be unable truthfully to say afterwards that they did not enjoy it and were not glad they went.

The play has for its background the tremendous days of March, 1918, when Germany's last great attack began; and against that background are outlined the lives of two young officers who are great friends until they both have the ill-luck to fall in love with the same woman. The havoc that this brings into their lives is the theme of the play, and gives its significance to the title. Two of the acts are laid in London and the other two in Northern France, close to the trenches. The scenes at the Front prove most interesting to soldiers and civilians alike, being true pictures, without any horrors, but having the ring of reality both in their humour and their pathos.

All the parts are finely played; they live. The principals are: Mr. George Relph as *Dick Chappell*, Mr. Vernon Sylvaine as *Roddy Dunton*, Miss Netta Westcott as *Violet Derring*, Miss Mercia Swinburne as *Tessie Dunton*, Mr. Leonard Upton as "*The Babe*," Mr. George F. Weir as "*Smithy*," Mr. Dick Cruikshanks as *Sergeant-Major Paley*, and Miss Mollie Mackay as *Alice Derring*.

On Thursday next week (July 3) the George Relph Company will stage at His Majesty's Theatre, for the first time in South Africa, "The Green Goddess," by William Archer, which is now in its tenth month at the St. James's Theatre, London, where it has been running to huge business since September 6 last year.

Mr. William Archer is the well-known dramatic critic, and it is said that he wrote "The Green Goddess" for two reasons: Firstly, to confound those who said it was all very well for a critic to criticise someone else's work, but could he write a play himself? And secondly, to prove that a play that was melodramatic in form need not necessarily be badly and clumsily written. He succeeded in both objects, and the result has been one of the biggest commercial and artistic hits the theatre has ever scored. "The Green Goddess" ran for months in New York before it was taken to London, where, at the end of nearly a year's run, it is still difficult to obtain seats to see it.

"The Green Goddess" is a tale of three English people—wife, husband and undeclared lover—forced to land from an aeroplane in a remote Himalayan kingdom ruled by the customary Raja of sensational fiction, who combines a cosmopolitan culture (he was at an English public-school and at Cambridge) with a secret hatred of Western domination. Three brothers of his have been condemned to death by the British *Raj* for a political murder in India; and the Raja accordingly takes the three adventurers and, under pretence of bowing to popular clamour, condemns them to be sacrificed to the local deity—a six-armed goddess of verdant hue and unpleasant aspect. After breathless adventures in the Raja's surprising palace, which involves a struggle of wits between the husband and the potentate's rascally English valet (and, incidentally, the death of both) over the private wireless installation, the lady and her lover are rescued in the nick of time by a British air squadron; and the Raja is left foiled but suave as ever.

Mr. Archer has done the stage not the least of his many services by showing that the unashamed melodrama, when written by a real literary man, who has the sense of the theatre, is a thing very well worth anybody's while.

The cast of the principal characters will be as follows: *The Raja of Rukh*, Mr. George Relph; *Watkins* (his valet), Mr. George F. Weir; *Major Antony Crespin, D.S.O.*, Mr. Vernon Sylvaine; *Lucilla Crespin*, Miss Netta Westcott; *Dr. Basil Traherne*, Mr. Leonard Upton; *Flight-Lieutenant Cardew*, Mr. Eugene Hatton; *Ayah*, Miss Edith King. The production is by Mr. George F. Weir, under the direction of Mr. George Relph, who was one of the original London principals before he came to South Africa.

PARADINE.

AT THE EMPIRE.

"In every way and every day it gets better and better"—that is what patrons of the Empire keep on saying, and, really splendid as the vaudeville bill was last week, it seems better this.

Of the new turns, Dudley Dale, in sketches, stories and songs, proved a quite exceptional first turn, and was encored again and again. Originality is displayed in all he does. Gladys Wright and John Hartley are the possessers of good voices and very pleasing personalities and scored with each number. Jean Alexander gave a series of song impressions that were excellently received, and Kiddy King did some very astonishing juggling tricks—tricks that would have been wonderful for a grown man with years of experience behind him. Dorothy and Ethel Varick and Marie Burke and Arthur Klein, with, not last or least, the laughter-provoking Du Calion, complete a fine bill. And the sets and as well as the clothes are wonderfully attractive.

I wanted to tell you of those gowns worn last week at the Empire but space was full. Miss Marie Burke had yet another beautiful *toilette*, black this time. Just chiffon velvet made with a tight sleeveless corsage that is cut into a low V-shape at the back and is rounded and high in front. The skirt is the new umbrella-shape that she has designed, and is inset with pieces of silver tissue form waist to hem. It is, of course, very full, and has the uneven hem longer at the two sides. Paris's latest decree, a white camellia, is

(*Continued on page 19.*)

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APPEARING IN TWO CURRENT FEATURE FILMS.

(See Page 5.)

Miss Pauline Garon.

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LEICESTER SQUARE. MAY 29.

The Lure of London's Record Season.

This year's May will long be remembered for its revival of the almost forgotten splendour and glitter of the Edwardian summer seasons. Firstly the Rumanian and now the Italian Royal visits have given tremendous *éclat* to the State Balls, Civic Receptions, Naval and Military Tournament, Opera, the Academy, Chelsea Flower Show, Lord's, The Oval, Hurlingham and the thousand and one other events where all who matter must be seen. Taken in conjunction with Wembley Exhibition, London's 1924 season has never been equalled for the magnificence and many-sidedness of its events and attractions; every day brings a bewildering choice of fixtures to tempt our visitors; small wonder that our old dorp is, after many moons, proving a far more powerful magnet for holiday-makers than Paris or any other European pleasure-haunt. If only your constitution will stand it you can for weeks on end enter into a mad whirl of gaiety, sampling daily and nightly half-a-dozen different forms of amusement and relaxation.

Empire Day Becomes Empire Week.

Empire Day has this year been promoted to a full week, which week had a deeply impressive royal and religious benediction from the King and Queen and other members of the Royal family, the Archbishop of Canterbury, and bands and choirs thousands strong, at the Empire Thanksgiving Service in the Wembley Stadium on Sunday. About 100,000 people, representing every part of the Empire, were there, and although I was not present in person I can vouch for the triumphant thrill and awe of the ceremony—as heard from a "loud-speaker." The anthems, hymns and adresses came through with startling distinctness, and, judging by the one we were near, loud-speakers *can* now be obtained to function without that distressing metallic effect which makes most of them sound like the bleatings of the earliest phonograph models.

Wireless on the Water.

It was curious how we came to listen in to Sunday's ceremony. Starting in our skiff from Richmond before lunch—against the boatman's advice, as, owing to the heavy rains and a strong wind, there was a terrifically strong stream running and none but "season" boat-renters were allowed out—we had fought our course as far as Glover's Island, where the cover had to be put up. After lunch and sundry squalls we made tracks for Eel Pie Island. Nearing the Ferry there the thunder growled again, so we tied up at the end of the island in sound of what we at first took to be a huge revival meeting somewhere over on the Twickenham bank, but quickly found was the Wembley service "picked-up" by a neighbouring yachtlet. Result, postponement of our gramophone recital (of favourite scenes from the H.M.V. complete versions of "Tosca" and "Bohème").

The River in May.

The river is always enchanting in May—if you go prepared for climate vagaries—and this year nature's late budding and blossoming have made things more glorious still. Returning to Richmond at dusk on the outgoing tide, with the last orange and violet lights of the sunset over the flowering chestnuts and hawthorn, whilst the crews in the few odd punts, dinghies and skiffs play wailing Hawaiian tunes and soft-sounding rags on their gramos., makes a queerly touching *pastorale*.

Two Sordid Murder Trials.

It is a long cry from Father Thames's fascinations to the grim sordidness of the two nauseating murder trials now being preliminarily investigated here. The singularly strange circumstances of each are exercising an uncanny spell, even over those of us who usually ignore the reports of such cases. The Vaquier affair intrigues me particularly, as the *Châlet* at Kingston-on-Thames (formerly kept by Mrs. Jones) is right on the river-bank and has always been a regular place of call for us for cigarettes and "eats" when boating up that way.

The Italian Royal Visit.

The Italian Royal visit finishes to-day. It has been a great success from every point of view. Yesterday the whole party were taken to Wembley by our King and Queen, and, for the first time since the opening, the South African as well as the East, West and "Walled" African sections were thoroughly inspected by Royalty. Look out for the filmed record of it all in the *Graphics*, *Budgets* and *Gazettes*, for Wembley apparently possesses a climate to rival California as far as film requirements are concerned; better "topical" pictures than those of the recent Rumanian royal visit to the Exhibition have rarely been seen. Soho, as befits a Latin colony, has excelled itself in the beflagging and decoration of its dingy old streets, in honour of the King Victor and Queen Elena's visit. The vistas up Frith and Greek Streets, looking up to the dainty pale greens of Soho Square's planes and beeches, are well worth going out of one's way to see. The Italian flag, unpatriotic as it may sound, has a far more decorative effect than any of ours.

New Boom in Ostrich Feathers.

I expect you know that ostrich feathers are one of Dame Fashion's principal decrees for smart wear this summer. What you may not have known, however, is that the overwhelming success of this South African product is due to the cunning propaganda undertaken by the Union Government's Trade Commissioner here, in conjunction with the ostrich feather farmers and the *roi des couturiers* (and *couturier des reines*), M. Reville, of Hanover Square. H.M. the Queen has ordered a cloak of feathers exactly like the one worn by the Countess of Athlone (designed by Reville) and for learning the other uses the feathers are put to in the service of *la Mode* I cannot do better than refer you to the excellent film of an "Ostrich Feather Pageant" organised by Reville's [which is being shown in Johannesburg at the Bijou Theatre this week], at the "shooting" of which I was present. Two of our greatest stage favourites, Marie Löhr and Constance Collier, were there, and agreed to pose in some of their latest cloaks and dresses. Then came all imaginable sorts of conceits in hats, wraps, cloaks, dresses and court gowns, on which ostrich feathers had been lavished, worn by a score of Reville's celebrated *mannequins*, who made a ravishing spectacle as they swished to and fro before the camera, sinuously and majestically contriving to show off the "points" of the "creations"—and, most admirable of all, not a whit disturbed or even blinking an eyelid in the fierce glare and heat of the huge sunlight arc-lamps of Pathé's studio.

"the transatlantic review."

Fresh from the discovery of the newest monthly review of the *avant-garde* (tracked down at Hachette's after months of searching), I want to "tell the world" of this very considerable literary find. Perhaps it may not be an epoch-making publication, yet those who are interested in the work of the younger writers who disdain any appeal to the "best-seller" public and always and only write in accord with their artistic consciences, cannot afford not to take *the transatlantic review* (yes, that's how its title is printed—by order of the editor-founder, Ford Madox Ford, 19 rue d'Antin, Paris; London agents, Duckworth's of 3 Henrietta Street, 2/- monthly). Mr. Ford, who used to be Ford Madox Hueffer, was of course the founder of *The English Review*, in its day a notable inconoclastic journal. Now, in his new organ, we get a far more startling breaking of images, for all contributors write in absolute freedom—no fear of censor, public prejudice or editorial pursed-lips disturbing their work. The result is a gargantuan feast of frankness in verse, prose, correspondence

(*Continued on page 13.*)

VISIT JANE PLOTZ PORTRAIT GALLERY, ART STUDIOS, THRUPP'S BUILDINGS.

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IF YOU MUST DO IT SHOW THIS TO YOUR BARBER.

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JOHANNESBURG, Tuesday Afternoon.

THE market took the result of the elections remarkably well, and the prophecies of those who thought there would be a severe drop if the Pact were returned to power, have been falsified in the event. Most people are inclined to give the new Government every chance to see what it can do.

Sir Evelyn Wallers, at the quarterly meeting of the Chamber of Mines, appeared disinclined to take too literally the extraordinary statements and assertions of certain members of the new Government made in the heat of electioneering, " which, if put into practice, would work enormous damage to the prosperity and well-being of the country." He also explored the fallacies of differential taxation by comparing the cases of " two persons who invested their all, on the same day, the one in Nourse Mines and the other in Geduld. The return from these investments was approximately the same—say £300 a year. A system of graduated taxation which reduces the dividends of the Geduld to half their present rate, while leaving the Nourse Mines untouched, will reduce A's income to £150 a year, while B will continue to draw the full £300, an extraordinarily unjust differentiation."

I recall that Sir Ernest Oppenheimer made some equally cogent remarks to the Brace Commission on this pet theory of certain people, who urge in support that the income tax and super tax are graduated, and that the sliding scale is the basis of Government leases. I do not quite know whence Sir Evelyn gets his idea that the dividends of the richer mines might be reduced " to half their present rate." Surely not even the most rabid opponent of the industry went as far as that!

East Rands have proved the sensation of the week. Following the announcement of remarkably good development in the Driefontein section, the shares shot up from half-a-guinea to 14s. 6d., but later came the news that these values were not holding, and with a good deal of fluctuation, the price receded to 12s. 2d. this morning. Apart from this, there has been heavy buying of shares in order to strengthen control. Main Reefs continue to improve on the good dividends, and are only three ha'pence short of 12s. this morning. Rooibergs, which you could have bought for 5s. 3d. on Thursday, have spurted to 8s., but are since quoted rather " wide " at 6s. 3d.—8s. City Deeps continue to be well bought by London up to 62s. 6d., but Crowns are about the same as a week ago at 55s. 6d. Modder Easts have improved 1s. 9d. to 10s. 9d., and the " Bee " variety a shilling to 27s .3d. Government Areas and Modders keep very steady at 129s. and 77s., while Van Ryns on the better dividend were sold as high as 19s. 3d. *ex* London.

The fact that De Beers has announced a dividend of 10s. on the deferred shares, the first since December 1920, is taken as an indication that the market for stones has improved, and has been made a sentimental excuse for putting diamonds better. Consolidated Diamonds which have ruled at 14s. 6d.—15s. since the annual meeting have improved to 17s. 6d. *ex* London, the rise having started yesterday. There are buyers of West Ends at 16s. 6d., and Monteleos traded at 5s. 9d. and then at 5s. 7½d., a florin better than the quotation of ten days ago.

The declaration of dividends for the half-year is completed by the 7½ per cent., or 1s. 6d. per share, announced by the Wit. Deep.

The small boy was unaware that he was angling in forbidden waters. A keeper came up behind him. " Don't fish here," he said sternly. " I don't know," said the trespasser, looking up innocently, " I never talk to 'em."

DURING THE ELECTIONS.

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

and criticism—and some provocative musical and art supplements. The first number was published in January. I was able, luckily, to get the first five, and have been having a royal time revelling in articles and stories by Ezra Pound (without whom no futuristic publication can be considered complete), Joseph Conrad and F. M. Hueffer (renewing the collaboration that aforetime had "Romance" as one of its first fruits), Luke Ionides (whose "Memories" of Whistler and others have very much the same flavour as Frank Harris's "Contemporary Portraits"), Ethel Colburn Mayne, Mary Butts, Wm. Carlos Williams, Djuna Barnes (the latter three famous for their work published in the New York *Little Review* before that gallant little effort got into difficulties over Joyce's "Ulysses" and later blossomed from the bud of 25 cents to the—to me unattainable—1 dollar blossom of to-day), Selma Lagerlöf, Pierre Hamp, Pierre Mille, Paul Morand A. E. Coppard—and an excerpt from a new book James Joyce is at present engaged upon (similar in style and treatment to "Ulysses"). It's years since we were offered such a rich cerebral banquet. All of you who want to get out of the rut of the ordinary limp, flat, nicey-nicey review, with its glitter and gloss of prettily ironed politics, moralities and fiction, must get *the transatlantic review*. Thomas Hardy, H. G. Wells, T. S. Eliot and Joseph Conrad extended their blessing at its inauguration. And, by the way, there are advertisements from those seldom-heard-of publishers who print works which, to use their own description, "are not commercially valuable as they do not attempt to rival the moving pictures or please a main street public"—also an announcement by Shakespeare & Co. (12 due de l'Odeon, Paris) that the fiercely denounced "Ulysses" has been reprinted, complete, and can be obtained there at sixty francs (my "second edition" cost 250 francs)—but a rider is added to the effect that it cannot be sent to the U.K. or U.S.A.! (The Dominions are not mentioned—*verb. sap.*).

At the Opera.

With their wonderful performance of "Rosenkavalier" the German company at Covent Garden surpassed even their Wagnerian achievements and introduced us to three more superb artists in the persons of Lotte Lehmann, Elisabeth Schumann and Richard Mayr, the last-named being almost as clever an actor-singer as Chaliapine himself. Everybody is agreed that we can never hope to hear more finished renderings of the two long duets and the marvellous final trio than by the aforementioned ladies and Frl. Delia Reinhardt. I have been to two performances already and hope to get into a third before the German season ends and the Italian begins, next week. "Salomé" has been drawing full houses for each presentation, more I think, on account of the "Prophet's head" publicity it still gets, than for its artistic worth. The tonal effects and orchestration sound quite harmless and everydayish now (how well I remember the thrills and surprises it gave us a dozen or so years ago!) and its general atmosphere of sultry decadence and lust is repellent. Göta Ljunberg is very clever and convincing in the name-part and danced passably. How refreshing it was, though, when the curtain rose on Scene 2 of Act 3 of "Siegfried" and we heard the ringing tones of Florence Austral's marvellous soprano soaring up with Walther Kirchhoff's fine and smooth tenor, in that magnificent scene of *Brünnhilde's* awakening!

A Highbrow's Holiday.

The Stage Society, with their production of Ernst Toller's "Man and the Masses" ("*Massemensch*") gave us another enjoyable "Highbrow's Holiday." In this play of socialistic ideas, symbolism and expressionism (too compressed to be easily understood in performance) we had some very fine work from Sybil Thorndike and an amazingly beautiful production by Lewis T. Casson. Miss Thorndike plays a stockbroker's-wife turned Socialist—with a Tolstoyan philosophy. Her comrades, disdaining her peaceful-persuasion doctrine, engineer a revolution in which they perish, and eventually the woman herself, refusing to disculpate herself, is sent to the firing squad. The play made so great an impression that Miss Thorndike has arranged to give it two public matinées (despite her heavy *rôle* in "Saint Joan"—she's a demon for work!) to-morrow and next Tuesday.

PAUL PRY.

HIS MAJESTY'S, JULY 3: "THE GREEN GODDESS."

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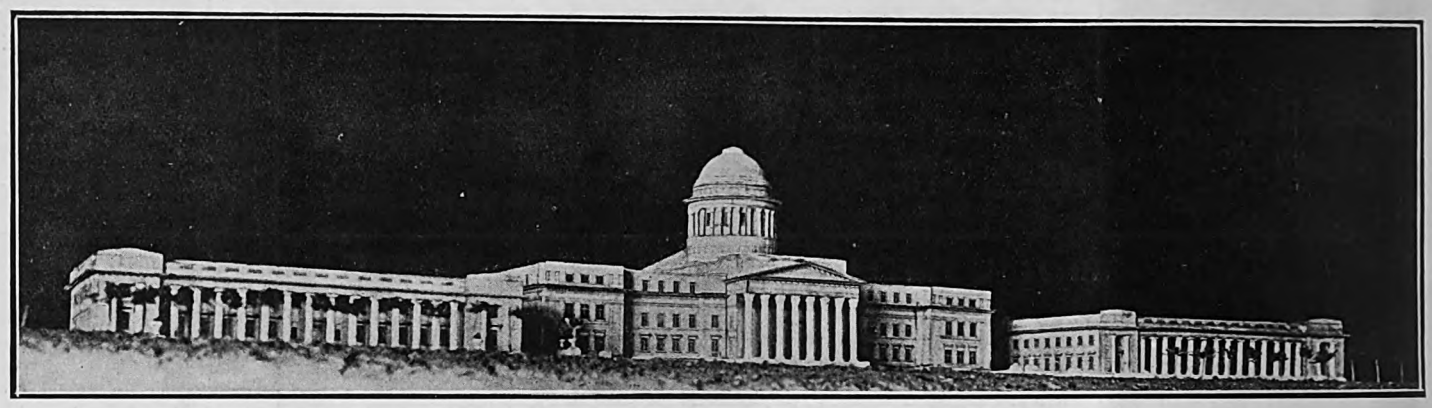

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(Photographed from the model at Wembley Exhibition.)

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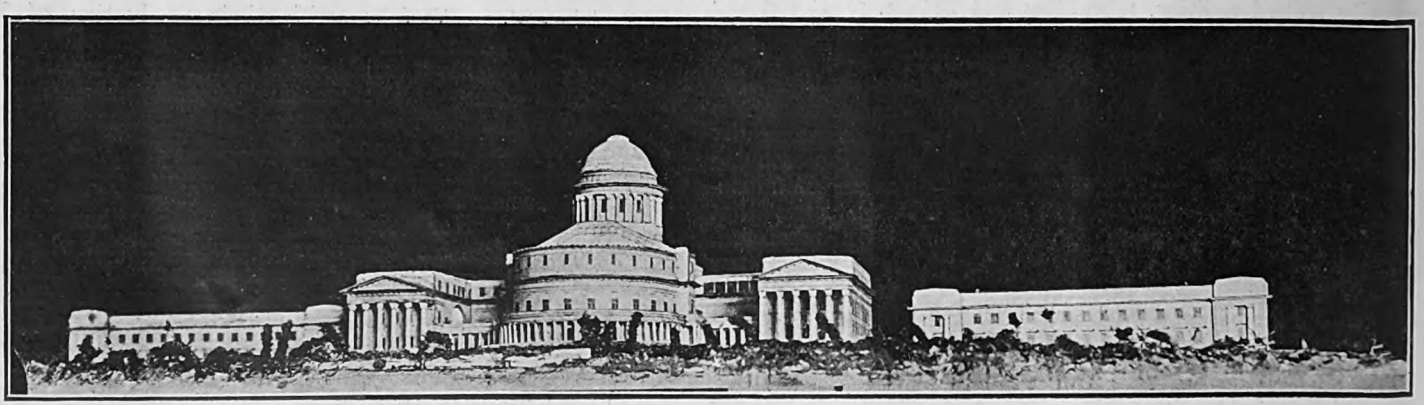

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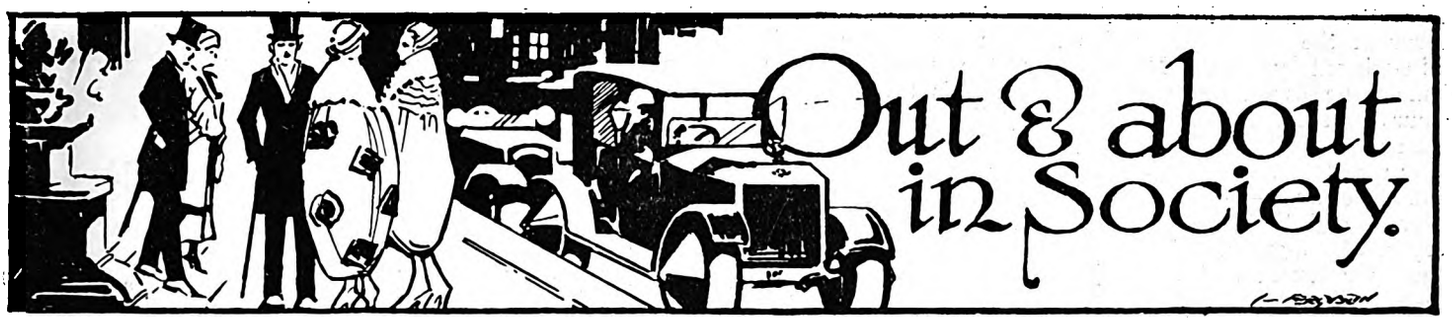

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

Our Unlabelled Africa.

I saw something in an English paper the other day which appealed to me enormously. The headline ran: "Your Unlabelled England," and the article was written by an American woman. She says: "Don't you like us seeing England? Or are you just plain bashful? Anyway, yours is the most difficult country that I ever happened on." It is the same in South Africa, you must admit. You travel on the railway, a stranger to the line, look out at the stations, and if you miss the two uprights with a board across giving you the name of the station, you are finished. You may have a remote chance of being able to decipher the name on the back of a bench, but even if the name is there probably someone is sitting on the bench. But everywhere and in every corner there are hoardings enjoining you not to forget to use "Fluffo for the Hair," "Tutto, the only Tooth Powder," "Chillo for Chapped hands," and so on. The power of advertising!—fortunes are attributed to it, but I agree with the lady from U.S.A. —we do *not* advertise ourselves. Is it because we are bashful? I don't think so. We do not see the necessity—for we reflect that after all we are US.

"We Want Good Roads!"

This was all brought to my mind last week-end, when I made one of a large party being entertained by Mr. Arthur Youldon, of Johannesburg—a party which went over to the Transvaal Automobile Club dinner at the Grand Hotel, Pretoria, and afterwards motored to the Hartebeestpoort Lake. The whole of the way from the hotel to the Lake there was not a notice-board up. Coming to two roads, one put up a silent prayer and took the one that looked right. Sometimes it was wrong, and then car after car turned back. The Administrator in his speech the evening before rather swanked about his good roads, "at any rate in the municipal area," but he did not go with us the next day!

T.A.C. Dinner at Pretoria.

The President of the Automobile Club, Mr. Archie Cramer, took the chair at the dinner, and among those at the top table I noticed Mrs. Hofmeyr, the mother of the Administrator, in an elegant grey gown, Mrs. Archie Cramer looking very dainty and sweet, Sir Theodore and Lady Truter, the Magistrate and Mrs. Holmwood, and of course round the room were all the motoring stalwarts of the day. There was a story about a Maxwell . . . and in retort one of an Armstrong-Siddeley. There was lots of fun and everyone had a good time. Dancing was to the music of Edgar Adeler's band, with the two principals in great form, and then there was a private party of about thirty in one of the sitting-rooms. And Mr. Thurston Hall, who was playing his last night in Pretoria, and Miss Gladys Webster were the guests of honour, and Mr. Youldon, the host, made a speech and said how glad their Jo'burg friends were to be there to see them off and how they hoped to have them back shortly. And Mr. Hall said there was no danger of them ever forgetting Jo'burg and they were looking forward to coming back. Mr. and Mrs. Stanley Anderson sang several times, Mrs. Sidney Clew gave some old Scotch melodies, and Mr. Hinds gave a delightful rendering of "Take a pair of sparkling eyes." He is a visitor to our country.

A Visit to Hartebeestpoort.

The next morning we left, such a string of cars, for the Lake; out of Pretoria, with a little brook trickling its way amid the pebbles on one side of the road, and high up a block-house reminiscent of the times that have been: Daaspoort is not the place I should choose to live in, but once past there the road was excellent, and we wound

IN THE PAWPAW LANDS.
Lady May Cambridge (right) and Miss Cazalet in a pawpaw plantation during the recent visit of the Governor-General and Princess Alice to the Eastern Transvaal. Although so well-known and popular a fruit in South Africa, the pawpaw has only comparatively recently been introduced on to the London market.
Photo by African Film Productions, Ltd.

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across the *veld* and had our first view of the Lake in the hollow of the purple mountains and on its surface small white-winged yachts. Nowhere in the world do the shadows lie as on the open *veld*, and it is the changing colours of the mountains, the scrubby little thorn-bushes, that are Home to us, and the wide spaces call us wherever we are, call us back. If you have never seen the Lake you cannot picture it—such a wonderful expanse of water, blue in parts and then, where the overhanging cliffs are, the deepest of sea-green. The motorists gathered at the Hotel Agnes for lunch, and then dispersed, some on the lake, others walking about. We took a launch and went for a voyage. The *Smuts* it was called, and, with delightful impartiality, the one moored next to it was the *Hertzog*, and then came the *Re-Union* and several more. The Dam-wall is a wonderful piece of work and the archway too, and there is a tunnel in which you feel "spooky," and just heaps of things to keep you busy—swimming and boating, and such-like. It was a wonderful day and one wishes the Automobile Club would arrange more outings.

A "Blues" Cabaret.

The much-discussed "Blues" were danced at Miss De Berry's *cabaret* the other evening in the Selborne Hall and really looked extremely well in the hands of such graceful people. They were the Misses Reynolds, Cissie Smits, Phillips and F. Otto, and Messrs Reynolds, D. Williams, Chandos Lawson and A. Langebrink. It was really delightful to watch. The ladies wore Pompadour gowns of blue, rosebud garlanded. But did they dance the Blues in the gallant days of the Pompadour period? Rather should not the gowns have been the latest from Paris? Then Mrs. Harold Vickers sang "Dresden China, and two little children, Joan Davis and Arthur Ferreira, danced so prettily. Then, later, Miss Cissie Smits and Miss Bertie Solomon gave a repeat of the dance they produced at the Carlton Hotel in aid of the "Tree of Mercy." It was a very enjoyable evening and a real *cabaret*. I liked Miss De Berry's blue gown with its gold girdle; it was very effective. The affair had been advertised as a "Blues" *cabaret* and there were many lovely blue gowns, and blue balloons and draperies in the hall.

The Latest Craze.

As a hint to our young girls, may I tell them that the latest hobby in England for the "smart set" is caning chairs. It sounds very difficult, but it isn't really, although naturally there is a knack about it. Dyed cane is often used to match the interior decorations. Knitting jumpers is certainly more effective to do in public. It would be slightly awkward to take a chair round with you to afternoon tea; neither beautiful nor useful—with no bottom to it!

A Cape Town Wedding.

One of the most spectacular Jewish weddings seen for some years in the Cape Peninsula took place the other day when Rose, the youngest daughter of Mr. and Mrs. Harry Stodel, of Tamboers Kloof, was married to Mr. Jack Brodie, son of Mr. and Mrs. A. Brodie, also of Tamboers Kloof, Cape Town. A splendid decoration scheme was to be seen in the Synagogue in the Gardens, and the service, which was fully choral, was conducted by the Rev. A. P. Bender, assisted by Cantor Kirschner. The Synagogue was filled with friends and relatives of the two families. After the ceremony a reception was held in the Ctiy Hall. Over 2,000 guests were present, and dancing was kept up until 2 a.m. Among the guests were the Mayor and Mayoress and the Misses Verster, Mr. and Mrs. Charles Coulter, Miss Dorothy Forsyth, and many others. Towards midnight the artists from the Tivoli and the "Brighter London" company arrived to join in the merriment. Confetti was showered from the bays, a regular battle of paper streamers began, and as if by magic everyone produced paper caps. Mr. and Mrs. Stodel with Mr. and Mrs. Brodie received their guests in the reception hall, and then proceeded to a platform just below the stage where the speeches were made. The Rev. A. P. Bender recalled the fact that this was the fifth time he had officiated at the wedding of one of Mrs. Stodel's daughters.

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The Dresses.

Many of the gowns seen at this wedding were exquisite. The bride wore a lovely gown of white georgette simply cut and beaded all over in an intricate design in small white and crystal beads. From her left shoulder and right hip hung a magnificent train of silver brocaded tissue edged with real ermine. The bridal veil of white net embroidered with silver thread was quaintly arranged fan-like at the back of the head and held in place with a chaplet of orange blossoms. Attending the bride were two tiny flower-girls, a diminutive page, and a maid-of-honour, Miss Mickie Kapulsky. Miss Kapulsky's frock was of leaf-green georgette with a pleated underskirt and a petalled overskirt gauged at the hips with a plain bodice and embroidered with flowers. Her quaintly-shaped hat was of green

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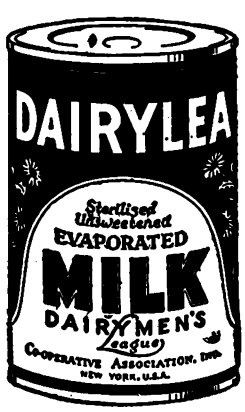

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georgette with a crown of old-gold leaves, and she carried a fragrant nosegay of violets and snowdrops. Little Rose Michaelowsky and Queenie Wynick were charming in their simple fairy-like frocks of white georgette edged with fur. They carried little silver baskets from which they scattered pink rose petals in the path of the bride. A most efficient train-bearer was Bubbles Brodie, the bridegroom's small nephew, in his Kate Greenaway suit. Mrs. Stodel, mother of the bride, was wearing a handsome gown of nigger-brown georgette with a charming panel at the back of oxidised and gold brocade. A novel effect was obtained by the gold handkerchief collar falling becomingly from the left shoulder. The skirt was stylishly draped in front with lace and georgette trimmings. She carried a lovely bouquet of cream roses. Mrs. Brodie, the bridegroom's mother, came in a striking gown of black *marocain* beautifully ornamented with jet and steel beads, and her bouquet was composed of pink roses. Mr. and Mrs. Brodie left for their honeymoon shortly after midnight, the bride wearing a handsome gown of grey *marocain* with an overskirt of grey *velours* cloth trimmed with oriental embroidery. The honeymoon is to be spent on a trip round the coast, and afterwards Mr. and Mrs. Brodie will take up their residence in Johannesburg.

CARRIE.

AT THE EMPIRE.

(*Continued from page 8.*)

fastened at one side of the waist. A silver turban with a diamond brooch in front, and a fan of peacock feathers, the centre ones long and curling and narrowing to the sides, complete the *toilette*. I adored the white *crêpe-de-chine* worn by Miss Dorothy Varick; it suited her to perfection. It had the new tight skirt edged with white fox-fur, and in front a straight-cut apron effect whoes pleated sides were a continuation from the corsage, where they were caught in at the waist with a narrow band of gold velvet.

Her sister, Miss Ethel Varick, also wore a delightful gown, of sea-green. The long corsage was tight and sleeveless and had a collar of *écru* laces patterned in leaves and edged with green in a paler shade. The skirt had a tunic of laces cut open at the front to show the underskirt and having three rows of ribbon on it above the knee. At her neck a knot of ribbon with ends. And anon the limes changed it to the most lovely shade of violet and the lace became gold.

This week Jean Alexander sang her first song in her " yellow brocade " with its front panel of accordion-pleated blue georgette. It is made on early-Victorian lines and is very dainty. Again, mauve taffetas with small circles of yellow, silver, blue and mauve, ruched ribbon for trimming and a Buster-bow at the side of her skirt.

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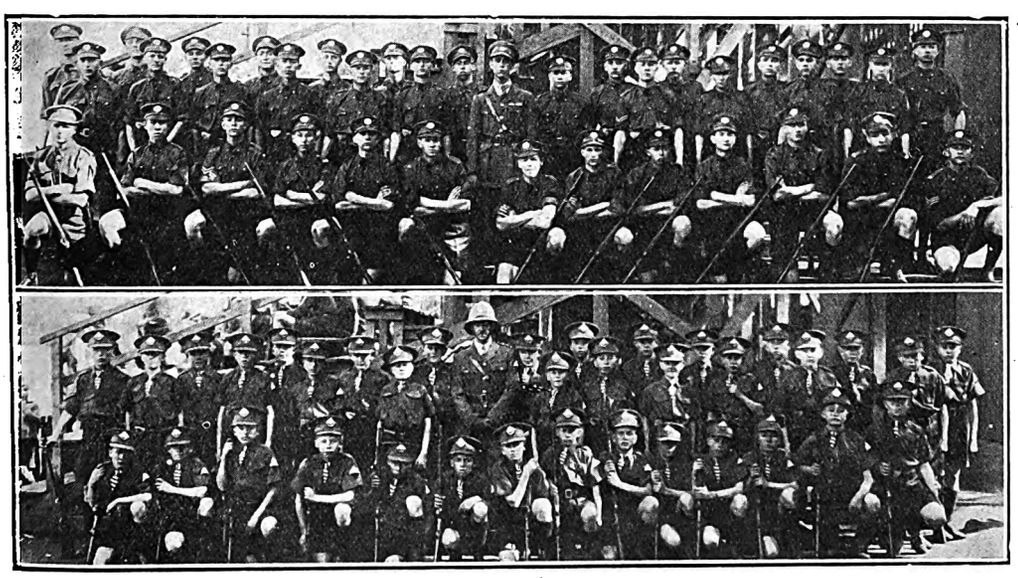
MISS Collingwood, who is the principal of the Alexandra Institute for Mental Hygiene, and has done splendid work in the training and teaching of the feeble-minded, is visiting Johannesburg in connection with the Mental Hygiene Society. She will be entertained during her stay by the National Council of Women Workers, of whom Mrs. Scandrett is the chairwoman.

* * *

The Kensington Branch of the Women's South African Party gave a tea at the Lounge Tea Rooms to say good-bye to Mrs. F. Sharman, who is leaving for England. Mrs. Sharman has been associated for many years with the political life of the country, having been a member of the Women's Unionist Association before the amalgamation of the two women's organisations.

* * *

One looks forward with great pleasure to the work of the



WINNERS OF THE TRANSVAAL CADET EFFICIENCY SHIELDS: SENIORS AND JUNIORS.

Above: Pretoria Trades School, winners of the Senior Shield. *Below:* St. George's School, Johannesburg, winners of the Junior Shield.

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Johannesburg Amateur Operatic and Dramatic Society, for the productions they have put up have always been excellent. They are now busy rehearsing for "The Quaker Girl," and I am told by their very capable hon. secretary, Mrs. Eva Macdonald (who, by the way, is the possessor of a very fine voice), that a few more contralto voices are needed and many more tenors.

* * *

Mrs. Marguerite Brereton, of Johannesburg, has just published a pretty little bracket of songs called "Two Songs in Exile." The words and melody are the work of Herbert Millard, and Mrs. Brereton has arranged them. Mrs. Brereton's song, "Bluebird," was a great success. Her son Paul is known by many people as a very fine singer.

* * *

The Daily Mirror claims Miss Helen Jaffray, who has made such a success in Covent Garden Opera this season, as a native of Edinburgh. I believe that this is substantially correct, but that Miss Jaffray left Scotland when only a small child and came to South Africa, and that she considers herself a South African.

* * *

The Amazon Ladies' Hockey team gave a dance in the Wanderers' Hall the other evening as a farewell to their old name. Formerly the Wanderers' team, they have reverted to their old love and will in future be known as the Wanderers' Ladies' Hockey Club. Miss Eileen Nelson, the pretty daughter of "R.A.N.," is the hon. secretary.

* * *

Professor Pinkwillicus intends to write a book on the Mona Lisa Smile. The American papers feature articles from him in which the Halsted Street scientist and explorer says that it is a shame the way people speak of Mona Lisa, who was a respectable married woman. The poor thing could not see beyond three feet, he says. The lady was afflicted with near-sightedness. Look at her eyes. Even in a black-and-white reproduction it is obvious that eyes like hers could not see distinctly three feet away. The fact is that the Mona Lisa smile is not a smile at all. It is a squint, and the peculiar angle of the lips is nothing but a sympathetic participation in the effort of the eyes.

* * *

Mary Garden has taken out naturalisation papers and has become an American citizen. She is 47 years old, so the papers revealed, and has spent a great part of her life in Chicago, where she is a popular favourite. Pola Negri is also to become an American citizen, having applied for the first papers. She is 27 years old. She says America is the one nation which is facing the future with the sun in its face. Miss Negri says she may sell her estate in Poland and invest the money in California. The actress, signing the citizenship declaration, wrote her name thus: "Apolonia, Countess Dombska."

* * *

Miss Alma Laschinger, who was among the passengers who sailed on the *Themistocles* for England, intends spending an extended holiday in Canada. A very fine dancer, she has often given her services in the cause of charity. She is a daughter of Mr. E. J. Laschinger, of the Corner House.

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First to dance are the Prince of Wales and the Duchess of York, the Duchess in cyclamen pink, and soon the room is a mass of colour—the brilliant uniforms of the men and the gay gowns of the women with their long sweeping trains, that require so much careful manipulation.

To be presented at Court—what a meaning in those few words that set the sovereign seal on the admittance of women to the social round that counts. Each year crowds stand in the streets to watch the wonderfully-gowned women getting out of their carriages, and one sees the Prince of Wales's feathers nodding over blonde and brunette alike.

This season in London has been really an "ostrich-feather" one, for the long, snowy, curling plumes have been much in evidence, and we in South Africa are indebted to Reville, Ltd., London, for giving us a film that shows us a little of what is being done with *our* products.

Sitting in the Bijou on Monday evening, I, for one, wondered why we, in the Land of the Ostrich Feather, had not thought out these wonderful creations ourselves. Sanctioned for the use of the Court was a wonderful gown with a velvet train on which were embroidered feathers in glittering sequins and beads. Then imagine a cape of shining, shimmering *charmeuse* lined with feathers—not bits here and there, but long plumes from top to hem that cling cosily round you and are set like the spokes of an umbrella and close in when the cape hangs in folds. The collar is also of plumes, and it was worn by Miss Constance Collier in "Our Betters" (the play in which Miss Dorothy Varick's brother is appearing in London at present) over a gown of georgette embossed in beads.

There was another cape—of tissue, I think, and it had a wide hem of feathers and such a cosy collar to fasten round the neck. Another, worn by Miss Marie Löhr, was of half-diamond shapes in velvet and *charmeuse*, black and white, and it had the widest hem of feathers and a pointed collar.

Then we saw gowns with marvellous drapery edged with feathers, and a short cape edged with fronds about a foot long, under a gown of black velvet with tissue and velvet skirt inset in diagonal rows. There were long boas in all colours, and simply yards of plumes that you just hang round you anyway and they fall gracefully. And hats of all shapes, with feathers placed at all angles. There was one reminiscent of "Chu Chin Chow," of soft coloured satin and the uncurled feathers stuck straight round it high into the air. Another had a spray of flowers fashioned from feathers.

CARRIE.

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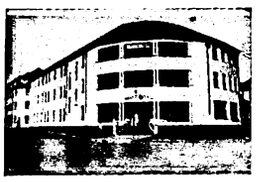

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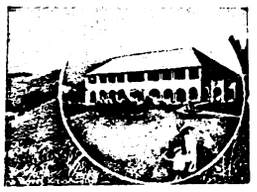

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DURBAN CHANCES.

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FRENCH HORSES SUPREME.

By "ONLOOKER."

THE first two races at Turffontein on Saturday last went to strongly-backed favourites: Tamworth in the Pony Stakes, and Crafty Maid in the Galloway Plate. After that the fielders had matters all their own way. The chief event, which was decided over the mile course, was, from a backer's point of view, and in other respects, an unsatisfactory race. No valid excuse was forthcoming for the utter failure of the fancied "goods," of which the top-weight, Eurotas, was chief.

The Short-priced Ones

ought certainly to have shown up better than they did. As it was, the issue was left to the outsiders. Volcano, the winner, has had a chequered and remarkable career; remarkable in that, turned out of stable after stable, the old gelding has won for every one of his several owners. Volcano is now trained by Blanden. Clover, really running out of his distance and conceding Volcano nearly three stone, was only beaten by a neck; a distinctly good performance.

* * *

Coal Strike, favourite for the Pony Purse, six furlongs, had no say at the finish, Tit Bits scoring with something in hand over Meeuw. It is a long time since the runner-up was so well backed as on this occasion. The running went to show that Coal Strike is, or was, considerably over-rated.

* * *

How a filly like St. Helena, with no credentials, came to be voted something like a certainty for the mile Junior Galloway Plate is somewhat of a mystery. As a matter of fact many punters who with heads down followed the lead in the backing of St. Helena had never before heard of the filly. A Wednesday performer, St. Helena ran second to Creeping Jane at Springs last November. That was her best performance. It is

Wonderful How Credulous Racegoers Are

at times; how form is ignored in the following of some will-o'-the-wisp. This particular will-o'-the-wisp, starting at odds-on, gained third place, but both Golden City and The Wig were well in advance of St. Helena. The winner, Golden City, had previously let her connections down on several occasions, and ran without stable support on Saturday. The four-year-old filly's success broke "the duck" as a trainer for her nominator, A. Beatt.

* * *

For the rest, an outsider, Black and Tan (an old gelding that changed hands a few weeks back at £8), took the Junior Pony Plate; and Lady Croft the Pony Plate. For the latter event the favourite, Cornstalk, finished third.

* * *

There were 20 starters for the last Durban July Handicap. For the race this time 22 still remain in. Of this number Russell trains four and Mr. De Meillon three, so it can safely be assumed that there will be some withdrawals. The chances are indeed that not more than

Fifteen or Sixteen

will go to the post. Since the issue of the weights, four of those engaged have incurred penalties. Two of the four, Harriet and Picard, having originally been assessed with the minimum, the extra does not signify much; they will probably be run to greater advantage ridden with 6st. 10lbs. than under a lighter weight.

* * *

The top-weight, Fabaris, continues to rule as favourite Trained away from a racecourse, the work Fabaris is doing is not scanned as is the case with most of the others; yet the steadiness of Mr. Murray's horse in the market presupposes that all is well with him. As before, if Fabaris stands up and is in thorough preparation, he should be there or therabouts at the finish of the race.

* * *

T.M.S. came with a rush into the market on Monday, and, on the minimum mark, he is now disputing favouritism with the top-weight. One should have been prepared for this. T.M.S. was really the "chuck-in" in the Handicap. As runner-up for the Derby he was entitled to much more respect than was accorded to him by the handicapper. During the race he won at the Winter meeting

Mr. Joel's Colt

met with a slight injury and later was further incapacitated; but being at the time very fit the stoppage in his work may have thrown him back to any extent. T.M.S. is booked to run at the Park this Saturday. A win there would not prejudice his chance for the big race, for one of the trainer's troubles will be to get a suitable rider, even with 6st. 10lbs. to put up.

* * *

The other two Transvaal-owned three-year-olds, Red Ronald and Desert Gold, follow T.M.S. in the quotations. The Derby-winner is reported to be going great guns in his work at the coast and is likely to be as fit as ever he has been. It is understood that he will have

A Fresh Pilot

for the Durban July: that the Cape Town jockey Fernandez will have the mount. Good accounts are also to hand as to the well being of Major Cooper's representative. Another from the Rand, Sam Weller, is training on. Mr. Passmore is somewhat hopeful as regards the prospects of his four-year-old.

* * *

Wonder, having failed to show up in a trial, was struck out of the race, and Mr. Gard's sole representative will be Collet; and I think it can be anticipated that Mr. De Meillon will place reliance on Flush of Dawn. The general opinion is that Russell will saddle up two: Mon Espere and Japanette.

* * *

Viewing the result of the Ascot Gold Cup, run for last week, in which the French four-year-olds Massine and Filibert de Savoire had the finish to themselves, one is forced to the conclusion that the continental horses are a bit ahead of the English stock. Epinard and Sir Gallahad

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II must be set down, at a middle distance at all events, as superior to any English horse, and now we have it that France possesses

The Best Stayers.

It may be said that France has always been strong in long-distance horses. Stayers are catered for to a greater extent than in other countries. "Contrariwise," two-year-old racing is not encouraged; there is little of it, and that only at the back-end of the season. The consequence of the French horses being permitted to mature before being put into training is that they last longer and their staying power is developed.

* * *

Tradition is hard to kill. The running of two-year-olds is a tradition in England, but also becomes one in the British colonies. That the training, the working, of immature stock is detrimental to their lasting qualities is now being generally recognised. There is far

Too Much Two-year-old Racing

in England, but the tendency nowadays is to confine the running of the best to one or two outings; just sufficient to give them a little experience. The Derby-winner Sansovino was only out twice in his first season; and it will be found that most of the good horses in recent years were very seldom seen in juvenile events.

* * *

The example in this respect set in the Old Country is not generally followed. In this country many promising youngsters have had their turf careers ruined by being too severely taxed before coming to maturity. The army of those who would abolish two-year-old racing altogether is rapidly increasing.

* * *

Bondsman is being shipped back to England to race. Having won two Handicaps here, the burden he is required to carry makes further successes for him difficult to realise. At the same time, such a horse as this six-year-old gelding will be hard to place to pay his way in England.

* * *

The racing on the Rand this Saturday is at Auckland Park. The Durban July Handicap candidate T.M.S. is engaged, and his running would add interest to the gathering. Selections:—

1.0 p.m.—Juvenile Handicap, 5 furlongs.
Jasmine 1, Blue Dye 2, Enrico 3.

1.40 p.m.—Brixton Handicap, "C," 5 furlongs.
Brag 1, Toddler 2, Spawn 3.

2.20 p.m.—Brixton Handicap, "B," 6 furlongs.
Incomparable 1, Antelope 2, Ephyre 3.

3.0 p.m.—Auckland Park Handicap, "A," 1¼ miles.
T.M.S. 1, Corncrake 2, Defence 3.

3.40 p.m.—Auckland Park Handicap "B," 1 mile.
Battle Cry 1, Windy Trip 2, Precept 3.

4.20 p.m.—Auckland Park Handicap, "C," 7 furlongs.
Polyphonest 1, Sir Frederick 2, Bowler 3.

5.0 p.m.—Brixton Handicap, "A," 6 furlongs.
Noble Polly 1, Princess K 2, Sunny Day 3.

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THE FUN OF BEING FUNNY IN NEW YORK.

(Continued from page 2.)

do not say: "Would you be so kind as to tell me, etc.?" or "May I get your opinion?" Their method of approach is: "Say, listen, what's your angle on this?" or "I've fixed an appointment for you with Jesse Linn, of the New York——; we want a write-up on your opinions of the Labour Government in England."

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This last, if you please, refers to my dignified valet. He had to go to Ellis Island on a question of quota; but after a lot of rushing to lawyers, drawing up of briefs and putting up of bonds we got him released.—*The Evening News.*

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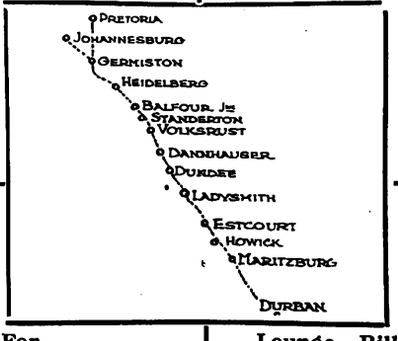

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WEEK COMMENCING MONDAY, JUNE 30.

Tivoli, Cape Town.—Till July 1: Jack Edge, Gane and Waldie, Palmetto, Koorland. Continuing: Mamie Holland, O'Wray and O'Dare, Dawn and Derriss. Opening July 2: Fred Hutchings, Dolce Cariello, W. V. Robinson, Reg. Wentworth.

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Empire, Johannesburg.—Power and Bendon, Norman Carrol, Daimler and Eadie, Fred Lake and Pianist, Dudley Dale, Wright and Hartley, Kiddy King, Jean Alexander.

His Majesty's, Johannesburg.—George Relph and Company in "Havoc" (till July 2) and "The Green Goddess" (opening July 3).

Orpheum, Johannesburg.—Du Calion, Burke and Klein.

Grand Pretoria.—Dorothy Varick, Ethel Varick.

Criterion, Benoni.—Chico and Chiquillo, Bell Brothers and Babs.

Rinko, Maritzburg.—Rupert Ingalese and Co., Jan D. Martell.

Scott's Theatre, Maritzburg.—Maurice Moscovitch and Company in "The Merchant of Venice" (Monday and Tuesday) and "The Outsider" (Wednesday).

Criterion, Durban.—Victor King, Vernon Watson, Rich Hayes, Spry and Monti.

Theatre Royal, Durban.—Opening July 1: Thurston Hall and Company in "The Broken Wing."

Vaudette, East London.—July 3, 4 and 5: Holloway and Austin, Winter and Bunny.

King Theatre, Kingwilliamstown.—July 1 and 2: Holloway and Austin, Winter and Bunny.

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Kotalko the Genuine Hair Grower

J. EVANS.

The Knighton Town Football Team photographed at Hereford before the Semi-final of the Leintwardine Challenge Cup. Mr. Evans is at the right, front row.

HE WAS BALD—HIS HAIR GREW

From a Photograph of Mr. JACK EVANS in February, Enlarged from the football group.

Knighton.

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Dear Sir,—

The photograph, enlarged from a Football Group taken when I was playing at Hereford, will show you how bald I was six months ago. The other photograph proves the wondorful growth of hair which has come through using three boxes of Kotalko.

I had gradually been losing my hair for a long time, until at last I became almost completely bald, with hardly a hair on my head. My hair, previous to the baldness, was very straight and thin, whereas to-day it is a mass of wonderful curls.

If anyone in this neighbourhood likes to call on me, I shall be very pleased to see them, and they can see for themselves what a fine head of curly hair I now have after using Kotalko.

I can strongly recommend Kotalko to those who are bald, losing hair, or troubled with dandruff.

Yours faithfully,

JACK EVANS.

From a Photograph of Mr. JACK EVANS in September, after using 3 boxes of Kotalko.

LET KOTALKO PROVE ITS WORTH

As a football player, Mr. Evans, whose letter and photograph are reproduced above, is known in several counties, and his former lack of hair and present ample growth have been evident to the thousands who have seen him on the football field and elsewhere.

Legions of others—**both men and women**—are enthusiastic in praise of Kotalko because it has stopped hair falling out, removed scurf and caused a new growth to appear, even after years of baldness.

Those who have tried other preparations without satisfactory result are often loudest in praise of Kotalko. Many who had spent pounds and pounds in vain on washes, tonics and pomades have been delighted to see a new growth on a clean, healthy scalp where there had been dandruff and baldness. The *hair-roots were not dead after all*, but it needed Kotalko to prove it!

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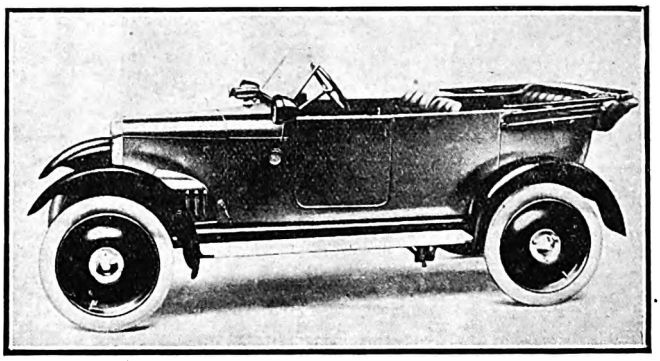
MOTORING AND MOTOR-CYCLING.

By "WIRE WHEEL."

The Isle of Man Tourist Trophy Races.

This week many hundreds of motor-cyclists in South Africa will eagerly look for news of how this country's official representatives, Mr. Chas. Young, of the Natal Motor-Cycle Club, Mr. H. B. Loader, of the same club, and Mr. I. H. R. Scott, of the Rand Motor-Cycling Club, progressed in their respective races. Young was down to ride the Cotton on Monday in the Junior 350 c.c. event, and Scott the A.J.S. There are 57 entered in the race. Last year this event was won by S. Woods, a resident of the Isle of Man, on a Cotton motor-cycle at a speed of 55.7 miles per hour. In the twelve years, from 1911, the speed in this class has increased by 14.2 m.p.h. P. J. Evans on a V-twin Humber won in 1911 with 41.5 m.p.h. On Wednesday, the ultra-lightweight and sidecar (600 c.c.) classes were run off. Unfortunately the cable news has not given any indication whether South African riders would take part. Yesterday was the concluding day, when the Senior event was to be decided. It is gratifying to



CARS BOUGHT BY NOTABLE PEOPLE.

8-h.p. air-cooled, 4-passenger Rover recently purchased by Mrs. M. Bush, wife of Colonel Bush, of the Government Veterinary Department, Kilperran Farm, Krugersdorp.

Photo by A. Roberts.

read that Loader has sufficiently recovered from his accident when practising to be considered able to take part in this event, the Blue Riband of the World. On Monday the cable news informed us that Young's riding had favourably impressed the overseas critics, who considered he would be among the place riders in the Senior events. Scott, who was in the A.J.S. school, has taken matters quietly and had made good time over the course. Just what had been impressed upon Scott before he left Johannesburg. In the Senior event Loader will ride the Norton.

South African Riders' Chances.

Writing before any news has come through, I am confident that South African riders will give a real good account of themselves, whatever the result may be. At the moment the T.T. is the topic of the day, and the fact that another Colonial representative will ride enhances the conditions attached to *The Motor-Cycle* cup which the journal of that name has donated to be presented to the Colonial rider whose performance is adjudged the most meritorious. From all reports the Australian representative, Moyle (who also will ride the A.J.S.), has created a very favourable impression in his practice spins. The distance of the Junior event is 226 miles 760 yards, which has to be covered six times, each circuit being 37.739 miles to the lap. The fastest time done on any one lap is that by J. H. Simpson, who covered one circuit in 38 minutes, a record for the course for Junior machines.

The Senior Event.

The Senior race is exactly the same distance, and was won last year by T. M. Sheard on a Douglas at a speed of 55.55 m.p.h. The fastest time recorded, however, is that of A. Bennett, who in 1922 on a Sunbeam averaged 58.31 m.p.h., whilst the first rider to beat 50 m.p.h. was T. C. de la Hay, who on a Sunbeam won the 1920 event at 51.7 m.p.h. S. Wood this year has created a record in practice spins. Riding a Scott-Squirrel, he lapped the course in 35 minutes, 58 seconds, at a speed equal to 63 m.p.h., which beats the fastest lap done in the Senior event last year, I. Whalley on a Douglas claiming that distinction with 37 minutes 54 seconds. If the weather is at all favourable, Young (Triumph), Scott (A.J.S.), Loader (Norton), will be in their element. Whatever the result—and we can only wish our riders the best of good fortune—we at least shall know that our boys did their best, and if the fates are kind, may the best be South Africa's best.

Pretoria Motor Club.

Last Sunday the Pretoria Motor Club held a trial for motor-cycles over a course of 118 miles, from the Wonderboom Hotel to Warmbaths and back. There were 10 entries, six from Johannesburg and four from Pretoria. The weather was ideal and the course in good condition, except for a stretch between Pienaar's River and Harman's Kraal. Six finished the Trial, which was won by N. Grossman on a 2¾h.p. Standard side-by-side valve Chater-Lea in 2 hours, 51 minutes 20 seconds, off 30 minutes' start. D. Brink, Chater-Lea, off 19 minutes, finished 2nd; H. C. Leon, A.J.S., off 8 minutes, 3rd; C. du Plooy, Chater-Lea, 8 minutes, 4th; G. Lievaardt, O.E.C. Blackburne, 13 minutes, 5th; and P. Lievaardt, Excelsior, 3 minutes, 6th. The first three to finish had no trouble. Leon, running out of petrol two miles from the finish, was fortunate to meet with help in the shape of the necessary fuel which enabled him to finish third. Du Plooy, fourth, lost his gear lever and completed the greater part of the return journey in high gear. G. Lievaardt's tank came adrift and his back-sprocket required attention during the run. P. Lievaardt experienced a series of troubles and eventually finished 6th on a flat rear tyre. The Chater-Lea team made a fine show, gaining 1st, 2nd and 4th places. Leon's ride from the 8 minutes' mark was an exceptionally fine effort, and this rider's travels into the country astride a 147 c.c. lightweight must have put him in rare fettle. It was unfortunate he should have run out of petrol. C. W. Scott, who was one of the also-rans, did an exceptionally fine run on the Chater-Lea to Warmbaths. When returning he was unfortunate to strike one of the three gates in the course which had been partly opened by natives who, immediately he got near enough to have gone through, slammed the gate back, with the result that he hit the gate and was thrown on to the *veld*. On picking himself up and looking over the machine he found he had smashed the base of his cylinder. The winner and second-placed riders used Hutchinson tyres, Castrol "R" oil, and Shell petrol, Coventry chains, Amac carburetters, M. L. magnetos and K.L.G. plugs. H. C. Leon used Dunlop Cord tyres, Castrol "R" oil, Shell petrol, Renold chains, K.L.G. plug, and Binks Mousetrap carburetter.

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HIS MAJESTY'S, JULY 3: "THE GREEN GODDESS."

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVIII. No. 466.] SATURDAY, JULY 5TH, 1924. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

NORMA'S NEW PICTURE.

"Ashes of Vengeance," to be shown in Johannesburg next week at the Bijou Theatre, is Norma Talmadge's new picture, and is "a glowing romance of France in the sixteenth century," with scenes of the massacre of the Huguenots on St. Bartholomew's Day. The illustration shows Miss Talmadge as Yeoland de Breux, *Courtenay Foote as the* Comte de la Roche, *and Conway Tearle as* Rupert de Vrieac.

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THE REAL NORMA TALMADGE.

By SAMUEL GOLDWYN.

ONE day I went up to the office of Joe Schenck, a theatrical man who had been associated with Loew and Zukor in their earlier theatrical ventures, and whom I had known for some years. When I found him the first thing he did was to point out a velvet box on his desk. It was open, and inside curled a beautiful bracelet.

"H'mph!" exclaimed I, "what's all this?"

"It's a present," retorted he. "Do you know I'm engaged to be married?"

"Well, well!" answered I. "This is news. Who's the unfortunate lady?"

"Come round to the Rivoli to-night," he responded with a look brimming over its pride and happiness to even an outsider like me, "and I'll show you her work. Her name is Norma Talmadge."

A Missed Opportunity.

I accompanied Schenck to the Rivoli to see his *fiancée* on the screen, and I was very forcibly struck with the beauty and talent of Miss Norma Talmadge.

"Very lovely—very gifted," was my verdict as we left the theatre.

"Isn't she, though?" he responded eagerly. "I tell you that girl is bound to go far." He hesitated for a moment, and then turning toward me abruptly he asked, "How about it, Sam? Wouldn't you like to have her for your company? She'd come with you for two hundred pounds a week."

I shook my head. "I'm sorry, Joe," I replied, "but you know what the situation is. It's the big name that counts nowadays, and Miss Talmadge, beautiful and talented as she is, hasn't enough fame for a man trying to put over a new company. But why don't you try Zukor? He's better established and could afford to take a chance."

My Second Chance.

"No," answered he, "I might as well tell you that he's turned her down already."

This dialogue was destined to be an illuminating comment upon both my competitor and myself. In refusing to heed the knock of opportunity we both lost many thousands of dollars. Indeed, I might as well admit here, in these annals of a life so crowded with errors of judgment, that in my case opportunity was lenient. Once again, a year or so after this episode, she again knocked at my door. And once again I was deaf to the golden visitor.

On this second occasion Schenck, who had in the meanwhile married Miss Talmadge, came to me with a proposition.

"Sam," announced he, "I've started producing Norma's pictures and of course I realise that I'm not so awfully experienced. Now, what I want to know is this: Won't you let her work over in your studio and get the benefit of your advice? If you do I'll give you twenty-five per cent. of the receipts of her pictures."

I hesitated for a moment and then I told him I didn't see my way clear to any such arrangement. I was too busy, I explained, to give her the attention meriting any such returns.

The realisation of my blunder came to me not long afterwards when I was dining with Schenck at his home. After dinner we sat talking together in the living-room, and it must have been almost midnight when the door flung open and Miss Talmadge stood before us. Her eyes were shining with excitement; the cheeks above the fur collar of her gorgeous evening wrap were the colour of a Jacqueminot rose. Never in all my life have I seen a more vivid apparation of beautiful, victorious youth.

There was only a second for me to record that impression, for Miss Talmadge just hesitated there on the threshold, and then with a tumultuous gesture she threw herself into her husband's arms.

"Oh, daddy," she cried, clinging to him and looking up into his eyes, "I could hardly wait until I got home to tell you! They all said I drew bigger crowds than Clara Kimball Young. Think of it! Oh, isn't it just too wonderful! I'm the happiest girl in the world."

The Real Woman.

Struck as I was by the professional significance of her speech, I was even more impressed by its personal bearing. It was so evident—Miss Talmadge's eagerness to share any triumph with her husband—she was so exactly like a child returning to its home with the prize won for recitations, geography, or history—that all later memories of her are overshadowed by this one touching revelation of the real Norma Talmadge.

To understand the woman whose glowing attributes have so enriched screen art you must think of her, not as a single figure, but as part of a pattern. True, her career is the most brilliant thread in this tapestry, but it is dependent for its brilliance and effect upon the somewhat less glittering but equally firm threads of its background and intermingling figures.

The fabric of which I speak is family life. This includes not only Miss Talmadge's husband, but her mother and two sisters. They would appear as a unit in any field of endeavour, but, as it happens, pictures have supplied the hand weaving them into their fixed and arresting design.

Youthful Talent.

As a very young child, so Schenck has told me, Norma displayed her histrionic gifts. The talent was promptly encouraged by her mother, and it was undoubtedly due to Mrs. Talmadge's influence that her eldest daughter entered the employ of the old Vitagraph Company. Unlike many others whose names have added lustre to the screen, Miss Talmadge was never an extra performer. At the very first she was given a small part. Yet at this time she was a girl in her early teens. Young as she was, however, she contrived to have a sister even younger. This sister, Constance used to come to the studio with her almost every day, and, wide-eyed over the importance of her more mature relative, would fasten Norma's frock and help her put on her make-up. At last this career of self-effacement was rewarded by a chance for more individual enterprise. Constance became an extra in the Vitagraph studios.

On the part of neither Norma nor Constance is there any effort to suppress these humble days from the stranger's consciousness. Quite the contrary. Once they were dining at the Ritz with a friend of mine who has decidedly less command of this world's resources than have the Talmadge girls.

"Oh, how wonderful!" exclaimed this friend. "Think of being able to order like you, Norma—without ever looking at the expense side of the menu!"

Miss Talmadge laughed merrily.

"Well," she retorted, "it hasn't always been like this, has it, Constance? Remember the old Vitagraph days when we always had to study prices? It wasn't a question with us of soup to nuts, but of soup or nuts."

I happened to be at a dance several years ago which was attended by both the sisters. Norma Talmadge took

(*Continued on page 28.*)

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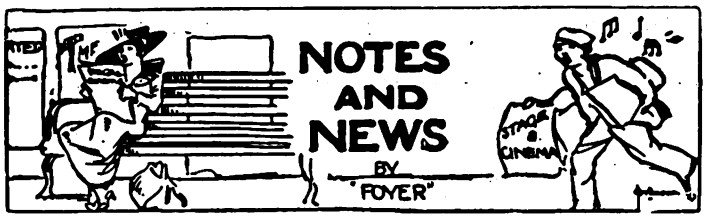


Benham the Indispensable.

Messrs. Ward, Lock & Co., Ltd., of Salisbury Square, London, have just published an entirely new and enlarged edition of the indispensable Benham—"Benham's Book of Quotations," by W. Gurney Benham, F.S.A., F.R.Hist.S. When Gurney Benham first put together his dictionary of quotations he aimed at making it not merely the best, but the ideal, quotation dictionary; and it was. Since then, however, many new and quotable authors have arisen, and the additions and improvements in the new edition make it twice the book its predecessor was, in size, attractiveness and importance. The published price is 15s. (cloth) and 25s. (half-leather), and the book is a marvel of value with its twelve hundred closely-printed pages. To authors, journalists, preachers and public speakers "Benham" literally is indispensable, and to the general reader it is a delightful literary treasure-house. A page of this entertaining book read every day would make good reading for nearly four years, and would enable the reader to join the little band of the really well-read who have the world of literature at their finger-tips. The new edition contains between 40,000 and 45,000 references, selected from ancient, modern and contemporary authors, including writers of all periods and of all countries. Not the least admirable feature of this admirable book is the excellent manner in which it is arranged, classified, indexed and cross-referenced. Not even Roget's "Thesaurus" can teach "Benham" anything in this regard.

Baby Born at Concert.

Chaliapine has been telling an English interviewer that for one of his last concerts in Russia, at a village called Luoga, he was paid six months afterwards with 10 lbs. of flour, 1 ham, 5 lbs. of sugar, and a selection of weird potatoes. He added: "That concert was marked by unusual incidents. While I was singing a very soft passage a baby was born in the front row. And afterwards, in the back of the theatre, a man, evidently moved by my singing, started to moan. The man next to him, believing his moaning neighbour was booing my singing, promptly laid him low with one blow."

In London.

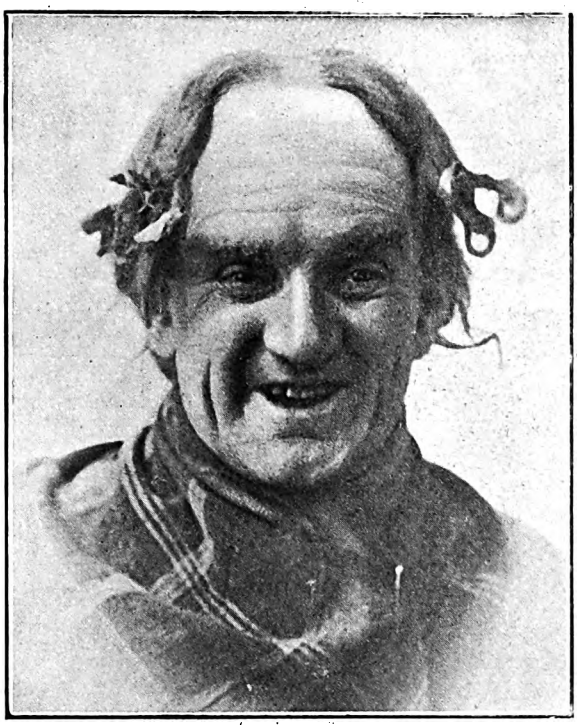
In mail-week Tom Clare (with his piano), Colleano ("The Wizard of the Wire"), and Maurice Sterndale (assisting Ella Shields), were all "on the bill" at the Alhambra, Leicester Square. Mr. W. Cronin Wilson is playing *Hermann Stetz* in the new three-act drama, "The Rat," at the Prince of Wales's.

Yoi-Yoi-Yoicks.

Donald Calthrop has produced in London a revue entitled "Yoicks," which, he facetiously advertises, is to be pronounced "Yoi-cks." This gave one of the wits his chance: "Calthrop tells us how to pronounce it," he murmured, "so we shan't think it's a Yiddish revue and call it Yoi-yoi-yoicks."

Ex-Kaiser Well Whipped.

Mrs. E. M. Ward, in her recently-published "Memories of Ninety Years," says that when the *ex*-Kaiser, as a child, paid his grandmother a visit at Windsor it was not long before "his native impudence asserted itself." Reminded to make his bow to a noted German professor of music who was present, "the sullen child took not the slightest notice of the royal command, and the Queen gave him a salutary lesson. Taking him by the shoulder, she led him from the room, every inch contested, but the Queen's superior height was too much for him. In the next room she administered a sound whipping—then led him into the presence of the professor. This time he needed no request. He made his bow with his knuckles screwed into his eyes, which were dim with weeping. After this, Prince William had a respect for his grandmother which he never lost."



NORMAN CARROL,

A versatile character entertainer who is now appearing at the Johannesburg Empire.

Marie Tempest in Opera.

After an absence from the lyric stage of nearly a quarter of a century, Marie Tempest is returning to her "first love" at the Lyric Theatre, Hammersmith, where she is to appear with Frederick Ranalow in "Midsummer Madness," an opera with only four characters.

Swelled Head.

A certain great man in the London theatrical world, who suffers rather seriously from swelled head, must sometimes wish he had a spare ear so that he could leave it behind and hear what is said of him behind his back. The other day he informed his staff that he was just running over to a meeting at a neighbouring theatre: "I shall just pop my head in for ten minutes," he announced; "wait till I come back." His more or less devoted henchmen waited, and waited, and waited, and still he came not. And then one of them wearily said: "I expect the guv'nor's popped his head in the theatre, and now he can't get it out!"

Play's Sixth Theatre.

"Outward Bound," which will be done in South Africa towards the end of this year by the Leon M. Lion Company, was transferred in mail-week to its sixth West-end theatre, the Comedy.

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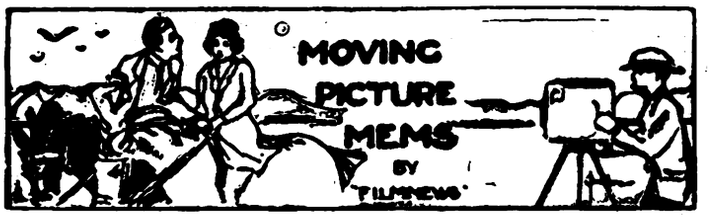

Does Johannesburg Know a Good Picture?

Judging films purely for their "entertainment value" (if any) must be a very difficult, not to say exasperating, job. If I had had to judge "The Marriage Circle" in that way I should have been sorely tempted, because of my own personal opinion of it, to give it full marks. It is one of the best films I have ever seen. It is the sort of film that makes one really a little apprehensive after all for the future of the spoken play and the legitimate theatre. I enjoyed every minute of it, and I thoroughly agree with the opinion of the cinema critic of *The Referee* (London), quoted on this page the week before last, that it is "one of the most delightful, delicious and delectable entertainments I have ever had the good fortune to meet." Yet, on the night of my visit to the Bijou, its "entertainment value," judging from the size of the "house," seemed to reflect great discredit on the taste and discernment of Johannesburg picture-playgoers. Even passers-by in Eloff Street could have told you the "entertainment value" of "The Marriage Circle," for the mass of cars usually parked closely outside the Bijou on both sides of the road in Jeppe Street between Eloff and Joubert Streets was conspicuous by its absence. The audience was of moderate size, but I will say this for it—that most of the people who were there seemed to enjoy the picture as much as I did. I expect, if it had been called (as it very well might have been) "Stolen Husbands," or "Scheming Wives," or "Are Doctors Really Immoral?" the streets would have been black with motor-cars for several blocks around. And if, in addition, it had been advertised as "the tinsel of a soul stripped bare" (or something equally meaningless and futile), you would have had to fight to get in at all. Wonderful place, "Jo'burg."

MISS VIOLET HOPSON,

Who is to be "featured" at the Johannesburg Orpheum towards the end of next week in the Broadwest racing photoplay, "What Price Loving Cup?"

Charlie's New Rival.

Another rival has been found for Charlie Chaplin. His name is M. N. Rimsky, and he appears in a picture called "That Dirty Dog Morris," which is based on a story by Guy de Maupassant. Apparently he has nothing to do with Rimsky-Korsakov; he is Rimsky Cause-a-laugh.

To Film "Peter Pan."

"Peter Pan" is at last to be turned into a film play. It is expected that the gross bookings of the film in the first two years of its screen existence will reach at least £1,000,000. Mr. Jesse L. Lasky, head of the producing department of the Famous Players-Lasky syndicate, which has had the screen rights of the classic in cold storage for years, is now in London to confer with Sir James Barrie on the final details of the production. He will probably invite Sir James to return to America with him and take a hand in making the film, which will follow closely the lines of the play. The production is to be entrusted to Mr. Herbert Brenon, an Englishman, who produced "The Sign on the Door" with Miss Norma Talmadge. Sir James Barrie will himself select the leading player. He recently expressed the opinion that a boy should fill the part, and young Wesley Barry was mentioned, but it is still quite an open question. The name of every American film-star of note has been canvassed, but Mr. Lasky has given no hint of his choice, and is bringing with him the dossier of every possible "starter" for the leading *rôle*. Sir James Barrie, when it was suggested to him that Betty Balfour would make an ideal *Peter Pan*, tactfully countered with the reply that Miss Balfour would make "an ideal *Wendy*." It is proposed to begin the film next autumn and release 200 copies of it in America alone during the week before Christmas.

What They Think of Bobbed Hair.

Gloria Swanson says: "I might as well confess my secret: I'm a cliptomaniac. Cutting hair amounts to an obsession with me. I'm always trimming my own; I love to cut my baby's; and I cut Alice Brady's beautifully. I find short hair very convenient for every style of *coiffure*. I do not always wear it as a bob. With switches of my own hair, I can achieve very easily any effect I want."

Elsie Ferguson.

"These awful straight lines are largely responsible for the bob. They give a boyish effect, and, to complete the picture, the hair must be bobbed. Bobbed hair is not becoming to every woman. The head must be a certain shape to wear the bob effectively. I am for the bob because it makes the selection and wearing of hats easier; takes less time to dress, and saves hairpins and nets. No, I haven't bobbed mine. Too many of my friends talked against it, but—I may do it yet."

Bebe Daniels.

"My hair is long, but I prefer the bobbed. The only reason I don't bob mine is that I am required to play so many parts calling for long hair, and I do not like wigs. I think the bob very becoming to most girls. As for becoming bald because of bobbing, I think that is what they call 'bunk.' The hair grows thicker following the scissors."

Mary Astor.

"Bobbed hair, never! I see no reason for it. Beautiful long hair is one of woman's greatest charms. When men begin to wear their hair long, I may consider bobbing mine. It seems to me there is too great a tendency on the part of women to copy masculine styles—knickers, socks, sweaters, cigarettes, bobbed hair. Where shall we stop?

Nita Naldi.

"If you're a Juno, why try to be a Kewpie? I was one of the first to bob my hair—'way back in 1916, but I did it because of illness. Now I bob it just above the waist. Be distinctive! If you haven't individuality you haven't anything."

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Vocal Style and Technique.

It is hard to imagine anything more thoroughly enjoyable or more artistically satisfying than the concerts given in the Johannesburg Town Hall last week by Miss Carrie Tubb and her party. With a voice of remarkable purity, quality and range, Miss Tubb brings to her art also many other somewhat rare qualities; among them a degree of musical sincerity that appeals directly to the discriminating music-lover. The appeal of her art is, in fact, universal, since she can be heard and enjoyed by the musician as well as by the unsophisticated and casual concert-goer. The reason is that there is something big, something magisterial, and, above all, something suffusingly human about her singing, which is never anything but a finely-finished example of refined artistry. Whatever may be the range of her programme selection these qualities stand out conspicuously. Her scope in interpretation and delivery does not appear to be limited in any direction, for her art stands out conspicuously in a wide range of vocal style and technique. Whether Miss Tubb is concerned with an exacting operatic selection or a homely ballad, her singing seems equally comprehensive and complete, leaving the impression that her vocalism leaves no room for exceptions. At the first concert Miss Tubb opened her programme with Verdi's "*Ritorna Vincitor,*" and from that moment it was easy to recognise a singer consummate in interpretative purpose. Her vocal equipment appealed immediately through its expansive opulence and great range, and it was noted that on no occasion did the singer attempt to enforce the word at the expense of the tone, or to sacrifice to emotional vividness, purity and equable tone formation. For these reasons Miss Carrie Tubb's visit to this country can be regarded as a most notable and memorable musical event. Her art will long be remembered by the writer for its impressive and satisfying achievement, for its noble, upsoaring style, and for its emotional depth, to all of which I pay tribute no less high than I do to her native splendour of voice.

The Instrumentalists.

Miss Tubb is singularly fortunate in her assisting artists. As solo pianist and accompanist, Mr. Regniald Paul proved himself to be a worthy colleague for the distinguished vocalist. His accompaniments were fine examples of subtle musicianship, and he knows the secret of pianoforte tone production. As a soloist, also, Mr. Paul can claim superior achievement. His Chopin playing does not always impress itself by its regard for the poetic qualities of the music of the Polish master, and he can be tonally harsh when necessity is non-existent. Debussy and other modern composers, however, find him much more in his element, for he can impart breadth and brilliancy to such things as the Albeniz "*Triana*" and the Chopin A-flat *Po'onaise*. Mr. Harold Fairhurst, the violinist of the party, revealed something of his worth in the Grieg Sonata with which the first concert opened, and later confirmed a first impression in some well-selected solos. The big work at this concert was a Wieniawski Mazurka, and despite the triteness and superficiality of the music, Mr. Fairhurst succeeded fairly well in holding attention. Generally, the violinist played with sound musical taste and with an absence of mannerism and exaggeration that made his work interesting and acceptable.

Concert Disturbances.

Recently a well-known vocalist, while singing at an important concert, had occasion to rebuke two men who arrived at the concert-hall shortly after the singer had commenced her first song. These two men walked across the hall, and there were also other noises going on. The singer stopped, and said to the audience: "You must keep still. I cannot have you walking about while I am singing. Please shut that door and stop rattling the money." There was dead silence for a moment. Then one or two people applauded, and finally every one applauded. The singer then continued her song, and at the end received a great ovation. At one of Miss Carrie Tubb's concerts last week something of a similar nature occurred. Mr. Harold Fairhurst, the violinist, was playing a setting of his own of one of McDowell's pieces. Shortly after he started a local newspaper hooter was heard. The hooter continued for quite five minutes, and as there was a marked difference in key-pitch between the violin solo and the hooter, the violinist found himself more and more strained to keep his mind focussed on his solo. Eventually the violinist came to the end of his solo. Still the hooter persisted. The second solo was commenced despite the din, and when the announcement of a special edition was finally completed the violinist enquired from the people in the front row: "How often do you have such an opposition show?" Needless to say, both solos were completely spoiled, both for player and audience.

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Signor Ferramosca.

Signor F. Ferramosca, the popular violinist, left Johannesburg this week for the coast *en route* to Italy. He goes to Europe in order to pay a visit to his mother, whom he has not seen for seventeen years. While in Italy he hopes to be able to take part in some recitals with Signor Danza. Signor Ferramosca intends returning to Johannesburg at the end of the year.

At the Empire.

Among recent arrivals at the Johannesburg Empire was Miss Ethel Varick, a violinist of distinctly superior ability. While her selection of solos on the night of my visit was a trifle disappointing, her treatment of them impelled the opinion that she is a finely disciplined and sincerely musical artist. An extra number, the Schumann "*Traumerei,*" was played by her with really astonishing effect, its plaintive beauty being realised in a wonderfully impressive manner. Miss Varick played the delicate inspiration with unusual depth of feeling. The principal solos were drawn from Hubay and Rimsky-Korsakov.

The Everyman Theatre, London, has had some little difficulty in getting a licence for the public performance of Bernard Shaw's "Augustus Does His Best," which, written in 1916, deals somewhat satirically with the War Office and its part in the Great War. The little play was performed privately by the Stage Society in January, 1917.

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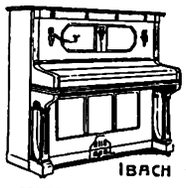

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In the Bright Lights.

"THE GREEN GODDESS."

MR. WILLIAM ARCHER'S THRILLING PLAY AT HIS MAJESTY'S THIS THURSDAY.

"THE Green Goddess," by William Archer, the dramatic critic, which is due to have its first performance in South Africa at His Majesty's Theatre, Johannesburg, this Thursday evening (July 3), is a thrilling melodrama with all the sound old situations and all the newest embellishments. Uncanny Oriental idols and fanatical high priests are associated with a *Raja* who took a good degree at Cambridge, keeps a cockney valet, and receives in the Himalayas regular consignments of Paris *confections*, not to mention Paris *cocottes*. He has a pretty taste in wines (Perrier Jouet 1906) and does not despise cocktails, maintains communication with the outward world by "wireless," and prefers Anatole France to Marcel Proust, but thinks Bernard Shaw a "back number." At the same time he pays his devotions to the green goddess and is in cunning and cold-blooded ferocity a thorough Oriental.

Through the breakdown of an aeroplane three English people—*Major* and *Mrs. Crespin* and *Dr. Traherne*—fall into his hands when the Government of India is about to hang three of the *Raja's* brothers, guilty of a political murder. An eye for an eye, a tooth for a tooth, says the *Raja*, and (after cocktails and the Perrier Jouet 1906) he bids his three prisoners prepare for death. Personally, he would be only too happy to let them off, but, alas, he is in the hands of his "clerical party," who are (though he misses the obvious opportunity of quoting his *Pickwick*) "werry fierce," and are already gloating over the unhappy captives with the ugly knives and still uglier gutterals traditionally associated with Orientals on the melodramatic stage.

He is, however, willing to spare the lady—on terms which you may guess. The lady has a husband who is a drunkard and a bully, and a chivalrous, strictly platonic, lover in *Dr. Traherne*. The two men snatch at what seems their only chance; they must bribe the cockney valet. A horrible creature this valet, who 'ates 'umanity because he was sent as a boy to a reformatory for stealing a trinket from a baby's perambulator. Having "touched" the two men for £15,000, the valet undertakes to dispatch their wireless appeal for help, but sends a bogus message instead—which treachery is promptly detected by the *Major*, who understands Morse. So there is nothing for it but to gag and bind the wretch and throw him out of the window—an incident which is contrived in a really thrilling manner. Enter the *Raja*, who shoots the *Major*, just as he is dispatching the wireless S.O.S. himself. Did he finish his message. "Damn you, no," shouts the *Major*, and dies. But the *Raja* has his doubts and so have the audience.

The two survivors are now to meet their doom. "When that ray of sunshine has departed"—they will be sacrificed to the green goddess. They take advantage of the respite to confess their love. And then, of course, the play tells you what happens to them.

The cast of principals (as given last week) is as follows: *The Raja of Rukh*, Mr. George Relph; *Watkins* (his valet), Mr. George F. Weir; *Major Antony Crespin, D.S.O.*, Mr. Vernon Sylvaine; *Lucilla Crespin*, Miss Netta Westcott; *Dr. Basil Traherne*, Mr. Leonard Upton; *Flight-Lieutenant Cardew*, Mr. Eugene Hatton; *Ayah*, Miss Edith King.

EMPIRE PALACE.

THIS WEEK'S PROGRAMME SPECIALISES IN LAUGHTER-MAKERS.

"IT is a poor heart that never rejoices," and certainly patrons of the Empire this week cannot help but rejoice at a programme which seems to specialise in laughter-makers.

Heading the bill are Power and Bendon, "The Gaffer and His Apprentice," in a well-written skit full of dialogue that is extremely funny in the hands of such well-known artists, who make one point after the other amid tremendous applause. Also, incidentally, both partners are very fine dancers and understand to its full the art of entertaining and "getting it over."

Fred Lake and Partner also had a wonderful reception. At their entrance one feels that the age of chivalry is dead and that Lake might well have put the name of his charming lady partner on the programme. Her vivacious airs, her Gaby Deslys head-dress, and her singing of the opening number certainly deserve it. Needless to say, a surprise is contained in the act, the secret of which I have been asked to keep. It was appreciated by the audience.

Norman Carrol is a versatile *raconteur* with a fund of good stories to which he would be advised to stick. It might have been the altitude, but his voice is certainly not up to the standard of the rest of his entertainment. He dances well and has a pleasant manner.

Daimler and Eadie, making their first appearance, were welcomed warmly and put up a very fine show. The lady is dark-haired and bright, and sings and "yodels" well, and her partner backs her up in all the fun-making possible and is no mean acrobat. Their stage setting is well thought out, and the lady wears some lovely gowns.

It was pleasing to see that Dudley Dale had a better place on the bill than last week. His act is certainly a popular one, and the Golliwog dance with which he finished is very original and well executed.

Of last week's turns, Jean Alexander, Kiddy King, and Wright and Hartley all had good receptions, and an excellent night's entertainment finished with *Pathé's Gazette*. *The African Mirror* has a series of well-taken films throughout South Africa, and embodied a special message to South Africa from the new Premier, General Hertzog.

ELAINE.

True love is like ghostly apparitions; everyone talks of them but few have seen them.—*La Rochefoucauld.*

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AS THE RAJA OF RUKH WITH HIS GREEN GODDESS.

MR. GEORGE RELPH AS THE SINISTER ORIENTAL POTENTATE IN "THE GREEN GODDESS" AT HIS MAJESTY'S THEATRE, JOHANNESBURG.

Photo by African Film Productions, Ltd.

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A CAPE TOWN CHRONICLE

BY 'BEACHCOMBER.'

CAPE TOWN, Monday.

The Wintry Blasts.

This is, indeed, the winter of our discontent. One of the saddest pleasures in Cape Town to-day is to stand on the platform of the railway station in Adderley Street and watch the arrival of the up-country mail-train. How bronzed and healthy-looking are the people who descend from the train! How disgustingly sunburnt some of them are! They regard us, shivering in our overcoats, with pitying condescension. Then they go forth, regard the rain which streams down incessantly, stare at Table Mountain smothered in cloud, and, as they hail a taxi-cab, thank the gods devoutly that they do not live in the Mother City. A grey, cold sea laps the black rocks along the beach at Sea Point. Life in a boarding-house becomes a miserable existence. The Publicity Bureau in Adderley Street is a mockery of yellow- and blue-covered pamphlets flaunting the beauties of "Sunny South Africa."

The Mountaineers.

Even the mountaineers, that rigorous band of Spartans in Cape Town, decided this week that the weather was bad enough for their annual meeting to be held at the Opera House Restaurant. They gathered there in the evening, a strong, breezy-looking crowd, and talked glibly of crags and crevices while swallowing asparagus. The toast of the club was proposed by Mr. J. S. Dunn—everybody knows "Jimmy" Dunn in Cape Town—and he made one of his usual racy and humorous speeches. In fact, it is a moot point whether Jimmy Dunn has not made more after-dinner speeches in Cape Town than any man alive. I attend a few public dinners myself occasionally, and I have never yet been to one from which Jimmy Dunn was absent. It has become a habit for me to listen expectantly for what I can only term his ingratiating snarl to rise above the clink of glasses and hum of cheery conversation, with its—"... Gentlemen!" He is always as much surprised as anyone at being present. "I am a fisherman, as you know," he said on this occasion, "and I suppose I have been asked to speak here because the president knew I could not indulge in the fisherman's usual sin, exaggeration, when speaking of the stupendous mountains." An excellent beginning. There was, however, a certain amount of gloom to be dispelled, for the mountaineers had all been discussing the tragic failure of the Everest expedition.

The American Sailor.

Our wintry weather was also experienced by the American sailors who arrived by the U.S. cruiser *Trenton*. Since the visit of the British Naval Squadron, and the other American cruiser, *Concord*, we begin to flatter ourselves that we know a thing or two about warships in Cape Town nowadays. But we were not quite prepared for the extraordinary aviation display given over Table Bay by a young American flier attached to the cruiser *Trenton*. Flying his seaplane from the side of the ship, this young American, who is only 19 years of age, proceeded to give a hair-raising display. He looped, side-slipped, did spiral dives and rolls from a height of three thousand feet. He flew at the Pier tower, lifted his machine gracefully over the pinnacle, and dropped again to fly low over the crowd of excited spectators down the length of the Pier. He was in the air for more than an hour, and during that time carried out almost every movement known to fighting aviators. Meanwhile, the American sailors were making themselves known in the town. Their little round white caps were to be seen sailing up and down Adderley Street, and they had more than a passing smile for the pretty Cape Town girls.

"Brighter London."

I think "Brighter London" is breaking the records of all revues ever seen in Cape Town. I met Philip D. Levard, the producer, within a few minutes of his arrival, and he had the air of knowing that the revue was bound to be a success. "Just see it to-night, my dear boy," he said. "There will be no need to ask you for your opinion." He was quite right. I was writing a column of praise about the show the next day. But before the first-night production in the Opera House was possible much had to be done. I made myself a nuisance for an hour watching it being done—scenery shuffled into place, dresses ironed and cleaned, and several local girls engaged for the great Shawl Scene. There never was a company with more zest for work than this. I should not have been surprised to see some of the chorus girls helping the scene-shifters. They were certainly all there to give a hand when required.

Behind the Scenes.

By this time half the European population of Cape Town must have seen the show. I was so delighted with it from my seat in the stalls that nothing would satisfy me but to see it from the back of the stage. It was a perilous expedition, for to wander about the stage while the production is in full swing is like taking a stroll through a monsoon. Short-sleeved scene-shifters, gaudily-dressed chorus girls, dressers, supers, comedians, leading ladies—everyone is dashing about in a state of frantic excitement. I just leaned against a wall for safety, hoped that no scenery would topple and brain me, and wondered at the tremendous energy of everybody. "It's the finest profession in the world, laddie," muttered one actor, waiting his cue at my side. But then he added, as an afterthought: "When you're at the top." And the next moment he was in the whirling gaiety of the Shakespeare jazz.

Attractions of the Bioscope.

But there has been another great attraction in Cape Town at the same time, the film "The Hunchback of Notre Dame." The popularity of the bioscope as an entertainment seems to be growing tremendously in this city, and this popularity was exemplified by the long queues waiting patiently to book seats a week in advance for "The Hunchback of Notre Dame." A few years ago this would have been impossible. It is an indication that the public loves the big spectacular production combined with fine acting. One of Cape Town's highest of highbrows made a confession to me the other day. "I always go to the bioscope now," he said. "It is the one place where I can witness really fine acting."

Jack Edge.

A third attraction in Cape Town is the famous comedian, Jack Edge. On the evening of his arrival in South Africa he was able to go and witness the production of "Brighter London," in which he made his own reputation when it was produced at the London Hippodrome. "This

(*Continued on page 13.*)

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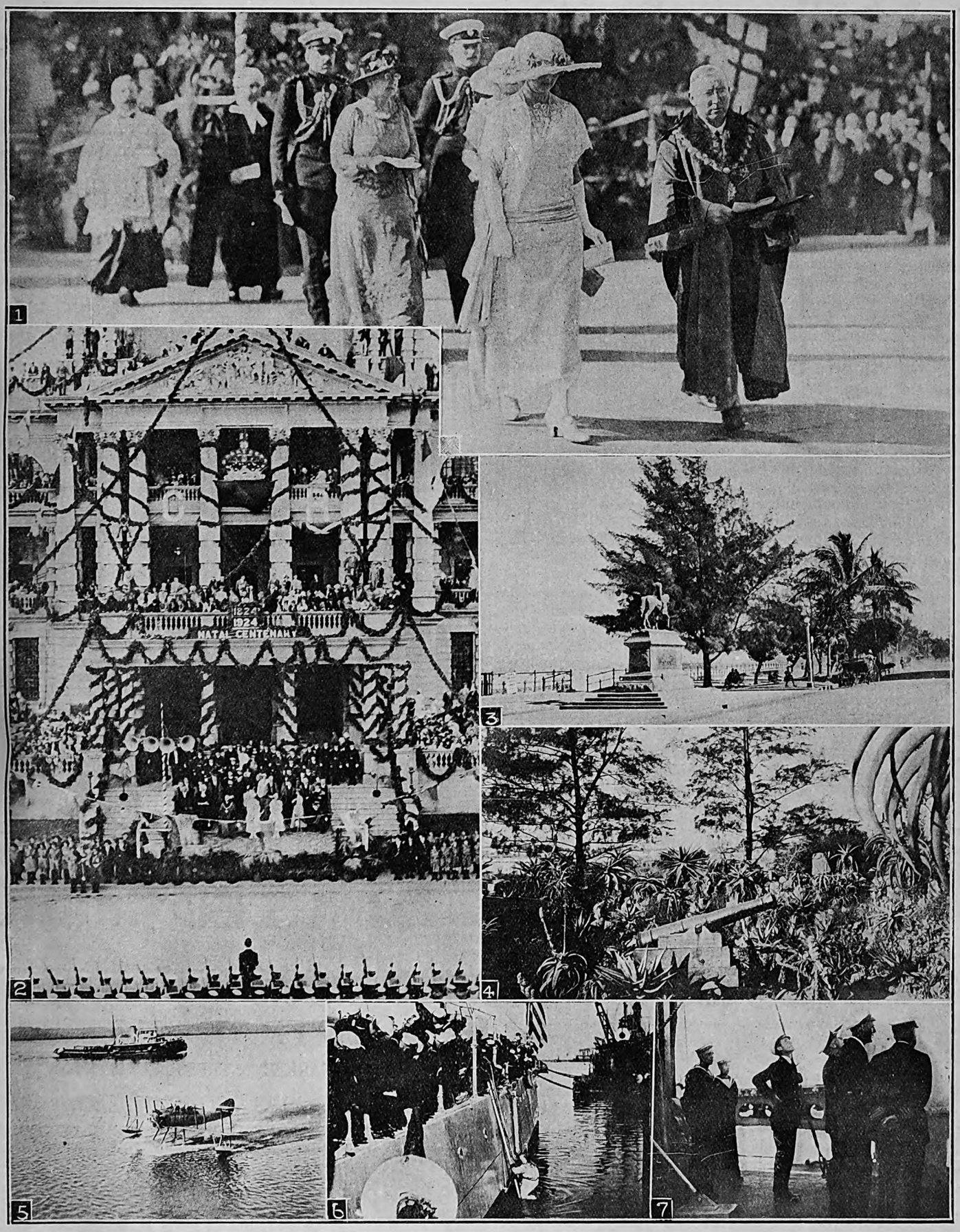
THE CENTENARY CELEBRATIONS AT DURBAN.



ONE HUNDRED YEARS OF STEADY PROGRESS AT PORT NATAL.

1. H.R.H. Princess Alice, Countess of Athlone, accompanied by the Mayor of Durban, proceeding to unveil the Centenary Memorial Tablets. 2. The Civic Reception to Princess Alice at the Durban Town Hall. *(Photos by "Happy Snaps.")* 3. The Dick King Memorial on the Esplanade at Durban, erected on the spot from which Dick King began his historic 600-miles ride to Grahamstown for British reinforcements in 1841. 4. In the Old Fort at Durban: The South-eastern Embrasure, showing 200-years-old cannon from Cape Town Castle. *(Photos by M. Percy.)* 5. A seaplane from the United States warship *Trenton*, which took part in the celebrations. 6. An American diver going down from the *Trenton*. 7. British Naval officers watching the American seaplane flying. *(Photos by African Film Productions, Ltd.)*

Photos for "S.A. Pictorial."

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JOHANNESBURG, Tuesday afternoon.

THIS morning was the first marking *ex* the June dividends, and some of the leading stocks were remarkably firm. Most conspicuous was City Deep 60s. 6d.-61s., or only 2s. 6d. below Monday's quotation against a dividend of 5s. Brakpans at noon were 66s.-66s. 6d., which brings them up to 70s. on the *cum* basis, whereas yesterday's quotation was 68s. 9d. Modder B were also about 1s. better than the corresponding quotation, while Main Reefs more than maintained their price at 11s. 6d.-12s. Geduldes at twelve o'clock were quoted 61s.-61s. 9d., which, allowing for dividend, makes the sellers' quotation 65s., or a couple of shillings better than that of yesterday. Modders, Van Ryn Deeps and Springs were, relatively, about a shilling better.

London bought Simmer and Jack in wholesale lots by halfpenny stages up to 3s., and East Rands were a few pence better at 12s. 2d.

A sharp advance was witnessed in Platinums, of which odd lots were sold at 76s. 3d., then 75s. and up to 77s. 3d., on reports of phenomenal values on the 80 ft. level.

Judging from the way dividends are being recovered on the price, London has evidently taken the new ministerial appointments quite well, and the same attitude is adopted here.

The dividend record for the half-year was remarkably good, the Rand total being £4,610,100, while, in addition, the Randfontein Estates Co., which was not an actual gold producer prior to the amalgamation with the Central, paid £300,000, and two mines in the outside districts another £75,500. So to all intents and purposes the Transvaal dividends were five millions, which means, allowing for the usual "make-weights" in the second half, that the record of nine and a half millions for 1909 will be eclipsed. Out of the Rand's 35 producers, no less than 25 are in the dividend picture, while more than half pay a higher rate than this time a year ago. The biggest "boost" is the £187,500 additional paid by Robinson Deep "A." It started the year with arrears of 14s., has paid off 11s. 6d., while 3s. has accrued. Less than the June dividend will suffice to clear off all arrears by the end of the year; hence the increased popularity of the "B" issue just lately. The two largest individual payments were £700,000 by New Modder and £455,000 by Government Areas.

The notice of impending liquidation of the Bushveld Tin Mines takes one back to early in 1905 and the days of the great "Sally" boom. At Enkeldoorn, belonging to the Bushveld Company, there were some rich samples of tin found, but, although a good deal of work was done, the district has remained "one of samples." Sallies went, if I remember rightly, to £6 or £7, and Bushvelds to a couple of sovereigns. Many attempts have been made to raise fresh capital for the Bushveld Tin Mines, but without success. The company cannot now even pay a debt of £2,000 incurred for general expenses, and, as no further credit can be expected, liquidation is the only alternative. Even the book asset of £2,511 in the last balance sheet has become valueless owing to the liquidation of the companies in which the shares were held.

By the way, a liquidation dividend of 2s. a share has just been announced in respect of New Goch shares.

THE ONLY REMEDY.

Darby: Don't the children make a row? Joan: Yes. It is the only way to keep them quiet.

"WORKING" THE PRESS.

Some people have a comic notion as to the duties of a press agent (writes "Mr. Prim" in *The Illustrated Sunday Herald*). I have just heard of a lady who apparently thinks a press agent ought to write the newspaper criticisms; she was concerned in a venture which received a severe slamming from the Press, and she indignantly rang up her press agent asking him "What he meant by it."

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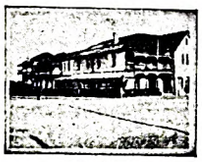
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A CAPE TOWN CHRONICLE.

(*Continued from page 10.*)

is my first time abroad," he told me, in that distinct burr which marked him as the Northerner. He well remembers "the old days" when he was one of the Eight Lancashire Lads with Charlie Chaplin. "We used to get half-a-crown a week pocket-money for our show," he said, with a smile.

A Comic Genius

Of his genius as a comedian there is no doubt. Owing to the attractions of "Brighter London" and "The Hunchback to Notre Dame," the audiences at the Tivoli this week have been sated and *blasé*. It is this audience which is the despair of any comedian, but, incidentally, a real test of his ability. I am reminded of the time on a Union-Castle mailboat when I was travelling with Billie Fry who was to be the comedian in "The Peep-Show." During the voyage a sour-faced, determined-looking woman walked up to Billie Fry and said: "You're a comedian! Why can't you make me laugh?" Fry looked at her and groaned, helplessly. That groan made everybody laugh—except the sour-faced woman, who, after a glare, stamped away. But to come back to Jack Edge and the Tivoli audience. By sheer force of brightness, Jack Edge roused the apathetic audience to shouts of laughter. His quick, rapid, machine-gun-like delivery of jokes, with not a few explosive asides, is really irresistible. I think Johannesburg will relish him.

The Amateur Actors.

I have remarked often on the enthusiasm for amateur acting in Cape Town. Mr. Philip D. Levard, producer of "Brighter London," found himself last week in the sacrosanct atmosphere of the College of Music judging the dramatic recitals of elocution students. Several Shakespearean scenes were given and also a modern comedy. At the end of these productions Mr. Levard gave much helpful criticism, being emphatic on the importance of developing personality as opposed to mere elocution. Incidentally, the students of the Cape Town University have begun the production of several plays, among them being "King Lear's Wife," by Gordon Bottomley, one of the finest modern verse plays written.

The Lonely Skipper.

One of the most interesting men in Cape Town to-day is Harry Pidgeon, skipper of the 21-ton yawl in which he is making his lonely voyage round the world. He narrowly escaped being battered to death on the ugly rocks that lie north of Table Bay, the other day. He had set sail hopefully for St. Helena, but a fierce wind drove him and the *Islander* towards the coast, and in the middle of the night he was awakened by the noise of thundering surf. He has now managed to get back to Cape Town, his yawl a little damaged, but otherwise intact. Yet he is still the greatest optimist in Cape Town. "As soon as the winter at the Cape is finished," he said to me, "I shall be off again." He has been three years on this lonely voyage round the world, but hopes to get back to his home town of Los Angeles next year.

BEACHCOMBER.

WOMAN STAGE-MANAGER.

The stage-manager of "The Green Goddess" at the St. James's Theatre, London, is Miss Maude Howell. This young woman is a graduate of Leland Stanford University, California, and has had a good deal of actual stage experience. She was a member of a repertory company before becoming assistant stage-manager of "The Green Goddess." A few nights after her appointment, over two and a half years ago, her chief became ill. She took his place, and has been stage-managing ever since.

IN LONDON PRODUCTIONS.

Miss Gladys Mason is playing *Betty Lorimer* in "Bachelor Husbands" at the Royalty Theatre, London. Miss Helen Spencer is playing *Doris Blackshaw* in "London Life" at Drury Lane Theatre. Mr. Cecil Brooking is playing *Texel* in the revival of "The Great Adventure" at the Haymarket Theatre.

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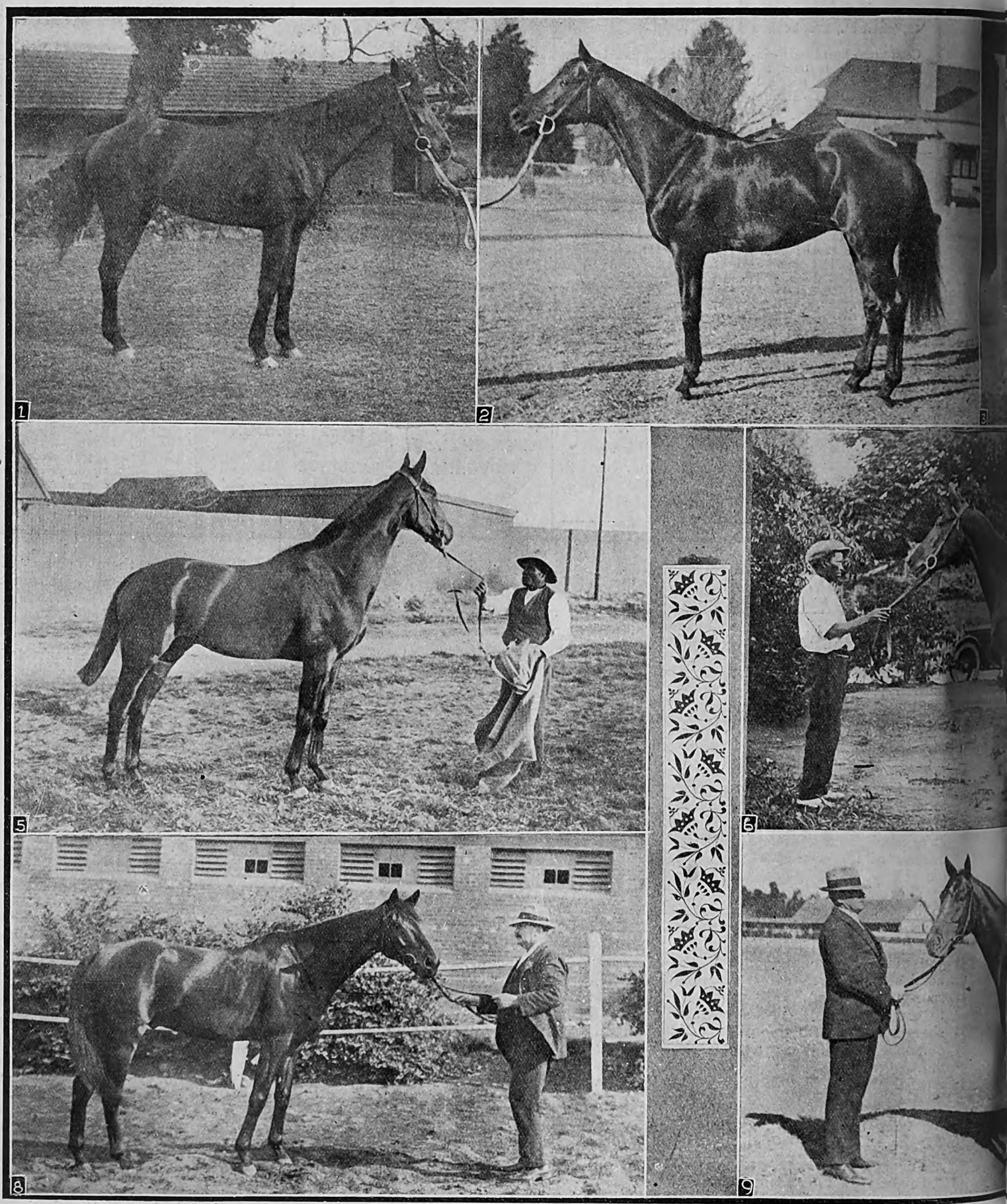

Top Row: 1. ORIEL. 2. FABARIS.

Middle Row: 5. POLDEMERE. 6. RED

Bottom Row: 8. FIRST FLOAT. 9. TM

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THE DURBAN JULY HANDICAP THIS SATURDAY.

3. MON ESPERE.

4. EUNOMEA.

7. COLLET.

10. JAPANETTE.

Photos by African Film Productions, Ltd.

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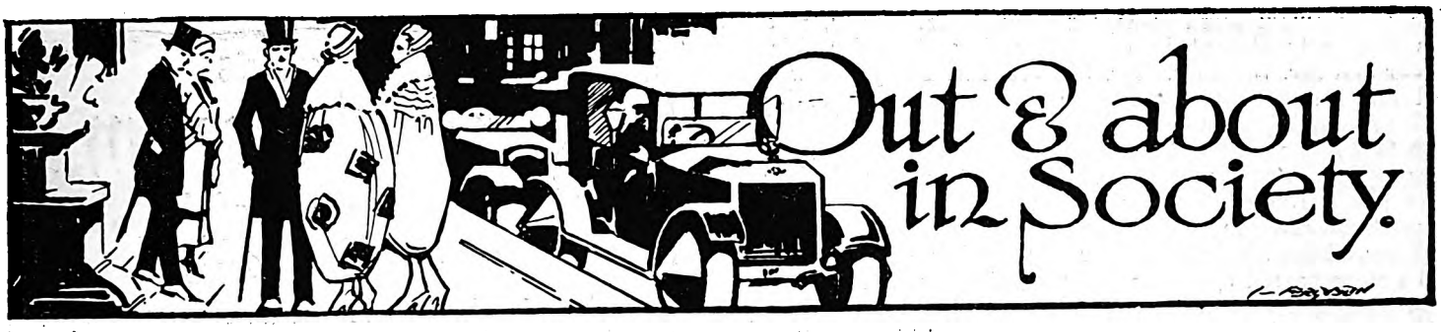

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

"J. B. Calling!"

I am smitten with the craze of listening-in. For that I have to thank the Scientific and Technical Club. Last Wednesday night they were responsible for the first wireless dance and public broadcasting of dance music ever held in South Africa, and it was highly interesting to me. The room was fairly full. The expected enthusiasm had not been aroused to any very large extent among the dancers of the city, and it seems doubtful whether one will be able to do without a band; the players somehow fill a room and give a human air. For to me the room felt empty. Gaily-dressed couples were fox-trotting busily, but something was missing. It was the human touch. There in the centre of the room stood two oak tables, one above the other, their feet wreathed in palms, and at a height just above the heads of the people four loud-speakers stood like large gramophone trumpets, and they were operated off a one-power amplifier. And the music to my uninitiated ears was like that of a very loud gramophone, but very shrill. A pause—no clapping for encores; everyone turned towards the loud-speaker and wondered, "Will they play again?" Then: "J.B. calling! Dance Number 3—Fox-trot," and the sound of the music rolled forth. I shuddered, for into my mind came the thought of a mechanical world, soulless and unsympathetic, doing its bidden task without fear or favour—or human feeling. On the platform, where the band should have been, was a table with a 3-valve Western Electric Standard Frame Aerial Set on it in charge of Mr. Carpenter, who very kindly explained it to me. While we were talking news came through that Durban was dancing to the same tune. I put on the head phones and the sounds that came through were very sweet and melodious. It was my first experience. Through the courtesy of Mr. N. B. Everitt, chairman of the Dance Committee at the Scientific and Technical Club, I accompanied him to Stuttaford's, where the broadcasting station is erected. On the third floor we were ushered into a room whose walls were covered in green baize curtains to the floor. Here sat the musicians, the Jazz Maniacs, and, as we entered, "J.B. calling! J.B. calling!" sounded, and at the complicated-looking switchboard stood one of the directors of the Broadcasting Company who was announcing the items and had charge of the arrangements. Silence was the strict rule and absolutely no smoking was allowed, and we stood and heard the dance tune they were dancing to a few blocks away and just as comfortably in Durban 400 miles away. It was a very wonderful experience. I do not pretend to be an expert, so I can only tell you the little part I understood. About a foot away from the nearest musician was the microphone, in shape like a telephone receiver and no larger, and it was placed diagonally on an arm of steel that was fastened on to an upright. From here the music was transmitted to the transmission room through the air, and then to the aerial on the roof. As the switch was turned off until the next item, one could talk. "J.B. calling" we heard again as we left—"Dance Number 5," and one thought of the gay, chattering crowds at the Club and of the men sitting silently in that little room playing into the night. The decorations at the Club are always a great feature, and this time large pale-blue umbrella-shaped shades were used over the lights, with greenery and rose flowers hanging down. Among the dancers was Mrs. Everitt, in a pretty black gown with pale blue ribbons at the waist and blue flowers on the tunic skirt of lace. Lady Lister, who was there with Sir Spencer Lister, had on a lovely ostrich-feather boa over her *chic* peach-coloured gown. Among the dancers I saw Mrs. Thurlow, Mrs. Wartenweiler, Mr. and Mrs. R. V. Shore, Mr. and Mrs. Lee, Councillor and Mrs. White (of Germiston) and Miss Harris.

PRINCESS ALICE AT DURBAN.

H.R.H Princess Alice, Countess of Athlone, shaking hands with an old Colonist during the Durban Centenary celebrations last week.

"S.A. Pictorial" photo.

At the Carlton.

I saw some very lovely gowns at the Carlton Hotel last Friday, when there were many big parties. Mr. Willie Rockey, M.L.A., was entertaining, and Mrs. Rockey wore a lovely deep purple gown with fringes of silk. Mrs. Alec Goldberg came in peach-coloured georgette embroidered in a kind of spider-web design in rubies and crystals. Mrs. Joe Heyman had on a smart gold georgette gown, the flat frills being put on with trellis work of tiny beads and a trimming of mole fur being at the edge of the swathed belt and the end of the side-fall. Mr. N. O. Currie was entertaining a party, among whom were Mrs. Swingler, of Cape Town, in a very *chic* black gown with sequin design in jade-green and black, Mrs. Shermer, in a pretty pale

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blue dress embroidered in crystals, and Mrs. Saaler, who was extremely elegant in gold laces, Mr. Swingler, Mr. Saaler and Mr. Shermer. Dr. Shapiro, Mr. Percy Sherwell and Mr. Parkes were among the men present. Mrs. De Jetley Marks had on a handsome red gown embossed in gold with Greek-key pattern tabs at the hem of the skirt. Mrs. Percy Sherwell wore pale blue *moire* with two frills of silver laces and a Buster side-bow lined with heliotrope. Miss Tony Carlin came in rose with over-dress of fawn net edged with fur. Miss Sheila McGregor was another dainty dancer and was partnered by "*The Babe*" (*alias* Leonard Upton). Mrs. Shephard wore a smart black gown with white beads. Miss Marie Burke came in a black *charmeuse* with the new apron effect, embroidered in rubies and crystals. Miss Dorothy Varick had on black with lovely bead roses in colours. I should like every week to tell you about everyone who was there, but it is impossible, for space is so limited, and nowadays the world and his wife seem to have found out that for a dainty after-theatre supper-party with a dance you can never better the *soupers dansants* at the Carlton Hotel on Fridays.

The Wonders of Wembley.

Those of us who have not been fortunate enough to go to Wembley can only read of it and its wonders. It is nice to find that the English papers make much of Miss Mabel Withers's works. She has just returned to England with her canvases after spending three months in East Africa transferring what she calls the "ruthlessness and severe grandeur" of the scenery into many pictures. The Queen accepted one of them from the walls at Wembley, and thanked Miss Withers very warmly for it. I am told the most striking picture is of the Victoria Falls, where Miss Withers spent three and a half months. We do not advertise ourselves half enough—there can be no two minds about that—and so it is pleasing to hear of someone who journeys across the seas to help us. The Prince of Wales has shown a very great interest in Wembley and has sampled all its thrills, riding on the switchback at the moment when he would, under other conditions, have been in Johannesburg. He waited his turn with the queue and took his seat in the front compartment of the car with Lady Louis Mountbatten, and Lord Louis Mountbatten and Sir Godfrey Thomas sat behind. There were twenty members of the public in the same car, and when the ride was over the Prince just bought another lot of tickets and they went once again over the exciting course.

WITH A FRIEND AT PRETORIA.

Mr. Thurston Hall, the American actor, and Miss Gladys Webster, his leading lady, with Victor at the Pretoria Zoo during the visit of the Thurston Hall Company to Pretoria.

Photo by Barnett.

Coloured Wigs.

At several of the large balls lately coloured wigs have been worn. It is a very delightful, although expensive, fashion, and when I was on the Continent some few years back it was very popular. It is undoubtedly nice to be able to choose one's own colouring, and with a delicate gown of mauve the palest green hair looks well. Dead white was much worn with very black tresses, or *vice versa*. The shock comes to your partner the next day when he sees you at tea, maybe, as you really are!

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A Tea Party on the Stage.

Last week I was at a very enjoyable reception held on the stage at His Majesty's Theatre after the matinée of "Havoc." Mr. George Relph and his company were the hosts, and most of them kept on their stage-costumes after the fall of the curtain. Boxes and stalls were well filled, and many people took advantage of the invitation. Among them I noticed Councillor and Mrs. G. W. Nelson, Mr. and Mrs. Harold Wallers, Mrs. Abel, Mrs. G. M. Pemberton, Mrs. T. A. R. Purchas, Mr. and Mrs. A. M. Jacobs, Miss Kemp, Mrs. Smith, Dr. Hans Pirow, Mrs. J. B. Hean, Miss Smitherman and Miss Jooste. From the Empire came over Miss Marie Burke and Arthur Klein, and they sang one or two of their popular successes. Then Miss Dorothy Varick gave "Earthenware," a very wonderful piece of elocution, and Miss Gregori recited. It was a jolly afternoon. Du Calion was there also, as breezy as ever, and Miss Ethel Varick, and of course all the company. It was a cold afternoon, and I noticed some lovely furs were worn, and the tea cheered everyone up immensely. These tea-parties are always looked forward to; they give us a chance to see our favourites behind the footlights instead of from the front of the stalls. They are playing "The Green Goddess" this week, but too late for me to tell you about it before we go to press, but I am sure it will be wonderful. I have heard so much about it, and it sounds perfectly thrilling. A goddess always has more than two hands, you know, and I believe this one has six, so she must be a very marvellous deity.

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* * *

On June 26, at the Berkeley Square Synagogue, London, dainty Miss Billie Bell was married to Mr. Theodore Marks ("Teddy"), the third son of the late Senator Samuel Marks and Mrs. Marks. Miss Bell will be remembered by South Africans as having taken the leading *rôles*

AT THE STAGE DOOR OF THE JOHANNESBURG EMPIRE.

Du Calion (on poster), Arthur Klein, Miss Dorothy Varick and Miss Marie Burke—from a photograph by Miss Ethel Varick.

in "Spangles," "Round in Fifty," and "The Peep-Show." She is the possessor of a very charming voice and personality, and her many friends will look forward to welcoming her back to Johannesburg.

* * *

Little Allanah Elias played at Sir Dan Godfrey's Symphony Concerts at Bournemouth, England, and scored a magnificent success. Apart from her playing, many will remember the child whose mop of dark hair streamed behind her as she cycled up and down outside their house in Loch Avenue. For an infant prodigy Allanah is singularly unaffected.

* * *

This week will be a red-letter one for the American community of Johannesburg, who are entertaining about seventy of the *Trenton's* crew for a few days. Several interesting baseball games will be played, and other festivities are being arranged—just too late for me to tell you of before going to press.

* * *

The No. 8 Military District dance, held last week, was very successful, and the Selborne Hall was more crowded than it has been for many moons. Captain A. G. Lewis, M.C., was the efficient D.C., and in Mrs. Newberry, the wife of the R.S.M., found a valuable ally. Every branch of the Services was represented.

* * *

On Tuesday the official opening of the Broadcasting Station took place at the Tea Lounge, Stuttaford's, and was attended by a number of leading citizens. The Mayor of Johannesburg performed the opening ceremony.

* * *

Pannier skirts are again the rage, and this week at the Empire Daimler (or is it Eadie?) wears a lovely green one with wide falls of gold lace from the wired hips to the hem. Dame Fashion, in her gratitude to the women who keep her alive, is good to us this year, and (as Marie Burke says) the first thing to do is to study what suits you, and the next to adapt it to the whim of the moment.

* * *

Please don't forget that at the Orpheum on Sunday there will be a concert in aid of the Musicians' and Theatrical Section of the Transvaal Memorial Hospital for Children, and that all your favourites, headed by Du Calion and Burke and Klein, will be seen. The name of Johnny Isaacs as organiser is a guarantee of a good show. Tickets are only one shilling and two shillings.

CARRIE.

STOPS SMOKING—AND A TRAIN.

M. Chaliapine, the Russian bass, has given up smoking, a great privation, on account of his voice, and he follows a rigid diet, for he considers a singer who undertakes such roles as *Don Quixote* and *Mephistopheles* should keep his figure within reasonable limits. Chaliapine is very absent-minded. In mail-week he left Paris for London a day before he was due to leave. He realised his mistake on the way to Boulogne, stopped the train about 45 miles out of Paris, and returned to Paris by car.

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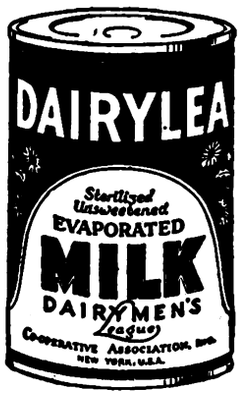

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NOT A LADY!

A CHAT WITH FRED LAKE AND HIS PARTNER, AT THE JOHANNESBURG EMPIRE.

SITTING at the Empire on Monday evening I heard, from the second row of the stalls (where a farewell was being given to a gentleman about to be married): "Nice girl, that! Let's ask her to the party." This as Fred Lake and Partner appeared on the stage. The disillusioned stallite did not open his mouth again after the first few minutes (except to laugh heartily).

As for me, I was rather shy of meeting Fred Lake; not (please do not misunderstand me) that I did not think he was not a "perfect lady" (that's a bit subtle—think it out), but I had heard that he left the army as a physical training instructor with the rank of sergeant, and you know what these great strong men are like! So it was very modestly that I knocked on the dressing-room door and crept in.

First impressions? Fred Lake—a well-built man in faultless evening-dress with iron-grey hair—the sort that one calls on elderly gentlemen "Distinguished"—and a merry smile. Harry Story, a study in fawn—hair, eyes and moustache. A pair of good sorts, ready to enjoy life and undoubtedly pleased with the reception they had just had. Although he makes up so well as a lady there is nothing in the slightest effeminate about Fred; he's more of a man's man, than a woman's man, I should judge. He started his career as a juvenile—he modestly refused to tell me how many years ago—and has "topped the bill" for many a long day in England.

He tells an anecdote of the time when he was struggling to get a footing on the ladder of fame and was engaged to play at a small Lancashire picture palace where they had a turn or two thrown in (and sometimes thrown out). Thirty bob a week was the figure he got, and he arrived at the station with his modest hamper bearing the letters M.H.A.R.S.—Music-Hall Artists' Railway Society.

ON THEIR WAY.
Fred Lake (right) and his partner on the *Arundel Castle*.

This mystic sign was at once recognised, says Mr. Lake, by a seedy-looking individual waiting on the platform, who came up to him and said, "Hullo, Fred, you've coom!" Rather taken aback at his reputation having preceded him, Fred said brightly, "Yes, I've come." "Ah'm t' baggage ma'n," said the seedy one, and shouted down the platform to another equally disreputable individual, "Talent's coom—Fred's here!" The second man came up with precisely the same greeting as the first, "Hullo, Fred, you've coom! Ah'm t' stage manager," and in the same breath he went on, "I'll bet you're a good turn. All t' stars have them labels on their baskets. 'Going to 'ave a pint before tha goes up t' digs?"

Later Fred was introduced to "t' gaffer," and at his first appearance was told to "give 'em summat as 'll make 'em laugh." The first song went well, but the second "flopped," and the disappointed manager said, "Ah thowt thou wor a good turn. Try 'em wi' a sentimental song, can tha?" So Fred sang "Truth or Lie," a sure song to draw the tears, and the gaffer said "Greet!"

Asked whether he had an appointment for the afternoon and answering in the negative, he was told, "Well, thou can take a few handbills and give 'em oot among t' childer as they coom out of t' school." But the noble blood of the Lakes rose, and Fred left.

Both Mr. Lake and Mr. Story feel they love our country, for they have heard so much about it from the South Africans they met during the War when they were at Prees Heath; and they were also with the Divisional Concert Parties in France.

"Your hobbies, Mr. Lake?" I asked as I left.

"Signing autograph albums and collecting diamonds. Sport? Rummy."

CARRIE.

Sketched at YVETTE'S, Cuthbert's Buildings Johannesburg.

THE ART OF FLIRTING.

MISS Margaret Bannerman, who is playing *Lady George Grayston*, a perfect flirt, in "Our Betters" at the Globe Theatre, London, has been telling an interviewer about flirting in general. She says:

It is not easy to flirt—either on or off the stage. I do not speak as an eminent flirt; I speak simply as a woman. Who could expect me to confess to wider experience?

Women who make a practice of flirtation are frequently condemned as vapid and heartless, but I do not think this is altogether just. No one is entitled to say offhand that another is heartless, and to say that flirts are vapid is to give them too little credit for the mental agility which flirtation, as an art, demands.

Flirting is the most stimulating mental exercise. I can think of no better illustration of this friendly warfare between man and woman than a duel with rapiers up a flight of stairs. At the top is whatever you choose—a deadly quarrel or a kiss.

Your eyes are the weapons with which you will thrust and parry your way up; your voices are the velvet cloaks

(Continued on Page 24.)

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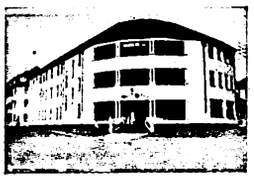

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THE DURBAN JULY.

Fabaris Favoured: A Vote for the Top-Weight.

FINAL SELECTIONS.

By "ONLOOKER."

THE running at the Auckland Park meeting last Saturday went to show that the Weale stable has struck form. T.M.S. had been engaged in the ten-furlongs event. The Durban July candidate did not put in an appearance. There was no need for his presence, as his stable companion, Jacques, proved quite equal to taking the race. Jacques, indeed, won with a lot in hand, giving Norwood 11 lbs. Weale's own filly, Duchess Trenton,

Just Scraped Home

in the chief sprint event. It was the first race she has won this season—and the season has now nearly expired—and it demonstrated that the Duchess had considerably improved on previous outings. These successes augur well for T.M.S. at Durban, for no secret was made that nothing in the trainer's hands is at present anything like the equal of Mr. Joel's colt.

* * *

It was Princess Alice that hunted Duchess Trenton home. Princess Alice is running with ill luck. The remark, however, cannot be withheld that the filly, like the same owner's Surprise Sauce, is not being raced to the best advantage. One day she is sent for a sprint and the next entered for a long-distance race.

* * *

The two-year-old race disposed of the pretensions of Lady's Collar to be considered a good one. Potgieter's filly was backed against the big field. She did gain second place, but it was a poor second, Elmo's Fire, in receipt of 4 lbs. from the favourite, having matters all her own way. Elmo's Fire had previously won at the Park, and can be classed a good second-rater.

* * *

Although Windy Forest started equal favourite with Brag for the five-furlongs horse race, there appeared to be most money for the latter, Pullen's galloway. Windy Forest was chopped at the start and her chance thus extinguished. Brag duly won, but had nothing to spare from Romp. Indeed, there was

An Objection Against the Winner

for interference. This was over-ruled, but for shifting ground the rider of Brag was fined. Immediately following the success of Brag, Pullen saddled up Narcissus, who beat the favourite, Incomparable, and a big field in the second division of the Brixton Handicap over six furlongs.

* * *

Floating, an imported mare, Pretoria-owned, followed up a success at the capital on the Wednesday by taking the mile Auckland Park Handicap. The filly, who went out favourite, gave a smooth display in beating Bad Lad II. and the others. The last-named is

Proving Expensive,

for he has been heavily backed on his last three outings. Bad Lad II. has not won since he was brought from England. A real outsider in the undersized Thoria had plenty to spare in winning the seven-furlongs event. The winner was quoted at 20 to 1 in the ring, but the return from the totalisator was double that price.

It is a long time since there was an exciting finish for the Durban July Handicap. In the last half-dozen years each winner has scored with something in hand, even if the verdict given was close. On every occasion during the period mentioned there were many redundant runners; horses started with no expectation of success. There will probably be a smaller field than is usual for

This Year's Race,

and this is all for the better; it points to all those going to the post being out to win. The volume of betting on the Durban July is not so great as in most recent years, but it can be said that the market is of a genuine character and the promise is that the race will be stoutly contested. At all events it is satisfactory to think that on Saturday there will be an absence of the redundant element.

* * *

"What will win?" That is the question. The really class horse among the imported division of the contestants is Fabaris. He is in his place having to carry top weight. Fabaris, however, has only to make a slight concession to Red Ronald, estimated as

Far and Away the Best

of the Colonial-bred lot. A difficult horse to train, we have not seen Fabaris thoroughly strung up, except, perhaps, in the first season he raced. Mr. Murray is satisfied that he has the horse in much improved trim to when he last sported silk. To my mind Fabaris, if quite himself, is sure to go close, should he not actually win.

* * *

Red Ronald has only tasted defeat once this season, that being in his first outing when attempting to concede 3 lbs. to Dropped Stitch over five furlongs. He won his other races in faultless style. It is hard to estimate how good he is. The colt is set a very big task to win the Durban July under 8st. 12lbs. Still, he is sure to give a good account of himself, and if beaten I think it will be by

The Top-Weight

or some of those that finished behind him in the Derby. There can be no doubt Desert Gold has improved very greatly since the last classic race, yet there is reason to suppose T.M.S. has come on in perhaps like degree. The runner-up in the Derby is handicapped as a bad three-year-old for Saturday's race. It is somewhat of an enigma how T.M.S. came to be so poorly regarded. The colt has certainly only two successes to his credit, but has finished second on many occasions.

* * *

Brilliancy counts for more than stamina in the big race at Durban. Red Ronald is especially brilliant, and consequently commends himself more than his contemporary three-year-olds. On what has been seen of them, both

Desert Gold and T.M.S.

are slow beginners, and the pull the latter has in the weights may, to some extent, be nullified in that he must needs be piloted by a tiny rider. If, however, T.M.S. gets well away I expect him to beat Desert Gold and perhaps

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Red Ronald as well. As for the champion colt, on, at all events, the Durban track, he should be equal to conceding the required 15lbs. to Desert Gold.

* * *

Any doubt as to which would be the "goer" of Russell's quartette was removed by the substantial support of last year's winner, Eunomea. At the time of writing Eunomea is favourite, and it is quite possible—the Russell glamour is such—the mare will be the one to start at the shortest price. Eunomea can be said to have won with something in hand a year ago. She then had a very light weight, and though, to be sure, she has this week no more than

A Nice Racing Impost

—7st. 10lbs.—the extra 16lbs. will take some carrying. The mare is past the improving age and cannot be any better than (if she is as good as) she was a year ago. It has to be borne in mind that Eunomea has not captured a stake since last July; neither has any one of the three that attended her home on that occasion won since. It seems to me that this year's race will be a harder one to win than the last, and I will be surprised if such as Fabaris does not push in front of Russell's mare.

* * *

The Durban July is a singular race in that winners have frequently come from among the starters with no previous form. One is advised that Poldemere's goodness has not yet been revealed, and that this imported horse has pretentions of making good on Saturday. Then there is the Durban mystery horse, Oriel. I am, however, content to leave these out of count, and am of opinion that the finish will be fought out by the top-weight and the Rand three-year-olds. It would be a great achievement were Red Ronald to win, but he will have to escape the buffeting that is almost unavoidable in a race like the Durban July to succeed under his big weight. To anticipate the result, I take:

FABARIS	1
T.M.S.	2
Red Ronald	3

* * *

The Grand Prix de Paris, run for on Sunday last, was won by a horse bearing the good name of Transvaal. A colt with an English pedigree, Transvaal had not previously been known to fame.

* * *

There will only be half-a-dozen events on the card for the Pony and Galloway meeting this Saturday and racing will not commence until 1.45. Selections:

1.45 p.m.—Galloway Plate, 1 mile.
Little Sufferer 1, Butt's selected 2, Curfew 3.
2.25 p.m.—Junior Pony Plate, 6 furlongs.
Rosecroft 1, Billy IV. 2, Gift 3.
3.5 p.m.—Galloway Purse, 6 furlongs.
Clover 1, Duke of Theunissen 2, Auditory 3.
3.50 p.m.—Pony Purse, 1 mile.
Not Far, 1, Natal Fox 2, King's Maiden 3.
4.30 p.m.—Pony Plate, 7 furlongs.
Repeater 1, Lady Croft 2, Tamworth 3.
5.10 p.m.—Junior Galloway Plate, 5 furlongs.
Snipe 1, Royal Dawn 2, Lancer 3.

* * *

Our cricketers are not faring well in the Old Country. Votaries of the great game, however, have no cause to be down-hearted over the failure of the team. It just amounts to this: that the strength of the opposition was under-estimated. English cricket has no doubt greatly improved in the last few years.

What Cricket-lovers Here Deplore

is the panic which seems to have seized the management of the team in endeavours to strengthen the side. The idea of sending reinforcements from South Africa was an absurd one; scarcely less absurd is the recruiting of men for the team in England. Though Parker and Faulkner are South African born, they cannot be now claimed as South African cricketers. We should stand or fall by the side selected and sent from here.

THE ART OF FLIRTING.

(Continued from Page 20.)

thrown over your left arms to prevent a lunge coming home and forcing you to take a step when you are not ready to move.

A kiss marks the end of a flirtation. From that point one goes either to the right as a lover or to the left as a friend—perhaps one retreats as an enemy—but in no wise as a flirt. It is impossible to retain a fleeting moment; the effort to do so will produce nothing but an attack of time sickness, and to live vividly one must be looking always into the future. Proceed, then, to the next flirtation.

Some people drift into flirtation for want of anything better to do, borne along on a stream of easy cynicism, their real selves unscarred by strong emotions, and their only aim in life to amuse themselves. Others flirt from a desire for revenge; they have been jilted, have had their gifts flung in their faces. These are deadly. They will parry with you up to the top of those exhilarating stairs, only to push you staggering to the bottom. And you will find that your wounds are deep.

Beautiful people are not more adept at flirtation by virtue of their beauty, yet the sight of them tricked out in their bodily finery, their eyes—their weapons—flashing brightly, invites attack by experts.

I remember a woman coming to me in a rage. "Oh, he's clumsy, clumsy!" she said. "An oaf!" I asked why, for he was a handsome young man. "We were talking of marriage," she went on, "and he mentioned leap year! As if I . . . " She almost wept. "What did you say?" She sniffed. "Oh, I asked him quite prettily, if he didn't wish he were a woman."

Never pay compliments in flirtation, unless they are exceedingly well salted. To use the ordinary variety is too much like trying to oil a delicate machine with crystallised honey. Never "rag"; you do not need a battle-axe with which to scratch your adversary.

Above all, never be serious if you aspire to become a successful flirt. Mock gently at everything, yourself included. Be sure that your opponent is laughing with you and not at you; for when a flirt finds himself or herself ridiculous it is time to think furiously, to decide whether to proceed or desist.

If you decide to proceed, in spite of having felt that some one thinks you are absurd, it will be fatal to your art. It means that you are falling in love!

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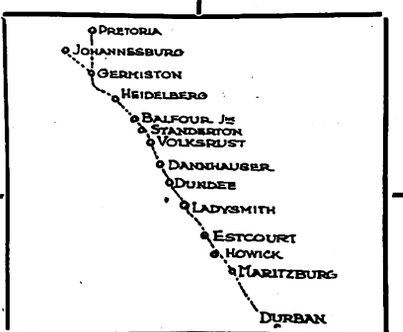

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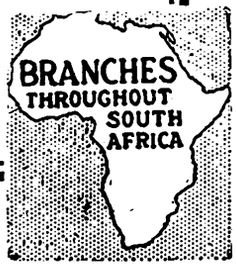

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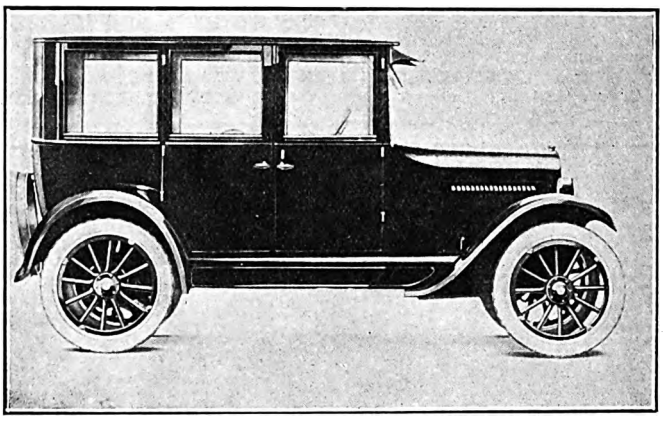
MOTORING AND MOTOR-CYCLING.

By "WIRE WHEEL."

South Africa and the T. T.

The full results of the Tourist Trophy races in the Isle of Man, held on Monday, Wednesday and Friday of last week, have shown that in the motor-cycle world South African riders can equal the performances of overseas riders and those of the other Dominions of the British Empire. Mr. I. H. R. Scott, of the Rand Motor-Cycling Club, riding in the Junior 350 c.c. class on Monday, came third on the A.J.S. motor-cycle out of 56 who started, and completed the 226-miles course at 54½ miles per hour. In addition to this, Scott has been awarded the Dominion Cup for the most meritorious performance put up by a Dominion rider. Mr. Chas. Young, the official South African representative, met with an accident whilst practising and was unable to ride the Cotton in the Junior event. On Friday, however, he was sufficiently recovered to mount in the Senior event, 500 c.c., and rode a Triumph motor-cycle. In this event Young come fourth, doing the 226 miles at 59 miles an hour. Mr. H. B. ("Bunny") Loader also rode the Norton in the Senior event and managed to beat the time which qualified him for a replica of the T.T. Trophy. Some remarkable fast riding was witnessed, and South Africa's riders were favourably commented upon. The way all three handled their machines evoked the praise of the experts overseas, and Scott received an ovation when he finished in the Junior event. The result is very gratifying, and if other branches of sport now overseas do as well as the motor-cyclists, South Africa's name will be prominent for a long time to come. The net result, so far known, is one Third, one Fourth, the Dominion Cup (awarded for the first time during the seventeen years these races have been run), and three replicas of the Trophy. Well done, South Africa, and congratulations to all three riders!



CARS BOUGHT BY NOTABLE PEOPLE.

A 21.7-h.p. 5-seater Chevrolet Superior Sedan, purchased by the well-known artist, Miss A. Seton Tait.

"S.A. Pictorial" photo.

A Great Sales Record.

The consistency with which Dodge Brothers' business continues to mount is reflected in the sales record of April this year. The week ending April 5 saw 5,694 cars delivered to purchasers; April 12, 6,106 cars passed into the hands of owners. These records were, however, eclipsed on April 19, when 6,576 cars were delivered. These figures do not refer to cars sold and delivered to purchasers in foreign countries.

Chevrolet for Police Use.

Messrs. Williams, Hunt and Co. have been advised that the South African Police will this year standardise on the Chevrolet car for Police service. This is the second year in succession in which the Chevrolet has been selected for use in the S.A.P. service.

THE REAL NORMA TALMADGE.

(Continued from page 2.)

that evening only a few turns about the room. Constance, on the other hand, danced every number. I myself was lucky enough to benefit by this protracted exercise, and as I did so I caught over Constance's shoulder the eyes of Norma following her sister's figure through the ebb and flow of dancers. The quality of that glance will always linger with me. Why, indeed, should it not? For here she was—young, beautiful, an idol of the screen—and she was surveying this sister, only a few years younger, with the fond, admiring glance which some dowager might bestow on one of the younger generation.

My interest was so piqued by this manner of the self-appointed wallflower that I asked a close friend of the Talmadges if this were an habitual attitude of Norma's.

"Oh, dear, yes!" replied she. "Norma's always like that. Very seldom do you find her dancing more than a few times an evening. What she just loves is to think of Constance as the belle of the ball."

"And how about Natalie?" I asked.

"Indeed, yes. Norma and Constance are as devoted to her as they are to each other, and they all three unite in worshipping their mother."

"A close corporation," I commented. "Yet Buster Keaton and Joe Schenck seem to come in for almost as high dividends as the original stockholders."

"Of course," assented my informer, "a Talmadge in-law is all right so long as he is also an in-picture. For you've got to remember that pictures are the leading interest of the whole family. In fact, I think that was largely the trouble between Constance and her husband. He was not only outside the profession, but I understand that he objected to Constance going on with her work on the screen."

Norma and Constance.

I have been told by those who have worked with Miss Norma Talmadge on the set that, in contrast to her sister Constance, who is exceedingly even-tempered, she displays many of the characteristics popularly associated with a great emotional actress. Gusts of impatience, followed immediately by the most radiant, sunshiny laughter; flurries of annoyance; ripples of amusement—these are the manifestations of a nature which, in the words of one admirer, is "as big and sweet as all outdoors."

Mr. Schenck, one of the finest men I have ever known, is some years older than his wife, and in addition to this he is what is known as a practical type. Yet Miss Talmadge's devotion to him is one of the salients in her life.

The evening when she could hardly wait to tell him of her triumph over Clara Kimball Young is, indeed, indicative of her whole attitude. Everything, both in pictures and out, is talked over with Mr. Schenck, and her manner when she is with him reflects always that deep content which an emotional nature feels often in stability.

Yet Mr. Schenck represents much more than a mooring for this brilliant personality. Remembering his efforts in her professional behalf from the moment when he so proudly showed me that bracelet on his office desk; acquainted, too, with the absolute devotion which he has subsequently given to her career, I often wonder how it would have fared with Miss Talmadge had this element in her life been lacking. Certainly she would have risen by sheer force of her talent and her beauty and her enthusiasm without any such concentrated interest. But I very much doubt if her ascent would have been either so swift or so dazzling had this one great constructive force been absent.

—From "Behind the Screen," by Samuel Goldwyn (Grant Richards, 10s. 6d.), reprinted from "The Sunday Express."

PRINCE ARTHUR SCORES.

Prince Arthur of Connaught's speech at the Chamber of Commerce dinner, London, was a great success. Shrewd business men from the North and West were delighted to find him familiar with the intricacies of commerce.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVIII. No. 467.] SATURDAY, JULY 12TH, 1924. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

AT THE BIJOU NEXT WEEK.

Miss Jacqueline Logan, who plays Tehura, *the girl of the South Sea Islands, in an eight-part Paramount film version of Robert Louis Stevenson and Lloyd Osbourne's "The Ebb Tide" which is to be shown at the Johannesburg Bijou next week. Miss Lila Lee appears as* Ruth Attwater *and James Kirkwood as* Robert Herrick.

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JAZZING ROUND THE WORLD.

By JENKYN.

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SOERABAJA, Java.

I HAVE never seen a town with so many furniture shops as Soerabaja. (That, by the way, is the correct way of spelling the name, though most writers don't seem to know it, and spell it Soerabaia.) There must be literally hundreds, and the facia of "*Meubel Fabriek*" shrieks at you from every corner. Sometimes they vary it by "*Meubel Rottan*," or even "*Rottan Meubel.*" I daresay they are quite right, but it seems to me bad business policy to shout about it.

* * *

Soerabaja is the biggest town in Java—and the worst paved town in the East. Motors rush up and down the narrow asphalted streets, on which there are no pavements. and dig holes and ruts in them that no one bothers about filling up. The traffic is very big, and comic Keystone policemen, armed with buccaneerish cutlasses and truncheons, stand at each corner pretending to regulate it. The Javanese policemen, taxi-men, and *sado*-men (the *sado* is equivalent to the *tonga* of India)

Never Know Where Anywhere Is,

if you follow me. Ask to be directed or driven to the Town Hall, to the Market Square, to the Post Office, to the Railway Station, and they will grin happily, but that's all. Your driver will always take you somewhere—usually in the opposite direction. And when the mistake is discovered, and you, with empurpled face and tears in your voice, tell him exactly what you think of him and of his forebears, he laughs till the top of his head nearly comes off.

* * *

There is a distinct effort in the direction of night-life in Soerabaja. Last night I went to the *Cercle D'Artistique*, Java's only night-club. It was decorus and damnably dull. A good American syncopating pianist (who has played in South Africa in partnership with George Crotty) and a red-haired Americo-Australian jazz-drummer did their best to make things lively, but it was a sad spectacle. I suppose I am now earning my living to a certain extent in the dance business, but what I shall never understand is the dolour and grief that one sees on

The Faces of Modern Dancers.

What, oh! what is the secret sorrow in their hearts? What gnawing woe causes that awful expression on their faces? What skeleton at the feast grins over their shoulders? There are several other places in Soerabaja where entertainments of the *cabaret* type are given, but they close down at twelve o'clock, and the town becomes as silent as the grave. A curious thing is that electric light blazes all through the night. This is caused by the fact that the inhabitants pay a set rate for their light no matter how much or how little current they burn.

I believe that Lord Northcliffe in his book of travels gave a brilliant impresion of a Dutchman eating *rijs-tafel*, at the Hotel des Indes in Weltevreden. I have not read the book and would not attempt to emulate the style of the great and late journalist if I had, but perhaps a slight dissertation on the famous dish as it has been consumed by myself will be not without interest. First a waiter brings you a plate of rice from which you help yourself sparingly. Then another waiter trots out a dish of gravy to pour over the rice. Then relays of waiters fetch dish after dish of food ranging from prawns to monkey-nuts, from chicken-bones to bananas. A choice of at least thirty dishes go to make the authentic *rijs-tafel*, and as some of those dishes are mixed composts of at least a dozen constituents, there must be quite a hundred flavourings in the completed *entrée*. It is

A Stupendous Gastronomic Feat

designed for the gourmand rather than for the gourmet. Here are some of the salient features, as far as I can remember them: Rice, chicken, stewed beef, prawns, crab, fish, cucumber (fresh and pickled), fried bananas, monkey-nuts, stuffed chilies, curried potato, cabbage, beans, garlic sausage, stewed fruit, mutton, liver, and at least a dozen different kinds of shredded vegetables. Waiters stand behind you in relays, and you take a dish from one and summat else from another. Some hand you one kind of food only; others have trays with compartments containing half-a-dozen varieties. You are not forced to sample each dish, but you usually do. Having piled up your plate with various aliments, having achieved this nasty epicurean mess, you stir it up together, and proceed to

Eat, oh! eat it, if you can,
Lucky man—if you can.

The cream of the whole joke is that after you have surrounded yourself with all this food, they bring you other delicate dishes of which you are especially fond in normal circumstances, but which now inspire you with absolute loathing.

* * *

It has seemed to me so far that the Middle East is singularly free from mosquitoes, but this certainly doesn't apply to Soerabaja. I know a place called Tongaat, in Zululand, where the merry little gent. with the sonorous voice and the sanguineous tastes dines off you in the daytime, but by a singular compensation of Nature he leaves you alone at night. In Soerabaja, however, there is apparently no Mosquito Union, and the result is that they put in twenty-four hours' work *per diem*. Also, it is a poor mosquito who can't

Find His Way Through a Net.

Therefore the Soerabajan hotel-keeper has devised a plan. At the foot of your bed you will find a birch—such as was used a generation ago by head-masters to enforce discipline. Let us suppose you retire for your afternoon siesta at 2 o'clock. Suddenly you hear Master Mosquito buzzin' around. What do you do? First, as Mrs. Glasse said, you catch your mosquito, then you place him on your knee with his face to the floor, then you grip the birch-rod with your other hand, and you start to administer chastisement with vigour and aplomb, murmuring: "You naughty mosquito, you dare to bite me! Take that—and that—and that!"

* * *

At the offices of the Middle East Film Company we met several South Africans who are quite happy in Java, and evince no desire to return to Africa. There are, at the present, no other companies touring Java, but there are a few vaudeville and *cabaret* performers knocking about and apparently doing very well. We have had

All Sorts of Fantastic Offers

for this type of work, both for Java, and for Holland. Personally, I hope we shall never have to do it. I would far rather busk to a theatre queue than sing in a *cabaret* to the accompaniment of tinkling glasses and loud conversation. Supplying dance music is, of course, a horse of another colour altogether.

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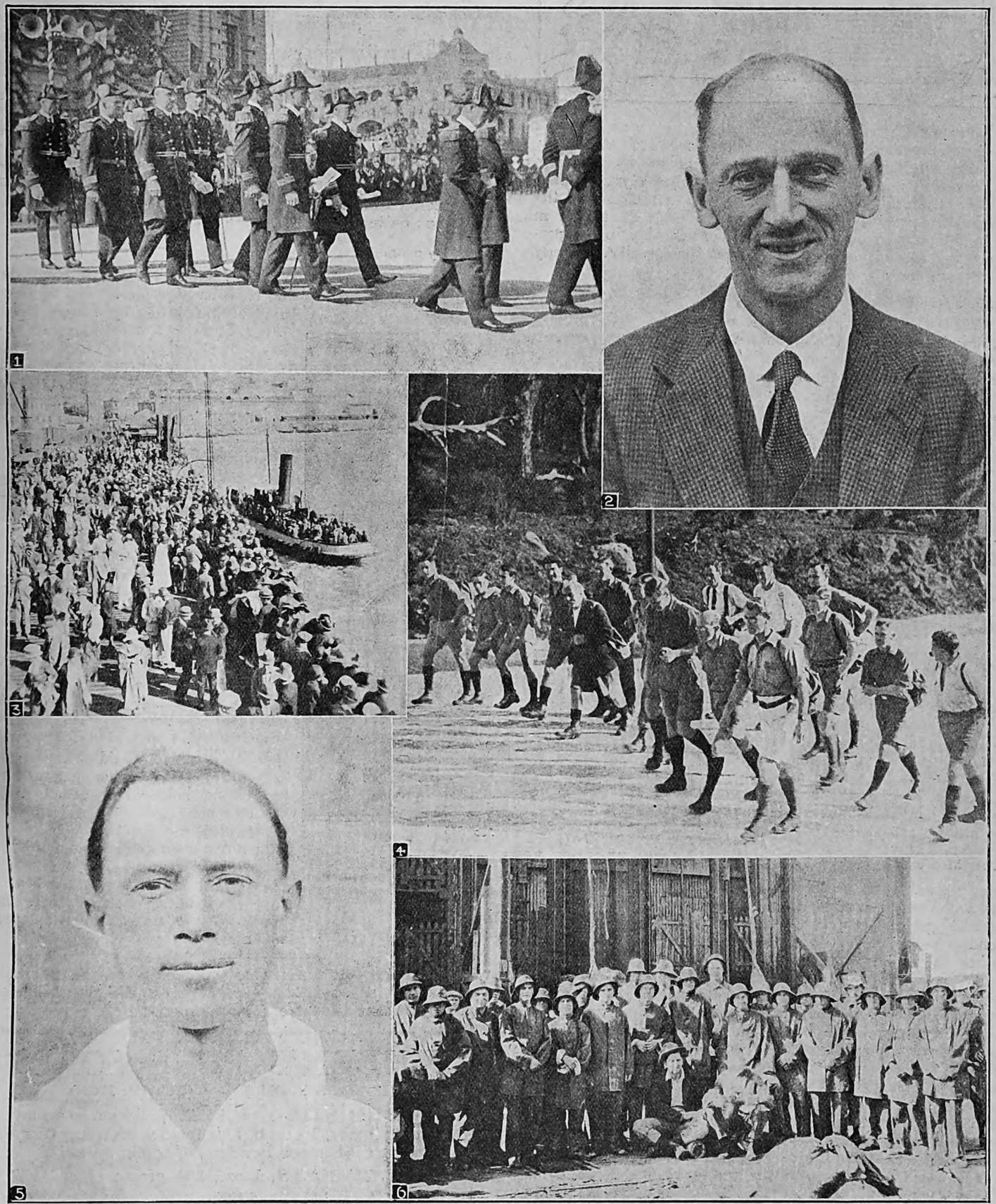
A MIXED BAG: NEWS PICTURES IN THE UNION.



PHOTOS FROM DURBAN, PORT ELIZABETH, CAPE TOWN AND JOHANNESBURG: THE RUGBY AND SOCCER TOURS.

1. British and American Naval officers at Durban parading to attend the Centenary Celebration service. *(Photo by African Film Productions, Ltd.)* 2. Mr. J. D. de Villiers, of the Western Province, South African manager of the British Rugby team's tour. The British team arrived at Cape Town on Monday, and their first match in Johannesburg will be against the Transvaal at the Wanderers' on August 2. 3. Crowd on the North Jetty at Port Elizabeth to bid farewell to the local contingent of Boy Scouts leaving for England to attend the Imperial Jamboree at Wembley. 4. Members of the Mountain Club, Cape Town, making an early-morning start to search Table Mountain for Harold Cyril Looch, a missing student. 5. E. E. Howell, the Free State half-back, elected captain of the South African Association football team which will sail for England on August 8. 6. American officers and sailors from the U.S. cruiser *Trenton* who visited Johannesburg last week photographed at the City Deep Gold Mine on Independence Day, just before a visit underground.

"S.A. Pictorial" photos.

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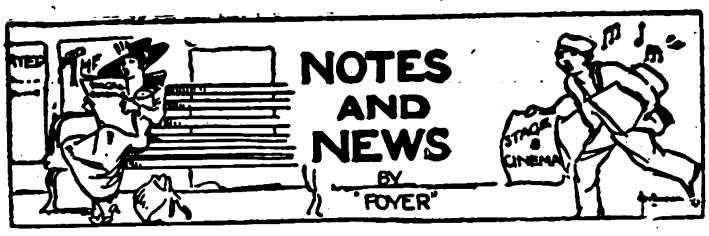


With Moscovitch in "Trilby."

New members of the Maurice Moscovitch Company who are coming to South Africa to appear with him in "Trilby" are: Miss Sylvia Willoughby, Miss Wynne Brontë and Mr. Clifford Marle. Mr. Marle was a member of the Scanlan-Bracewell-Humber Company at the Palladium in 1914. Since then he has advanced considerably in the profession and has played leading parts at the Royalty, Comedy and St. James's Theatres, London.

Father's Hat-Trick.

Vernon Watson, the clever mimic who is now at the Johannesburg Empire, is the son of the late Sam Watson, one of the best left-hand bowlers England has ever had. He once dismissed Pooley, Lily-white and W. G. Grace with three successive balls, and the ball was silver-mounted and presented to him by Dr. Grace. Vernon Watson was a bank clerk, and jumped into instantaneous London success with his imitations of George Robey and Wilkie Bard. He has been described as "the man who made the Queen laugh and cry within the hour."

A Simple Ruse.

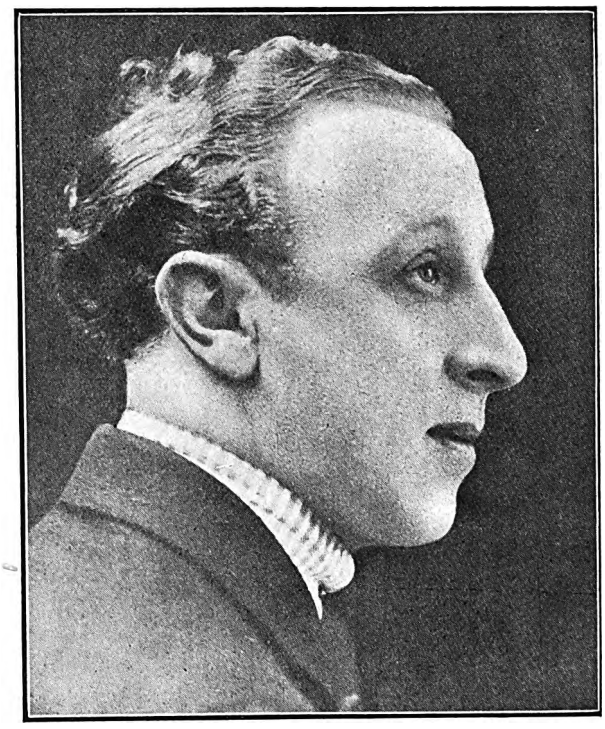
Mr. Watson once, for a bet, held up the traffic in Corporation Street, Birmingham, for ten minutes. He did it quite simply, with the assistance of a surveyor's tape-measure and a note-book. Armed with these and an air of importance, he asked the point-duty policeman to stop the traffic while he took some measurements, and the stunt succeeded.

Other Men's Shoes.

Impersonating other people has led Vernon Watson into some interesting situations. Once in London a lady asked him to dine at her flat on the following Sunday, believing that he was really Frank Tinney, the American black-face comedian. He went—explained the mistake—and dined. G. P. Huntley, who had watched an imitation of himself, slapped the mimic on the back and said, "Very fine, Watson! But do you know I had no idea that I was such a damn'd fool!" A lady who saw Mr. Watson play Fred Emney's part in the revue "Shell Out" at the Comedy Theatre said to her daughter, "I have seen this show seven times now and have never seen Fred Emney in better form. But who is this man Watson who has just made a speech?" When told that he had been playing Fred Emney's part she said, "Well then I'm going to the management—I want my money back."

A Human Bean.

Fred Lake and his partner Harry Story, who are now at the Johannesburg Empire, are just as amusing off the stage as they are on. In fact, one rarely meets Fred Lake without hearing a new "funny story." Fred has a small boy aged six, who will probably rival his father as a comedian some day. Hearing his mother address his father as "old bean," he said, "I'm a bean, too, am I not, Daddy?" "Of course, my boy, said Fred. "A human bein', hey Dad?" said the 'cute youngster.



ENGLISH REVUE COMEDIAN.

Jack Edge, the well-known English revue-comedian, who will make his first appearance in Johannesburg at the Empire next week.

An Expensive Business.

As a youth Norman Carrol, who is now at the Johannesburg Empire, was stage-struck and bought eight wigs and costumes at a little shop in Manchester. As he couldn't pay cash for them, however, he had to leave them at the shop until his instalments of a shilling a week were all paid off. On the last week, just as he was looking forward to taking his treasures away at last, the shop caught fire, and he was left without either his money or his wigs and costumes. It was that, he says, that decided him to become a music-hall comedian and leave expensive acting to those better able to stand the racket.

Met By a Band.

Will Gane, of Gane and Waldie, the comedy couple at the Johannesburg Empire, once had the distinction of being met at the station by a brass band. True, it was a native band, and contained only three instruments—a trombone, a drum and a cornet. It happened in the West Indies. The comedian was mistaken for a Salvation Army captain who was due by the same train.

Rising to the Occasion.

Mr. Gane quotes, as an example of what amuses audiences, an occasion in England when the lights failed and candles had to be used. "As I was playing the comedy part," he says, "it was up to me to rise to the occasion, so as fast as the stage manager lit the candles I blew them out again, and it caused endless delight to the audience to watch me doing it; it was really much more successful than some of the genuine comedy belonging to the show."

Hoodwinked.

Miss Alice Waldie once successfully deceived her partner by appearing before him at an audition he was holding, disguised with large glasses and a heavy veil. He did not recognise her and tried her voice, and it was only when she went back next day and asked if she had been engaged that she revealed the trick she had played on him.

Father: "Emma, if that's Willie pulling the cat's tail, spank him and send him to bed. If it's the radio, for goodness' sake turn it off and let me read the paper!"

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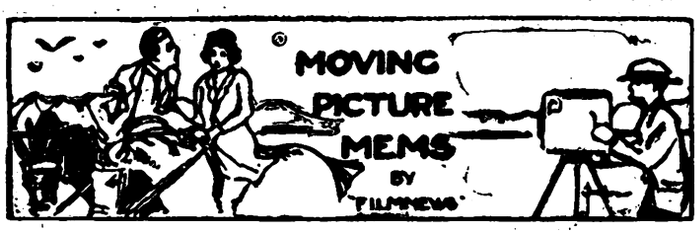

Spoiling the Show.

A new sort of disadvantage has been discovered about employing "locals" for film crowd work. When the picture comes to the local cinema, of course the amateurs go to see themselves on the screen, and laugh so much at the result that if it is a serious film they spoil the show for the rest of the audience!

Not "Idle Tears."

Irene Rich and Pauline Garon are both in England to play in George Dewhurst's film of "What the Butler Saw." While motoring recently Pauline Garon gave a practical example of the advantage of being a film star. A piece of dust got into her eye during the journey and Irene Rich suggested that she should shed a few tears to eject the foreign object. Nothing was easier for an accomplished screen actress, and the result was instant relief.

A Moving Picture.

Whereupon Miss Garon told of how she was once held up by a traffic policeman in Los Angeles. It looked like a summons, but tears so softened the official's heart that he let her off with a lecture!

A Quiet Life.

What has happened to Mary Miles Minter? Little has been heard of her since the mysterious murder of her director, W. D. Taylor, in Hollywood two years ago. She has been taking life quietly at Pasadena, a holiday resort in California, where all the film people go to get away from each other. A gossip-writer hears that the one-time dainty Mary is getting fat. "She has been living under the name of Juliet Shelby, and except for a legal quarrel with her maid over a certain Dr. Raymond Mixsell, from whom the maid refused to take orders, life seems to have been very empty for the little film actress."

Origin of Moving Pictures.

Mr. Will Day, one of the film pioneers of Great Britain, has lent to the South Kensington Science Museum his remarkable collection of apparatus and data concerning the origin and development of moving pictures. This collection has taken Mr. Day more than twenty years to assemble and verify. The optical illusion of moving pictures, according to Mr. Day, developed out of "shadow shows," which originated in the images thrown on smoke-clouds by artful priests. Shadow shows, with or without the illusion of motion, have been known in the East for about two thousand years. They made a great step forward when Kirchner invented the magic lantern, which in turn was superseded by the late Mr. Friese-Greene's invention of cinematography. The first man, says Mr. Day, to take out a practicable patent for showing photographs taken on a continuous strip of sensitised celluloid, with perforated margins, was the Englishman, Friese-Greene.

FATHER OF A HUMAN BEAN.

Mr. Fred Lake, now at the Johannesburg Empire, who relates the story of the Human Bean on the opposite page.

Battery of Cameras.

Prior to that, another Englishman named Muybridge had taken a series of pictures of a trotting horse by means of a battery of forty cameras placed in line. Muybridge did this to settle a wager of £5,000 to test whether a trotting horse ever has all four feet off the ground at once. Many optical toys based on the "persistence of vision" principle, some of them designed by such giants of science as Herschel and Faraday, are in Mr. Day's collection. These, when set in motion, reveal weirdly designed figures which resolve themselves into galloping horses, flying seraphs, ferocious dogs leaping suddenly from kennels, and busy imps climbing interminably out of an inferno. The "Zoetrope," or "Wheel of Life," was the most popular of these toys, closely followed by the various types of *camera obscura*, a modern descendant of which is the periscope.

"Pepper's Ghost."

More famous than these, however, was "Pepper's Ghost," which had a magic-lantern basis, and called for the use of slides at least a foot square, some of them being painted by well-known artists. The dramatic end of Mr. Friese-Greene, who died while making an appeal to a British film conference, recalls, says Mr. Day, the end of another genius in cinematography. This was Mr. Augustine le Prince, who disappeared, with his apparatus, during a train journey in France, and was never seen again, but the specification of his patent, which still remains on the files, substantially embodies the cinematograph of to-day. Mr. Day, who has just been made a Fellow of the Royal Photographic Society, purchased and presented to South Kensington the original apparatus used by Professor Trewey when he gave the first public exhibition of Lumière's cinematograph at the Polytechnic Institute in February, 1896.

Seeing the Unseen.

The possibilities of micro-cinematography are enormous. They will probably prove to be most useful in relation to bacteriology, especially in the study of such diseases as cancer. It will be possible to place healthy tissue and diseased tissue side by side and follow the minutest changes in their micro-organic life. The movements of organisms which exceed the speed-limit will be slowed down by means of the "ultra-rapid" camera.

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At the Empire.

Vaudeville turns are often remarkable in the variety of their appeal. In the case of a popular song, one man will listen for the melody only; another will have ears only for the words—the *point* of the song is what he is after; another will look for the sentiment and the manner of its delivery by the singer; another will detect whatever there may be of reminiscence—especially in construction; and still another will endeavour to view the song as a whole—words and music, melody and construction, emphasis and harmonic outline, originality of idea and setting, and so on. These thoughts occurred to me at the Johannesburg Empire last week when Arthur Klein and Marie Burke were heard in a turn described on the programme as "the Celebrated Composer and the Famous Musical-Comedy Star, in their Latest Successes, composed by Arthur Klein." The composer-pianist managed to appeal to his audience with unmistakable force, to judge by the flattering reception accorded to his songs and to the singing of them. Strangely enough, throughout their presence on the stage I found myself listening mainly to what might be called the inward qualities of the songs presented. There was a wealth of melody of striking originality, superimposed over harmonic settings that made one think hard—so hard that it developed into a sort of admiration.

A Striking Novelty.

One instance must suffice to indicate the reason of my enthusiasm. A certain song said something about modern folk having developed a leaning for impressive changes of harmony—presumably since their musical education in these days has progressed somewhat from the sugary shop ballads of the sentimental type. The sentiment was expressed by the instrumental setting in a positively unique manner. A deft change from the major to the minor mode struck me as a cleverly subtle and remarkable way to reflect the meaning of the words. There were no doubt many other similar feats of musicianly craftsmanship during the turn, but I must reserve my applause for the one outstanding example of original thought.

Covent Garden Season.

One of the features of Covent Garden season just concluded is the unanimous praise bestowed on a purely English orchestra by foreign conductors. This praise has been echoed by practically every leading writer in London. The German conductors have expressed astonishment at what they were able to do with the Covent Garden Orchestra in three rehearsals. British orchestral players have acquired a world reputation for quickness in grasping the requirements of new conductors. An English paper recently in referring to this part of the opera season, said "the orchestra showed what London musicians can do under favourable conditions. It has covered itself with glory, and earned unqualified praise from everybody concerned." Bruno Walther, who conducted Wagner's "Ring" and who has had experience of the finest Continental and American orchestras, expressed himself completely delighted with the magnificent body of one hundred and six London players.

Young at 70.

A vocal recital was given recently in London by Battistine, a singer now just on seventy years of age. It is said that his voice, for all the passage of time, is distinctly youthful in quality, and in some songs he simply bubbled over with fun. The veteran received a rare reception and he seemed, it is said, to have enjoyed the concert as much as the most enthusiastic of his admirers.

Elgar's "Appreciation."

Sir Edward Elgar writes to *The Daily Telegraph* as follows: It will be readily understood that during the more than twenty years that "The Dream of Gerontius" has been before the public I have received much praise and blame; as far as I can gather the latter predominates. But now at last comes the only testimonial I have ever cared to receive. It came from a remote part of New Zealand. A lady has been touring, and singing, with pianoforte accompaniment, much English music. Her selections included the "Angel's Song." On hearing this a little boy was so delighted that he sent me a message—"I wish he would come to stay with us—I would give him my pup." The breed is not specified, but that is not material. I long for that pup, and if legislation had not interfered with its landing I would go and fetch it.

A Noted Violinist.

It is announced that Miss Marie Hall, the noted violinist, will visit South Africa in the near future. Many concert-goers will remember the nature of her playing during her visit to this country some fifteen years ago. One of the most remarkable features of her playing, to my mind, was the perfection of her intonation, which was aptly described by one writer as "diabolical." The Max Bruch and Mendelssohn Concertos were prominent on Miss Hall's programmes, and all will recollect how excellently she was supported by Miss Louie Basche, a pianist of notable technical brilliancy and power. Miss Basche was a pupil of Emil Sauer, and reflected much of the distinction claimed by her master.

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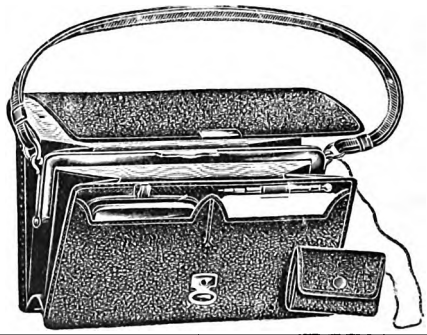

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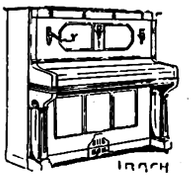

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In the Bright Lights.

HIS MAJESTY'S THEATRE.

SUCCESS OF "THE GREEN GODDESS": A THRILLING AND WELL-WRITTEN PLAY.

WHEN Mr. William Archer wrote "The Green Goddess" he produced a work which satisfies all the requirements of a thrilling, witty and polished melodrama. If the enthusiasm displayed on the first night at His Majesty's Theatre is any criterion, the play will be a great popular success in this country—as it already has been in New York and London.

In a remote region beyond the Himalayas, somewhere towards Bokhara, the *Raja of Rukh* rules a people of savage instincts and cruel fanaticism. His stately palace, perched high among the peaks, contains a wireless installation, a Cockney valet, a billiard-room, the works of Anatole France, Marcel Proust and George Bernard Shaw, cases of Perrier Jouet 1906, and a wardrobe of the latest Paris models (worn by a succession of Continental ladies, none of whom is on hand at the moment). The *Raja* is an Oriental despot with a Western veneer—acquired with "a pretty good degree" at Cambridge—over his fundamental barbarism. His three half-brothers, who have *not* been to Cambridge and are fanatically anti-Feringhi, are about to be hanged for murder by the Indian Government.

An aeroplane has a forced landing near a mountain-shrine of the six-armed Queen-Goddess of Rukh. The pilot, *Dr. Basil Traherne*, and his passengers, *Major Antony Crespin* and his wife *Lucilla*, emerge unhurt from the wreck, and are welcomed as honoured guests by the *Raja*, who, after entertaining them to a lavish dinner ending up with coffee, cigars and liqueurs, blandly informs them that his "Clerical party," over whom he fears he has little or no control, have decided that the three Feringhis were brought there by the Goddess that their lives might for forfeit for the lives of the three Rukh princelings condemned to death in India for political assassination. He cannot, even if he wished, he says, oppose the savage instincts of his people, and the "ceremony" must take place the next day at sunset. Nevertheless, being Priest as well as Prince, he thinks he could compromise with the priesthood of the Green Goddess in regard to the lady—if Madame would be so kind and obliging as to—and all that sort of thing.

The wireless is the one chance for the English captives, as *Major Crespin* understands wireless, although he disguises his knowledge. An attempt is made to bribe the *Raja's* valet and wireless operator, the Cockney, *Watkins*, a fugitive from justice and a furtive scoundrel. *Watkins* drives a hard bargain, and then sends a false message, the *Major* and *Traherne* having in the end to resort to the desperate expedient of overpowering him as he sits at the instrument, and throwing him out of the window into the ravine a hundred feet below. Then while the guard is battering at the door the *Major* works at the transmitter. The *Raja* and his soldiers burst in, and a shot is fired, the *Major* being mortally wounded. With his last breath he denies to the *Raja* that he has been successful in getting a message through to Amritsar.

Major Crespin was a drunkard and a bully who had lost his wife's love and respect, but his struggle for self-control in the face of danger (not, I thought, quite sufficiently emphasised by Mr. Vernon Sylvaine), and his final victory in death, more than atone for the shortcomings he possessed while he was alive; and his death is necessary to make way for the love of *Traherne* and *Lucilla*. The farewell of these two lovers in the Temple—the last scene—is a poignant one. The *Raja*, now the high priest of his fierce cult, re-enters, and renews his offer to *Lucilla*. At the prospect of her lover's torture she wavers, but the *Raja* knows she will not keep her part of the bargain, and the ceremony is about to proceed when the distant droning of aeroplanes is heard, and the crowds of priests and worshippers break up in panic. A bomb falls in the ravine as a warning, and a jaunty flight-lieutenant from one of the machines which has landed demands—and secures—the release of the prisoners.

The play is, of course, completely dominated by the *Raja of Rukh*, who is quite the cleverest character Mr. George Relph has acted for us. He was suave and smooth and cynical when those qualities were called for or best suited his purpose—which was nearly all the time—but there were occasions on which he did not neglect (although the temptation to do so might have been there) to give us glimpses of the tiger behind the diplomat or of the sensualist behind the courtier. Mr. Relph also succeeded in wearing with an air of distinction—in itself no mean achievement—the *Raja's* several exceedingly gorgeous but slightly amusing costumes.

A brilliant performance was given by Mr. George F. Weir as the egregious *Watkins*. His clothes, his accent, his demeanour, his whole attitude towards life, were all just right, and it was really a great pity he had to be thrown out of such a very high window. The honours of the acting were shared by Miss Netta Westcott as *Lucilla*, Mr. Vernon Sylvaine as *Major Crespin*, Mr. Leonard Upton as *Dr. Traherne* (somewhat youthful for a famous bacteriologist and a little unconvincing when it came to the love passages), Mr. Sam Turtis as the *High Priest* (who looked like *Ben Gunn* after his sojourn on Treasure Island, spoke entirely in a strange language containing as many sibilants as a seltzogene of soda, and would, had he appeared in "Brighter London," have been told that he was "making a lot of noise"), Miss Edith King as the *Ayah*, and a number of smaller-part people and supernumeraries (including a very fearsome *Executioner*).

The stage effects and lighting were admirably done, the burden of "production" having been shared by Messrs. Relph and Weir. The first-night audience refused to go home until Mr. Relph had made a speech, in which he said that he would send a cable to Mr. Archer to tell him all about it. It was very pleasing to notice at the final curtain that neither the *Major* nor *Watkins* were really dead.

It was a thoroughly enjoyable entertainment, and proved that the most unlikely and fantastic happenings can be made quite plausible by good writing and skilful handling.

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APPEARING AS RUTH ATKINS IN "DADDIES."

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LEICESTER SQUARE, June 12.

The Most Stupid Strike of All.

To-day we celebrate (!) the eighth day of the latest and most stupid strike of all, whereby the whole of travelling London is being held up and victimised by a handful of discontented and vindictive "Underground" men who totally ignore their own Union in the hope that they alone can prove the betters of millions of suffering, yet still sane, fellow-humans;—we'll say nothing of the ridicule and bad blood engendered, which is, in a measure, bound to reflect on the Government these self-same malcontents helped to place in power. During one of the weary waits for a bus or tram (whilst our daily drenching June rainstorm did its dampest) it struck me that possibly one explanation of the attitude these rabid communists now adopt is, that the sight of the umpteen thousands of workers struggling to get on over-crowded conveyances gratifies their sadistic lusts and that they enjoy a good gloat over the buffetings and bumpings the women and girls have to endure during these disgraceful affairs. The Underground Company has given them till to-morrow to return, failing which they are to be prosecuted for "breach" as well as dismissed.

Influential Actors Leave Actors' Association.

Curiously enough, it is said that a preponderance of the communistic element in the executive of the Actors' Association was the cause of a large body of influential actors, actresses and actor-managers resigning their membership. These artists have formed a new Stage Union called "The Stage Guild," whose adherents already include most of the better-known theatrical names, amongst them being Benson, du Maurier, Martin Harvey, Ainley, Hutchison, Vanbrugh, Nares, Terry, Cooper, Tree and Wyndham.

Whitsuntide, Wembley and The Derby.

Our Whitsun visitors were, of course, put to any amount of inconvenience by the traffic chaos. All the same, it apparently deterred nobody from making the trip, for previous records were broken on all sides. Wembley on Monday had no less than a third of a million guests to accommodate, and it was almost two o'clock on Tuesday morning when the last batches of them were bused and trained away. Naturally a lot who came down for the Derby stayed over for the week-end, many of them doubtless going home with nasty rheumy colds after the horrible damp and mud at Epsom and the boisterous, showery holiday days. Numbers of Derby-dayites were only too glad to start for town directly *the* race was over, get into a medicated bath, and retire to bed to a gruel and cinnamon accompaniment. A minor sensation has been caused by the Public Prosecutor's action in proceeding against numerous clubs and other bodies who initiated sweepstakes and sold tickets to outsiders. Under some mildewed old Act, dating back about three centuries, they are liable to divers hideous punishments which, if inflicted, would make the fate of Anne Boleyn appear, by comparison, to be little worse than the administration of some Gregory powder.

Boating Banned.

So abnormal has the rainfall been that for the present no boating, except in mechanically-driven craft, is allowed on the river; a state of things only the most venerable of Richmond watermen can remember having a parallel. Our state of mind on reaching the boathouse last Saturday, weary and heavy laden with the voluminous accoutrements for a week-end's camping, and being vouchsafed such information, is best left to your imagination. A ray of hope for the Monday was conditional upon there being no more rain in the meanwhile, but it went the way of all things in the evening—trailing in the wake of a colossal thunderstorm. Those Broncho-busters from Canada and U.S.A. over for next week's Rodeo (pronounce it Ro-DAY-oh, as the posters tell you, there's good children) at Wembley, indulged in a little Sunday rehearsal for their Monday morning race *à cheval* across the Thames at Kew. The rushing stream soon swept away two of them, complete with steeds, and things looked bad for the one who could not swim until one of the cow-girls dived in and brought him to land—loud *bravissimos*. After that the Monday fixture was abandoned and Father Thames's excellent imitation of a first-class mill-stream was left undisturbed. The South African cricketers have so far kept their opinions of the United Kingdom summer to themselves, but one does not need to be a Zancig to divine what their thoughts are, after the way match after match has been interfered with or had to be totally abandoned on account of morass-like pitches and submerged wickets.

All About the Modern Moderns.

For an intelligible and absorbing account of what the Cubists and the other "-ists" of modern art are striving after, you cannot better Michel Georges-Michel's "*les Montparnos*," just published (A. Fayard, 18-20, Rue St. Gothard, Paris. Fr. 7.50). Modelled somewhat on the lines of Murger's famous "*Scenes de la vie de bohème*," M. Michel gives us in 300 pages a literal account of the lives, aims and work of that amazing cosmopolitan band of painters, writers, revolutionaries and idealists whose G.H.Q. is formed by the Rotonde and Dôme *cafés* in Montparnasse, mentioning most of them by name but evolving his few leading characters from the salient points of several now-famous personalities. Here you have an authentic history of the *tourbillon* of misery and splendour, the vice and purity of that extraordinary community—presented in the form of a novel, but being really a *mélange* of biography, pen-portraiture, criticism and racy journalism, introducing the artistic haunts of Paris, Rome and Berlin, and celebrities such as Picasso (who designed the book's very striking cubistic cover), Stravinsky, Isadora Duncan (credited with giving a party rivalling those of the Roman decadence), Derain, Lenin, Trotsky, Modigliani, Diaghilew, Nina Hamnett and most of the post-War Russians. The hero's ambition is to engender a Messiah of Art—a sort of super-Michael-Angelo—for which purpose he chooses as his collaborator a humble grocer's daughter and, almost at the same time, a princess of ancient lineage!

Recent French Fiction.

Other recent French fiction well worth reading is Colette's "*la Femme Cachée*" (Flammarion), short stories in her best vein; Pierre MacOrlan's "*la Venus internationale*" (*Nouvelle Revue française*) and Jean Giraudoux's "*Siegfried et le Limousin*" (Grasset)—two most extraordinary romances of present-day international social and political undercurrents, both written in the newest manner. The May number of "*les Œuvres Libres*" was particularly interesting by reason of its inclusion of an entirely new

(*Continued on page 13.*)

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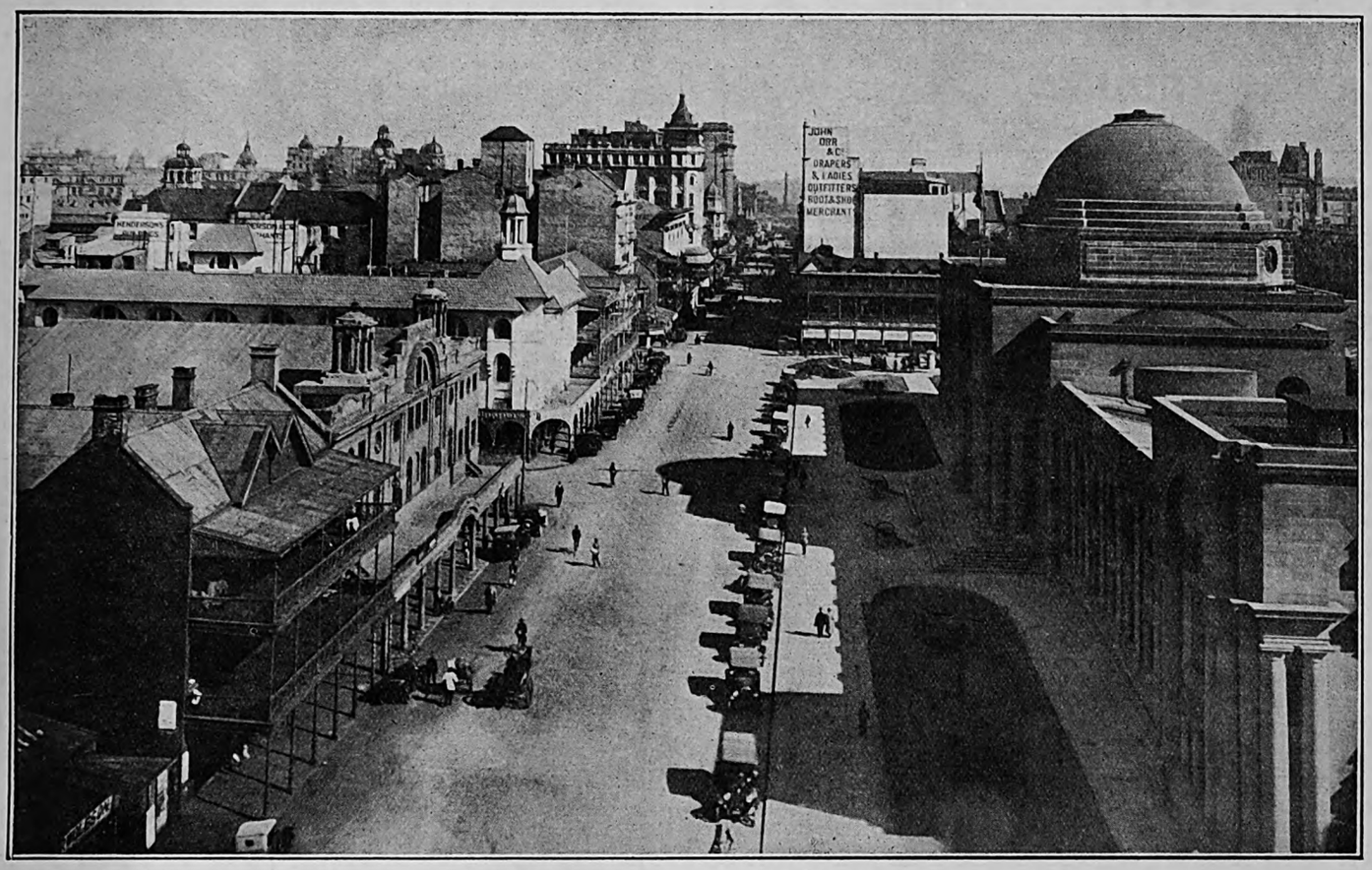
JOHANNESBURG FROM A NEW POINT OF VIEW.



PRITCHARD STREET, FROM THE ROOF OF A NEW BUILDING IN VON BRANDIS SQUARE.
This photograph of Pritchard Street, Johannesburg, looking west, was taken from the roof of Cuthbert's new wholesale boot warehouse in Von Brandis Square. The buildings making the skyline include (from left to right): Barnato's, the Standard Bank, Corner House, the Post Office clock tower, the Town Hall tower, Cuthbert's retail building, Stuttaford's, John Orr's, the Law Courts (in the right foreground), and Norman Anstey's.
Photo for "S.A. Pictorial" by T. Brittain.

"SEEING THE MAIL-BOAT OFF." CAPE TOWN'S FRIDAY-A FTERNOON CEREMONY.
"S.A. Pictorial" photos.

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JOHANNESBURG, Tuesday afternoon.

THE sharp recovery of a substantial portion of the dividends shown a week ago had the result of putting prices above London parity when expenses are allowed for, and there has been consequently a slackening off in overseas demand. Only about fifteen stocks were dealt in at High 'Change yesterday and to-day, which is sufficient to indicate the limited market of the moment. The activity in Transvaal Platinums has also proved somewhat transient, dealing in odd lots having taken place at 75s. yesterday, or a full half-sovereign below the highest touched last week. T.C.L.'s and S.A. Townships, which move in sympathy, have also receded to 18s. 6d. and 10s. 6d. buyers respectively. The declaration of a shilling dividend has scarcely affected Zaaiplaats. Two shillings a year on a share standing at 7s. 9d. is compensation enough for the risks of tin-mining.

Government Areas were quoted at 127s.-128s. this morning, which is only a shilling below the level of sales including the dividend ten days ago. A rush for Wit. Deeps put the price to 18s. 6d., which seems quite enough to pay for a share distributing 3s. a year, and with the life of the mine officially assessed at eight years. There is, of course, the possibility of getting the south-eastern section of the old Knight Central property on lease. At the same time, the Wit. Deep is largely dependent upon the premium for its profit.

Brakpans are firm at 64s. 6d.; so are Modders at 71s. 6d., and Geduldes at 61s., the latter on the announcement that the Union Corporation applied for a lease of 2,640 claims on Geduld East. But whether Geduld will come into the deal, or whether an entirely separate company will be formed, is not known. Most people incline to the latter opinion.

Profit returns of some mines of the Central Mining group for June were rather disappointing, and this was specially noticeable in the case of those shares which have met with a good measure of public support lately. Durban Deep's profit of £2,000 contrasts with £4,000 for several months previous, with £6,400 in January, and as much as £8,400 in December, when the shares were up to 26s. The recovery remains below 6 dwt., which is probably explained by the higher proportion of development rock going to the mill consequent upon the active policy now being pursued. Nourse (whose shares were over 18s. last year) has latterly been erratic in its earnings—March £8,000, April £4,100, May £6,350—and now right back with a jerk to £2,500. Crushing but 40,800 tons, as against 46,000, and as much as 52,000 in January, costs have increased to 25s. 3d. A decrease of 3,200 in the tonnage crushed by the Consolidated Main Reef, coupled with a drop in grade to below 6 dwt., brought about a decline in profit from the £16,500 of the previous three months to £11,400. Instead of costs advancing a shilling or eighteenpence, as in the other two cases, a further slight economy to 22s. 5d. per ton was effected. The Main Reef and the Nourse, as well as the E.R.P.M. (which made £15,750, though costs were a shilling higher) and the Crown Mines complained of shortage of native labour. The only important mine to do better in the shorter month was City Deep, which made £73,350, but Modder and "Bee" did as well, comparatively, as in May.

A decrease of 9,500 in the tonnage milled at Government Areas only affected the profit to the extent of £2,850, its total of £197,400 being no less than £43,400 ahead of its nearest rival, the Modder. In spite of the shorter milling time, Randfontein again crushed well over 200,000 tons, making £65,500 profit. The Brakpan profit of £51,800 appears poor in contrast with that of May, when £7,235 was taken from reserve. Springs Mines reduced costs by nearly a shilling, approaching the level of Brakpan, and was one of the few mines to secure a higher profit than in May.

Some people have their "eye on" Nourses if they go back to half-a-sovereign.

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

account of Tolstoi's last days at Iasnaia Poliana, written by his private secretary, V. Soulgakov. It is a most intimate and moving narrative; from it we learn for the first time the true attitude of the master's family towards him and of how he was harassed almost beyond endurance by the ebullitions of his wife's mental malady. Valery Larbaud in "*Amants, heureux Amants*" (*Nouvelle Revue française*), three long-short stories, borrows James Joyce's method (with acknowledgments and a dedication) with success. Though not exactly easy to read, the book is very fascinating once you get into the swing of it.

At the Opera.

At Covent Garden we are being introduced almost daily to new vocal luminaries of importance. Alfred Piccaver, the Lincoln-born star of the Viennese opera, and Cesare Formichi, a gifted and powerful Italian baritone, are the two who have created the best impression. They are already being referred to by their surnames only, a sure sign of success here. Piccaver, although his voice lacks the sweetnes and the passion of Caruso's, is the first tenor London has heard whose power and compass could be compared with those of the great Italian's. I heard him in "Tosca" on Tuesday, when our own idolised Edvina made her *rentrée*, with Formichi as *Scarpia*. He misses much of the lyrical quality Puccini demands, but one can plainly guess how powerful he must be in "Aïda" and the heroic operas. Edvina is more beautiful, slender, and a better actress than ever, but there is no disguising the fact that the smooth, silvery, steady voice is now showing the effects time invariably inflicts. It is sad to think that we cannot expect to hear again her wonderful "Louise." Formichi's baritone is the most impressive we have heard since the days of Sammarco and Ruffo, and he is a good actor, though not quite good enough to invest *Scarpia* with all the necessary scornful dignity. To be asked to support two seasons of Opera in English at the same time as the International Season has proved too much even for the most fervent of us. Consequently the B.N.O.C. at His Majesty's and the Carl-Rosa Company at the Scala are playing to houses not as full as they deserve to be considering the fare they offer.

A New Farce from the Italiana.

"The Mask and the Face," the new farce at the Criterion, I found disappointing. The slow pace at which it is played perhaps was the cause; at any rate I went fully prepared to enthuse, as one cannot help doing when Athene Seyler's name is on the bill. Unfortunately that most superb comédienne has little chance to shine, and Frank Cellier was hopelessly miscast as the husband who, thinking his wife unfaithful, banishes her and then proceeds to a "confession" of murdering her, following up his acquittal a year later by a "funeral" at which the banished spouse appears as a mourner. An excellent idea badly handled—perhaps the process of adaptation from the Italian original had something to do with that. However, it is only fair to add that the public has taken very kindly to the piece.

A New Revue.

"The Punch Bowl" at the Duke of York's Theatre also seems rather feeble—especially coming right on top of that house's big hit, "London Calling." If it weren't for Alfred Lester's drolleries (he is a scream as the ancient gardener who is also an amateur doctor, the result being that he grows "flowering phlebitis" and crosses "Measles and Mumps" to produce "scarlet spots in clumps"), and some smart characterisations by Norah Blaney, Sonnie Hale (son of "Bobbie" and brother to Binnie) and Hermione Baddeley, the show would be decidely dull. Miss Baddeley, the young star of "The Likes of Her" and "The Forest," has astonished the town by adding singing and dancing to her powerful dramatic attainments.

For "Pro.'s" Only.

Just a little note for your theatrical friends. In the programme of the Palais d'Eté, Brussels, is announced as an early item in the *première partie*, "The Raspberry," *Intermezzo* by Jouberti. I wonder if it was in anticipation, or merely nonchalantly, that the *morceau* was placed in that particular position in the "bill."

PAUL PRY.

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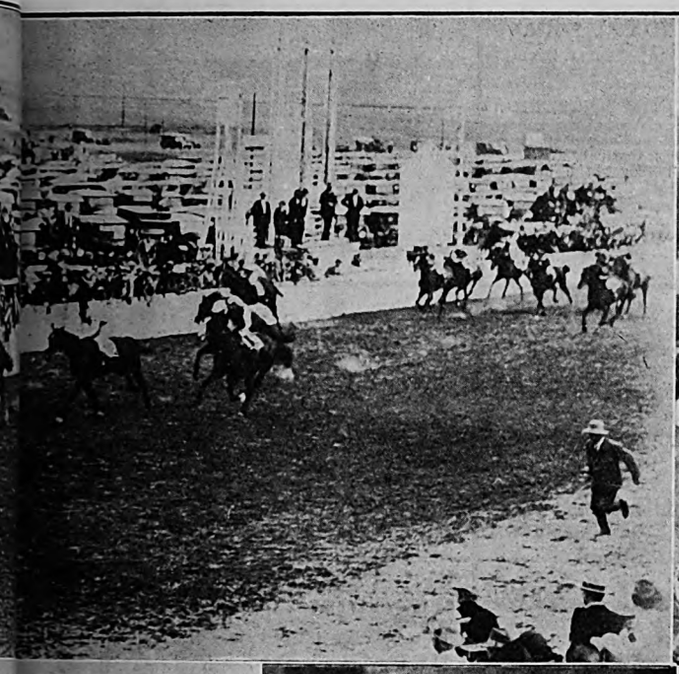
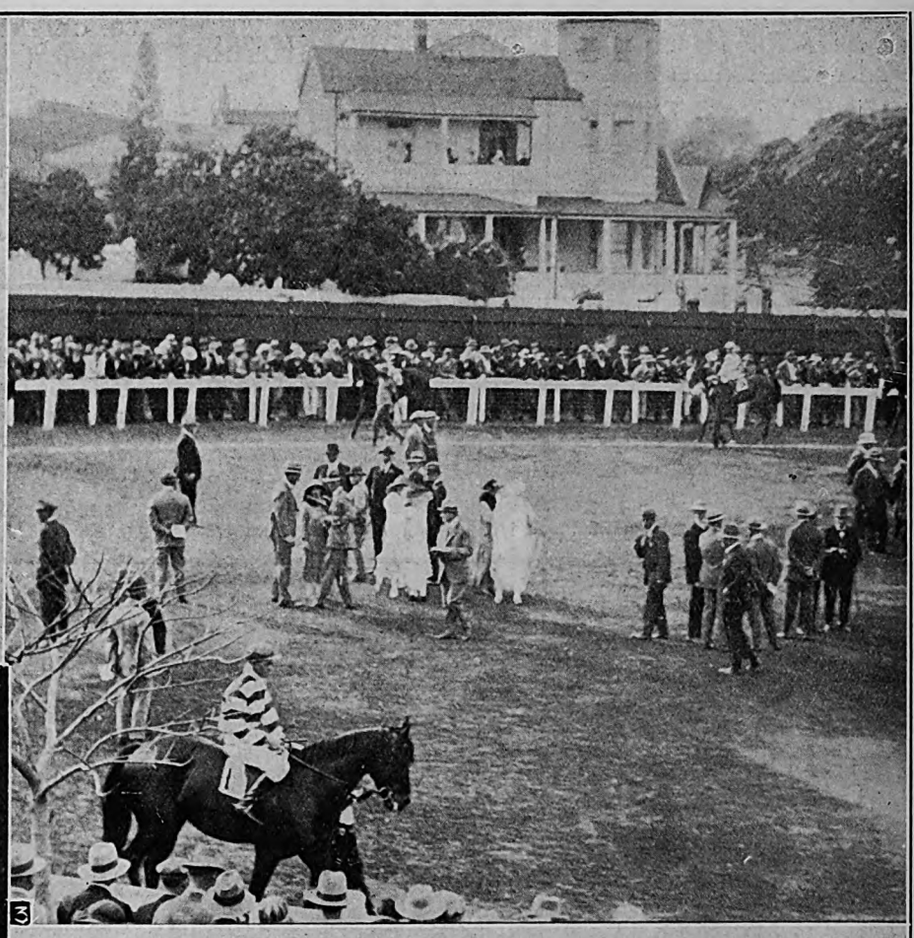
RITES BEATEN IN DURBAN JULY HANDICAP.





IE SOUTH AFRICAN RACING YEAR AT DURBAN LAST SATURDAY.

the second favourite, was 5th, and Eunomea (last year's winner), joint third favourite with Oriel at 6 to 1, was 12th. 3. The Vice-regal party in the Paddock before the Handicap. 4. The parade before the race. 5. Mr. W. A. Deane, one of the two joint owners of Oriel. 6. The winner and his jockey. Oriel, by Alberoni-Darking, with J. Lieveaux up. Oriel is five years old and carried 6st. 4lbs. 7. Mr. Hollis, the other part-owner of Oriel. 8. The crowd in the betting enclosures.

Photos for "S.A. Pictorial" by "Happy Snaps."

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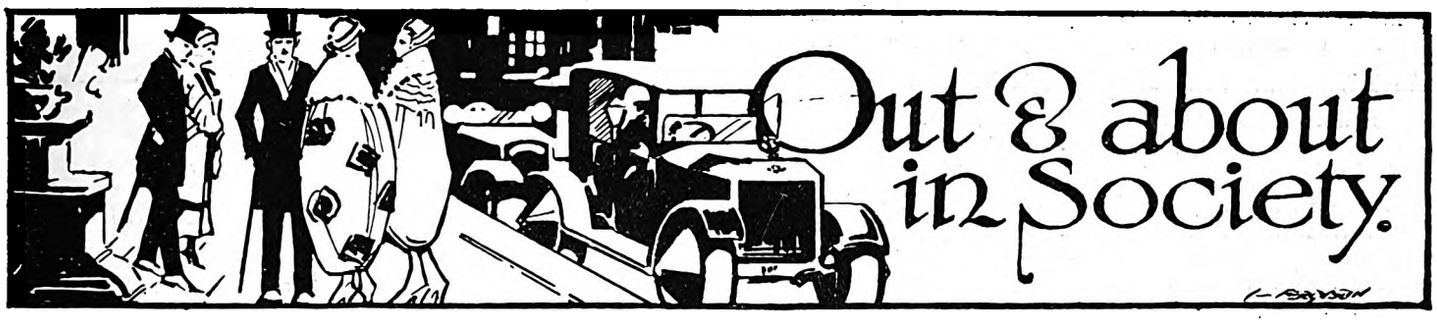
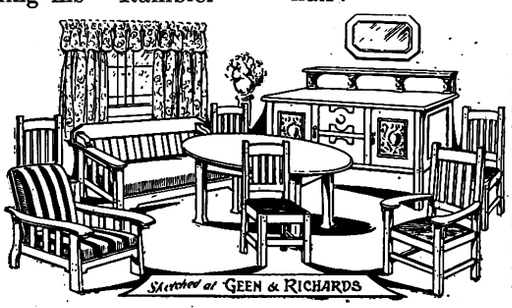


[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

"Good Scouts."

I have almost become a baseball "fan." If the *Trenton* sailors had stayed up here any longer I feel sure I should have become one; I never knew it was such an exciting game. Mr. Arthur Klein, forsaking his "Rambler Rose" and "Josephine," kindly took me, so that I had an expert to explain things, and I cheered with the best of them when our old friend "Doc." Brennan got round. It is very pleasing to know that all the visitors enjoyed themselves so much. There are so many "good Scouts" among the American community here that we are glad to think that their sailors had a good time in Johannesburg. They were entertained to dinners and to a dance at the U.P.C. I went into the Empire the other evening and found it all flagged in their honour and the sailors enjoying it so much. One thing rather puzzled me—so much whistling and no clapping—until I heard that was the custom in their own country. Here's luck to the Americans of the *Trenton*. I hope they will enjoy the rest of their voyaging as much as they have enjoyed being in South Africa.



False Hair and Husbands.

It is gratifying to hear that so many women liked our page of "How to Bob," a couple of weeks back. An American paper says that false hair and husbands are the only drawbacks to a unanimous shingling of the matron's crowning glories. The former, according to several snowy-haired bobbettes, is the greatest reason why the long-haired sisterhood of mature years has not succumbed to the lure of the "bobber shops." "It is because of our husbands," chorus the less courageous ones, who continue to coif their tresses *à la* Psyche, French roll or as you will. "Our husbands," they say, "tell us we can look elsewhere for better halves if we turn ridiculous by bobbing our hair." Ridiculous or not, hairdressers say that fully 50 per cent. of their short-haired *clientèle* is made up of women past 40. And quite right too, while husbands continue to try all sorts of things to keep their first youth and still excite the flapper's fancy.

DURBAN'S CENTENARY.

Massed children's choirs singing odes in honour of the occasion.

Photo by African Film Productions, Ltd.

The Inventor of Bobbed Hair.

"Sem," the popular French cartoonist, has a frivolous joke about bobbing. At a restaurant:

She: You haven't told me how you like my bobbed hair?

He: You look terrible—like a man.

She: Well, men *are* terrible.

Joking apart, do you know who was the inventor of the bob? Monsieur Henri Labarbe lives in Paris. He is more than a hairdresser—he is an artist, and from all over the world ladies come to him, and he is reported to receive as much as a thousand dollars for a haircut! It was in 1910 that the first bob appeared—on the pretty head of Josephine de Clery. It was the result of an accident. She appeared one day for her usual dressing with one side of her head burnt, and it was then that Labarbe evolved the new fad. According to Labarbe, no two women can have their hair bobbed on the same lines. Before shaping out the design he intends to use he first of all studies the lady's head. After circling her once or twice he is ready to start with his sharp shears. "You can't cut a lady's hair in the same way that Mr. Ford turns out motor-cars," he says. "I don't like stereotyped women at any time." He feels that the bobbed hair makes a woman flippant; the reason is that she becomes a trifle more masculine in appearance and at the same time wants to take a little more liberty, which hardly becomes a young matron.

A Farewell Luncheon.

One would have thought there would have been a lull after the elections, but no! the women are as busy as ever. It is with sincere regret that they are saying "Good-bye" to Lady Phyllis Ponsonby. I was present at a lunch at the Lounge tea-rooms the other day—such a dainty affair, given in the pretty Grey room by the President of the Womens' Reform Club and National Service Fund, Mrs. Given Wilson, and the Vice-presidents, to the members of

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the Executive, in order that they might meet Lady Phyllis before her departure. Among those present were Mrs. Pomfret, M.B.E. (the secretary), Mrs. Erasmus Ellis, Mrs. Williamson, Mrs. Fels, Mrs. Leslie Blackwell, Mrs. Reynolds and Miss Lawrence.

A Pretty Wedding.

There was a very pretty wedding on the first of the month, when Miss Anne Hillman, daughter of Mr. and Mrs. S. Hillman, of Holland House, Parktown, married Dr. Isadore J. Block, son of Mr. and Mrs. J. Block, of Johannesburg. Both young people are very well known and very popular, and the reception, which was given in the Town Hall, was attended by about 700 guests. The ceremony took place at the Wolmarans Street Synagogue, the Chief Rabbi, Dr. Landau, being assisted by the Rev. Mr. Lopati. Messrs. Mark Schultz, Maurice Dicent, John Hertzberg and Herbert Simon held the poles, and Mr. Maurice Hillman, brother of the bride, was the best-man. The parents of bride and bridegroom acted as *unterführers*. The bride, who is a very pretty girl, wore a lovely gown of embossed velvet ninon over the palest of pinks. It was cut on graceful Grecian lines, the drapery being caught at one side with a large flower made of pearls. The court-train of silver brocade was also lined with pink and embroidered in pearls, with white heather for luck in the centre. It was caught on at the left hip and was carried during the reception over the right arm. Her veil was kept in place with a Grecian head-dress of pearls, and instead of the customary bouquet she carried a white ostrich-feather vanity-bag—a dainty

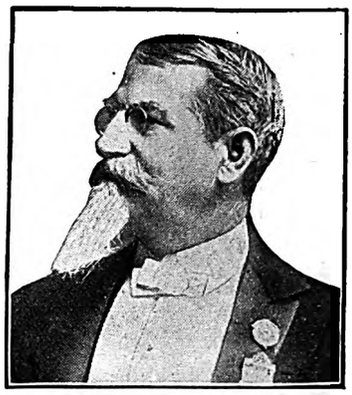
HARRY MYERS AND MAE MARSH IN "DADDIES."

"Daddies," a film-play to be shown at the Johannesburg Orpheum next week, is the story of a wilful group of determined bachelors who found out that there are worse things in the world than being married. The principal parts are played by Mae Marsh as *Ruth Atkins*, Harry Myers (of "A Yankee at the Court of King Arthur" fame) as *Robert Audrey*, and Claude Gillingwater as *James Crockett*.

conceit. She was attended by the Misses Sheila Mullne and Hannah Bloom, the former in a dainty gown of blue and the latter in mauve georgette over silver tissue. The skirts were flounced and had a Buster-bow at the waist. They wore rolled silver turban-like head-dresses with touches of georgette. Leslie Teeger and Harold and Stanley Isaacs were the page-boys, in white suits. As I said before, there must have been over 700 people at the reception, and the well-known band under Mr. Johnny Jacobs and Mr. Grieves played until midnight for the dancing. There were so many well-known people present that it is impossible even to begin to tell you of them. Mrs. Hillman received her guests looking very handsome in a black *charmeuse* gown with draperies of wonderful Brussels lace caught at one side with a jet *cabochon*. Her smart black hat was trimmed with an ostrich feather that drooped to the neck at the back. The honeymoon is being spent at the Kowie and round the South Coast by motor. Mrs. Block went away wearing a three-piece suit of black *marocain* trimmed with brick, and a hat *en suite*.

HE WAS BALD

His Hair Grew



The merchant, Mr. John Hart Brittain, who was almost completely bald for several years, learned the secret of a wonderfully efficacious hair-growing compound. In a very short time the large spot, hitherto bald, was completely covered with luxuriant growth, which Mr. Brittain has retained (as shown in the photo above). Think of it—he was bald for years.

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"The Green Goddess."

Listening-in is all the rage now. With your eyes shut you listen to the voice of the announcer, the music, the singing, or whatever it may be, and you imagine yourself miles away from your small room, with the noise of mother washing the baby next door, or Jim the houseboy—such a necessary evil—seeing how much of the family heirlooms he can break. So, dear readers, I want to transport you on *my* magic carpet, if you will just "listen-in" to me. We are in a remote region of the Himalayas. Down the narrow, crowded streets we go, hearts beating under our disguises, for we are infidels, and to be found out means death. A steep staircase—the one our guide told us about apparently—and up we go. A narrow, iron-clad door . . it is open for an instant and we slide in . . in . . in . . to the misty depths of the chamber. A sickly green light shines round us. At the back is a noble arch with curtains of rich gold, . . we take refuge behind them.

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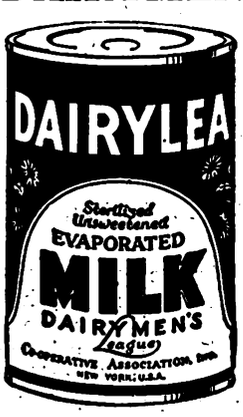

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In front of us, on a platform, richly carved, is a chair of state, and all, all is green. God's sunlight streams in only through one small window. By degrees our frightened eyes become accustomed to the dimness . . is it a blessing? We hardly know. One wants to swoon with the horror of it. Suddenly, outside, the howls of the populace, of people in a last ecstasy of religious fervour. The tom-toms *thud, thud*, and the gold curtains at one side are parted. Through them comes a weird but nerve-racking procession. The *Raja of Rukh*, magnificent in primrose satin with myriads of shining beads, a flashing turban, jewel-studded, and a cloak lined mauve. The light falls on him only, falls from some hidden crevice in the lofty roof. . . In the surrounding darkness, bronze skins shine dimly. The High Priest lifts his lean arms to the skies. The attendant priests are in black draperies. Anon the voices of an unseen choir. The Chief Executioner—can anything be more fearsome? We shut our eyes and scarcely dare to breathe. Howls again, howls from the people, demanding human sacrifice. And . . one can hardly tell it, at one side *Mrs. Crespin*, brave, plucky woman, and the *Doctor* who has loved her so devotedly in such a fine fashion, who has guarded her reputation so that the slightest slur could not, should not, rest on it. And facing them the East educated by the West, the *Raja*, all powerful, beloved of the gods, cynical, cool, with the training he has received in our universities and murderous with the instinct of the savage. A shriek of terror, a sudden struggle, they are carrying, nay, dragging, the *Doctor* to the torture-chamber . . Can we interfere? We must, we must. . . when . . from the skies the whirl of the engines, the aeroplanes . . Yes, yes, I know we are saved, saved to go back to home and children with the *Doctor* and *Mrs. Crespin*. . . never, never to hear, to see the Green Goddess again. And with me I shall ever take the memory of the *Raja* in black and gold embossed, with turban of blue; of the *Raja* with the firelight on him, doing homage to the Goddess, while the incense throws out powerful, mysterious fumes. And you, you, dear readers, get up from your comfy stalls at His Majesty's and go home. Wonderful play and wonderfully acted. It grips you from the start, and it is undoubtedly the best thing Mr. Relph has given us. He is the sinister Oriental to the life. He comes before us the polished 'Varsity man, and behind it all lurks the cruelty that will never die, that has come down through the ages. And there is "*The Babe*," Len Upton, suddenly grown up, as the *Doctor*, and Vernon Sylvaine in a marvellous interpretation of *Major Crespin*, whose past is blotted out by his heroic, may I say British? death. And the valet, Mr. George Weir. So true to life. A man of the lower classes whose hand is against all those of his own race who have warred against him. And the only woman in the play, Miss Netta Westcott in *garçon* suit of brown, head-dress of an aviator and leather coat; in palest of pink with sparkling beads; a true picture of the women of our nation who back up their men through thick and thin in the hour of need, and come of the race that breeds heroes . . So you have listened-in . . thank you.

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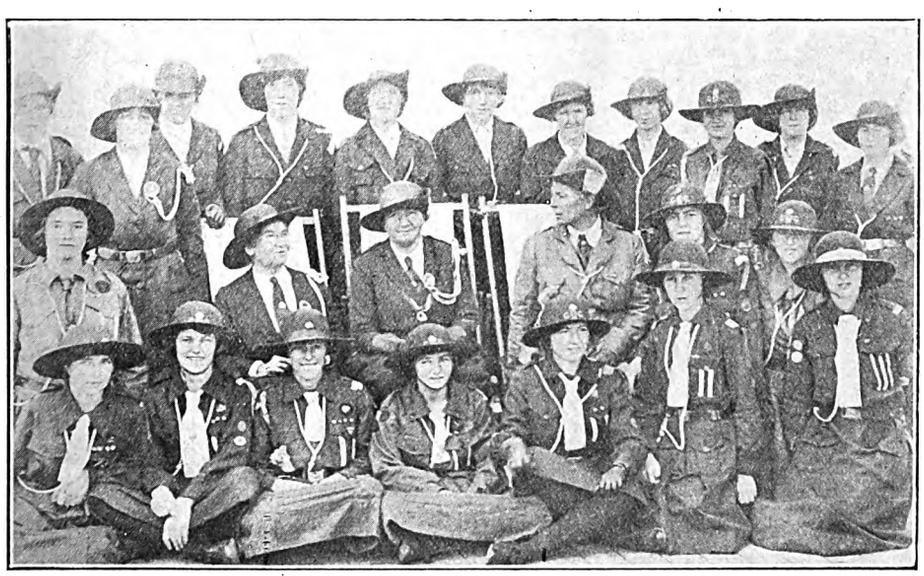
What It Feels Like.

You will know that last week was the first official opening of the wireless station, and I went to the Tea Lounge at Stuttaford's to hear the ceremony. It becomes more and more wonderful each time you hear, and you will remember I told you about my visit to the studio and transmission room last week. What does it feel like to speak through? Ashton Stevens, one of the foremost of America's dramatic critics, says, when asked by a friend: "I told him it felt clammy, not to say creepy. For there were no laughter or applause in the perfectly appointed station from which I spoke. . . The room is as ghostly as a death chamber. And the etiquette is the etiquette of the death chamber. Soft-shoed, velour-voiced funeral directors lead you to a chair a couple of feet removed from the transmitter; you hear your name and the name of your act announced in tones whose dulcet clarity you couldn't duplicate in a dozen years;



SOUTH AFRICAN GIRL GUIDES BOUND FOR THE WORLD'S CAMP AT FOXLEASE, ENGLAND.

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and you swallow a thistle and start. I started with 'My Favourite Leading Lady' because it was the shortest chapter in 'Actorviews' and because Fanny Butcher had written about the book, 'Read aloud, it's a knock-out.' She didn't say whether it was the listener or the reader who took the count. I tried to make a nifty out of that observation, by way of humorous preface. And as I uttered it I looked round the death chamber for a smile. Every face was set for 'Nearer, My God, to Thee.' No wonder my mother, listening a couple thousand miles away in California, wrote to enquire about my health. But next time I was louder, if not funnier. Stage-fright soon left me, and I felt that in time I could qualify for membership in the morticians' union. I have only this to say about talking over the radio: for the performer, it is the most lonesome performance in the world. I gave a lecture, once, and made up my mind that I would rather be hanged than give another. I have spoken into the microphone twice, and felt that I would rather give another lecture, or even go on the stage."

CARRIE.

ALL ON EDGE.

A CHAT WITH A FAMOUS REVUE COMEDIAN: EARLY DAYS WITH CHARLIE CHAPLIN.

DANCING at the *souper dansant* at the Carlton Hotel on Friday evening I saw a cheery-looking, quiet young man. A stranger, yet his face seemed familiar. Just then I collided with the equally cheery Du Calion, doing some weird and wonderful fox-trot steps. "Oh! that's Jack Edge," he told me in a voice that plainly said, "Where were *you* raised?" So I went over to the table and introduced myself. "First time I've been interviewed by a woman," I was told, "it's a nice change."

I don't know exactly how to describe the inimitable Jack to you. "Lots and lots of fun," I should say; a very-well-dressed young man, fond of dancing, fond of golf; a clean-shaven, humorous face, and hair that is inclined to curl if its owner would allow such a frivolity; a fund of good stories and, well, just lots and lots of fun, all the time.

"I've just had a good time since I landed," he told me. "I was met at the steamer by my old friend Victor Crawford. It's a coincidence that he was at the time, and of course still is, playing my old part in 'Brighter London'—the part I gave up to come out and hope to go back to. I've known him for years and I am so glad to hear that your audiences like him so much. Of course I saw the show, and I think it is fine and compares ever so well with our London production. I don't think the people in South Africa realise what an expense and everything it means to bring out the artists from England the way they do, and such an excellent cast, too. Then the dressing—well, your theatrical stores here must be very good indeed; the costumes and scenery are really good. In London one is, so to speak, in the midst of the whole thing, and you only have to go into the street to get anything you want, instead of sending for talent so many thousands of miles.

"Well, the boys were playing at Somerset Strand a few nights after I arrived, a charity show, and they asked me to go and see them. So I hired a car and set off. Fifteen miles out of Cape Town the back wheel came off and I found myself in a ditch without a chance to see where it was best to fall. A few yards further on and I'd have fallen over a bridge into the water, so *that* was lucky. Well, I just had to heave up the taxi-driver and walk back, and, my word! I believe you when you talk about the unbroken *veld* and the wide empty spaces of your land. We never saw a soul for miles and miles.

"My first impression? You know your docks at Cape Town are rather funny—all tin shanties and corners—and I was quite sure that any moment I'd see a cowboy tearing round on horseback. The only one I saw was Crawford, and he's only a comedian. It was disappointing."

Mr. Edge has played in more revues than any other comedian on the stage. To mention a few: "Honeymoon Express" at the Oxford, "Dora's Doze" at the Palladium, "Zig-Zag" at the Hippodrome, and, of course, "Brighter London." He was one of the original "Eight Lancashire Lads," and Charlie Chaplin was another. In those days they got 2s. 6d. each spending money. He saw Chaplin in London and says he has grown very serious since those days when they were all lads together.

As to whether he liked dancing, Mr. Edge told me that dancing was his first business, and that he still is interested in a dancing academy in Manchester, and he will certainly be round as much as possible at dances and hopes to dance with our girls here. He is very sad over leaving his dog Badger at home, for they are always together, but the quarantine regulations made it impossible to bring him.

"Please say," he told me as I left, "how much I am looking forward to my first night at the Empire."

CARRIE.

VAUDEVILLE ARTISTS FOR SOUTH AFRICA AND AUSTRALIA.

A group photographed on the deck of the s.s. *Euripides* at Cape Town. The photo includes: *Standing:* Monti (of Spy and Monti), The Chorltons, Teddy Stream, Norman Carrol, George Holloway (Holloway and Austin). *Sitting:* Rosie Lloyd, Gordon Stewart, Alice Lloyd, Fred Lake, Jan D. Martell and Peggy Kermode. *In front:* Freda Spry (Spry and Monti), Jenny Keyworth (Key and Keyworth) and Marie Kendal.

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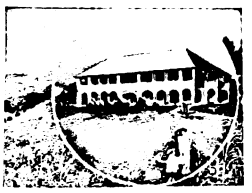

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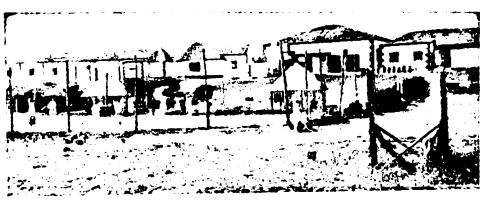

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ORIEL'S HANDICAP.

Red Ronald the Hero of the Durban Race.

A SPLENDID PERFORMANCE.

By "ONLOOKER."

AGAIN, as has been the case on many previous occasions, a horse that had no credentials of any note has won the Durban July Handicap. It has remained for Oriel (and others) only to reveal their real merits in public in the biggest betting race of the year. It is all in the game to reserve a horse for a particular race. All the same it is rough on the owners of thoroughly exposed horses to take on the opposition of a bottled-up competitor: a good horse ranked as being one of no account. The Durban July is about the only race in our calendar over which

A Substantial Coup

can be worked. Several have been brought off in connection with the race in recent years; and we can be sure the immediate connections of last Saturday's winner will take heavy toll from the ring; the more especially as good odds were obtainable about Oriel until close on the day. Good odds were procurable because the gelding during his preparation frequently went lame. Probably his ailment is a touch of rheumatism. Whatever the cause of the lameness, Oriel was generally regarded as more or less of a cripple, and only staunch adherents of the stable were venturesome enough to support him for his important engagement.

* * *

Now a five-year-old, Oriel was only once out this season —and we are in the last month of the season—prior to taking part in the big race. And he was worked on but a single occasion last season, winning a second-class handicap. He was quite useful as a two-year-old, winning his last four engagements; while as a three-year-old

He Won Twice

and was second once in half-a-dozen starts. Such was the record on which he was assessed 6st. 4lbs. for the July Handicap. Anticipations of a close finish were falsified. Oriel has come into fame by winning easily. The race would appear to have been a clean-run one. The favourite, Desert Gold, is said to have met with some slight interference, but under no circumstances could Major Cooper's gelding have been much closer than he was—fourth.

* * *

In these columns, in saying it was hard to estimate how good Red Ronald was, it was stated that he would be found equal to giving Desert Gold the required 16 lbs. He did that, and much more besides. We can now better gauge the merits of the crack three-year-old. To carry 8st. 12lbs. into second place in the Durban July (only beaten by one to whom he was

Conceding Two Years and 36lbs.

in weight), heaps of poundage separating him from every other runner save Fabaris (and this imported five-year-old giving the colt 4lbs.), stamps the Derby-winner as one of exceptional merit. His owner and breeder, Mr. Arthur Forbes, will be a proud man over the achievement of his favourite nag. Red Ronald would not strike one as a weight-carrier, but action carries weight, and one seldom sees a horse with such perfect action as the son of Brown Ronald.

The runner that disappointed most was Fabaris. Mr. Murray's horse has won practically nothing, but has always been regarded as a top-notcher and has been handicapped as one. The days of usefulness on the turf for Fabaris are fast declining. As time goes on he becomes more difficult to train. He may make something of a mark during the Durban season. As for T.M.S., a slow beginning put him out of court.

* * *

Of the other events at Durban on Handicap day, it might be noted that, prior to the big event, the Oriel stable representative, imported Black Doll, accounted, but only just, for Red Ronald's stable companion, Crumpet, in the top-class galloway race. Crumpet was giving the winner 30lbs. Mr. Forbes had some compensation in that his Golden Tip captured the last race on the card, over seven furlongs. Dr. de Kock's colours were seen to the fore on Bowler, this

Brother to Hat Pin

winning over the Handicap course. Another Rand-owned one to score was Noble Polly in a second-division race over six furlongs. Seeing that Simpson's filly had only 6st. 13lbs. and was obviously in the wrong class, it seems astonishing that Noble Polly started at 2 to 1. It should have been long odds on if this filly was herself. Something must have been amiss, for we are told that the stable did not benefit by the success.

* * *

So many of the "regulars" being away at the coast on the Saturday on which the Durban July Handicap is decided, that particular day's fixture can be regarded, so far as the Rand is concerned, as the worst day's racing of the year. Bearing this in mind, the attendance at Turffontein for the July meeting of the Pony and Galloway Club was quite satisfactory. And the sport was

Interesting Enough,

although it did not engage as much attention as usual at the outset of proceedings. All the talk one heard was about the big race at Durban. When the result was posted, giving the mystery horse Oriel first, with Red Ronald second, encomiums were showered on the runner-up who had been so heavily burdened. The crack three-year-old is assuredly the horse of the hour.

* * *

The first race at Turffontein was the Galloway and Pony Plate over the mile course. Golden City had won the junior division of the race at the same distance at the previous meeting, and confirmed the form by beating the dozen in opposition on Saturday. Bridesmaid, the favourite, gained third place, old Paraplu being closest to the winner at the finish. Golden City had a good deal in hand, and it is evident the filly has benefited by the change of stables.

* * *

The first and only favourite to succeed was Dark Lady in the Pony Purse, one mile.

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The racing on the Rand this week-end is at Auckland Park. With seven events on the programme, proceedings begin at 1 p.m. Selections:

1.0 p.m.—Juvenile Handicap, 5 furlongs.
Jonathan 1, Enrico 2, Thoughtless 3.

1.40 p.m.—Galloway and Pony Handicap, "B," 5 furlongs.
Lady Croft 1, Old Tom 2, Miss Ferrara 3.

2.20 p.m.—Auckland Park Handicap, "D," 7 furlongs.
The Dalesman 1, King's Pride 2, Sir Frederick 3.

3.0 p.m.—Auckland Park Handicap, "A," 9 furlongs.
Prince Orb 1, Edelwild 2, Norwood 3.

3.40 p.m.—Galloway and Pony Handicap, "A," 6 furlongs.
Dark Lady 1, Pleasure 2, Curfew 3.

4.20 p.m.—Auckland Park Handicap, "B," 9 furlongs.
Limpid 1, Bad Lad II. 2, Floating 3.

5.0 p.m.—Auckland Park Handicap, "C," 1 mile.
Polyphonest 1, Chateau Thierry 2, Berry 3.

FILMING THE HANDICAP.

A Race Against Time: How the Picture was Rushed by Car from Heidelberg.

THE "news" effect of one of the best racing films ever taken in any country was nearly spoilt on Monday through the train from Durban to Johannesburg being seven hours late. Instead of arriving here between 10 and 11 o'clock on Monday morning, the train, which left Durban on Sunday, did not reach Park Station until 6 o'clock in the evening. The delay is understood to have been caused by repairs that were being carried out on a bridge.

Six camera-men of the African Films Productions, Ltd., were on the train with the negative of the film of the Durban July Handicap, the big race that was run at Durban on Saturday afternoon. One positive copy of the film already had been made and left in Durban. Three others had to be made by Monday evening—one for showing in Johannesburg at the Orpheum, Bijou and Empire Theatres, one for despatch to East London by the 9 o'clock train, and one for despatch to Cape Town by the 10 o'clock train.

As every minute was precious it was decided to send a motor-car to Heidelberg, a distance of 33 miles, to get the film and the men and take them straight to the studios at Killarney. In this way an hour and a half was saved.

The car that accomplished this feat was an Oldsmobile Six. It was stripped for the job by Spencer's Motor Co., Ltd., the Oldsmobile agents, and did the journey from Heidelberg to Johannesburg in 37 minutes, against the train's 1 hour, 47 minutes (the railway is nine miles longer).

The three positive copies of the film were rushed through in time—although the copy for the 9 o'clock train reached Park Station only at 1 minute to 9. The copy that was done for Johannesburg was shown first at the Orpheum (where it was screened at the beginning of the second session), then at the Bijou, and finally at the Empire.

The film has a number of new and special features, and ranks as one of the best race-films ever secured.

The photographs of the Handicap that appear in this issue of The S.A. Pictorial also were brought from Heidelberg by the Oldsmobile Six.

AUCKLAND PARK RACES.

SATURDAY, JULY 12,

8 RACES 8

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EMPIRE PALACE.

The Durban July Handicap Film and an Excellent Vaudeville Bill.

THIS week's bill at the Empire is remarkable not only for the excellence of the acts but for the film of the Durban July Handicap—surely one of the best pictures ever taken of any race. Screened on Monday evening (after a chapter of accidents related in the next column), it gained rounds of applause. The whole length of the race is shown from positions parallel with the running horses, so that the performance of each horse can easily be seen; and in addition the crowds on the course, and pictures of each candidate are screened.

Victor King is the only newcomer in the first half of the bill. A light comedian, he sings some catchy numbers in a pleasant voice.

Will Gane and Alice Waldie open the second half in comedy concoctions with a piano. They had a good reception, the comedy numbers of Gane being greatly applauded.

Vernon Watson, the world-famous mimic, coming with a great reputation, did not belie his name and gave some excellent studies, having to come before the tabs at the end, after numerous calls, and thank the audience. He is heralded by a film showing him making up as several of the most famous stars of to-day, and then, amid multi-coloured curtains, we are introduced to Watson himself. A mirror at the back of the stage goes up, and one sees him making up. His first character, that of Wilkie Bard, was exceedingly well done, and he was assisted by Victor King from one of the boxes. "Gliding" made an instant hit. Albert Chevalier was the next, and was perhaps even better when memories of the famous comedian flashed back to you. The third, Frank Tinney, the American coon comedian, was mirth-provoking to the utmost. One slight criticism might be that Mr. Watson forgot now and again the Southern dialect, but coming just off the train as he had done one could forgive him even more.

Rupert Ingalese & Co. were the last new act and had a splendid reception. Mr. Ingalese is a juggler of great merit. One of his cleverest tricks is that of playing the piano with the left hand, to the accompaniment of the orchestra, and juggling with the right. He was assisted by a much-powdered and gorgeously-attired flunkey who is responsible for the humour, and by a very pretty girl. Miss Angela Grey, whose playing of the piano makes you want more.

Jean Alexander, Norman Carrol, Fred Lake and Partner, and Power and Bendon remain on the bill from last week, and the two last-named "turns" had a tremendous reception.

The African Mirror, showing the Centenary celebrations at Durban, and *Pathé's Gazette* complete an excellent show.

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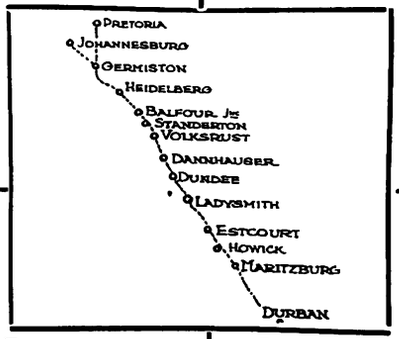

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Wallace Reid in
"THE HELL DIGGERS,"
Paramount Drama in 5 Parts.

Next Week's Calls.

WEEK COMMENCING MONDAY, JULY 14.

Tivoli, Cape Town.—Till July 15: Fred Hutchings, Dolce Cariello, Reg. Wentworth, Iris Whyte, Daimler and Eadie, Laurance Glen. Continuing: Bell Brothers and Nesbitt. Opening July 16: Jean Alexander, Rich Hayes, Kenne Brothers, Hayden and Nevard, Ethel Varick.

Empire, Johannesburg.—Jack Edge, Enrico Palmetto, Vernon Watson, Rupert Ingalese & Co., Gane and Waldie, Victor King, Fred Lake and Partner, Norman Carrol.

His Majesty's, Johannesburg.—George Relph and Company in "The Green Goddess."

Orpheum, Johannesburg.—Power and Bendon, O'Wray and O'Dare.

Grand, Pretoria.—Winter and Bunny.

Criterion, Benoni.—Jan. D. Martell, Mamie Holland.

Rinko, Maritzburg.—Dudley Dale.

Scott's Theatre, Maritzburg.—July 16 and 17: Thurston Hall and Company in "The Broken Wing" and "So This Is London."

Criterion, Durban.—Harris Family, Derek Oaken, Olive Handley, Miss Wessels.

Theatre Royal, Durban.—Till July 15: Thurston Hall and Company in "Paid in Full." Opening July 16: "Brighter London."

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HIS MAJESTY'S.—"Within the Law."
PALLADIUM.—"The Kingdom of Love."
ORPHEUM.—Ferguson and Mack, The Dorinos, Harry Moore.

Owing to the restriction of credit in Germany by the Reichsbank, money has become very scarce again. In Berlin four theatres and 100 cinemas have closed down, and night life has dwindled away to nothing.

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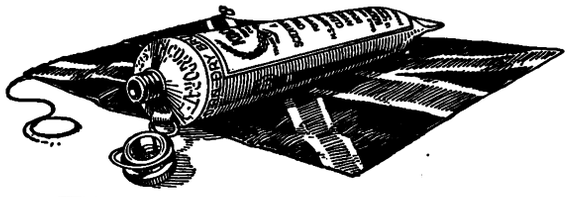

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MOTORING AND MOTOR-CYCLING.

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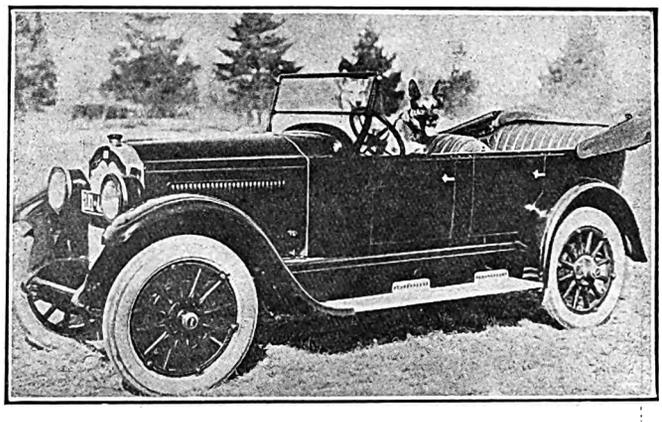
The McKenna Tariffs.

On August 1 the McKenna tariffs will be rescinded, and a great cry has gone up that the motor industry in England will be severely crippled with the withdrawal of the protective tariff. Opinions differ as to the actual benefit motorists will receive in the purchase of imported cars A very broad application of the reduction will not, it is stated, be more than from 10 to 12 per cent. In this respect it is interesting to note that Messrs. Morris Motors, Ltd., Cowley, Oxford, have just achieved a record in motor-car production in the British Isles. In one week their production reached 1,004 cars. They believe that saturation point has not been reached, and they are planning to keep up the 1,000 cars per week average, aiming at 1,500 per week for 1925. The Morris Motors, Ltd., have created a record for European output, and are now extensively entering the truck and light delivery waggon class. They believe that England, with its network of excellent roads and its many beauty-spots, will always prove a ready market to absorb all the cars produced, and state that the light car holds its own against all comers.

Radio for Motorists.

Last week broadcasting began in Johannesburg, and there has been a huge demand for "listening-in" sets. Excellent results have been recorded, and, with the advent



MOTOR-CAR OWNED BY A DOG.

Strongheart, the famous cinema dog-actor, and his mate, Lady Jule, in one of the four Buick cars of which Strongheart is the registered owner. Strongheart earns an annual income estimated at £40,000, and his owners, Jane Marfin and George Trimble, state that everything they buy for the dog is purchased in his own name.

of the summer, motorists, with the aid of a frame aerial, will be able to take their music with them with a receiving set which will pick up "J.B." (as the Johannesburg broadcasting station is known). One motor enthusiast at Durban last week-end fixed an aerial to his car and picked up the "J.B." broadcasting perfectly. Now that nightly broadcasting is established, the motor-car owner has an additional incentive to use his car. Messrs. Williams, Hunt and Co., and Ford Agencies (W.), Ltd., were quick to realise the advantages of wireless broadcasting. The former took advantage to announce that there would be no increase in the price of Chevrolet cars, whilst the latter announced that the price of Fords was the cheapest in history.

Motor-Car Saleswomen.

During the War, when men-folk were required for the serious business in the fighting line, women stepped into the gap and filled the empty work-benches. Their ability to carry on was proved during those four years from 1914 to 1918. Women found many avenues of occupation which had previously been filled by men, and to-day many are carrying on. They have entered the employment field from all corners, and the latest addition is the motor-car saleswoman and demonstrator. At Cape Town, Miss E. St. Clair-Stevenson has just been appointed demonstrator and car saleswoman to the Fleetwood Ford Co., Willys-Knight and Overland agents. Another lady who has been driving a taxi for the past two years, and who made her first car sale, a Dodge Brothers car, eighteen months ago, is Miss E. Lewis-Enright, of Boksburg, the local representative for Essex cars. Miss Enright is a capable and experienced driver, and has been interested in motor mechanics for the past ten years. She is therefore not only a demonstrator, but is capable of making her own adjustments and running repairs.

Speed of Small Cars.

At the conclusion of the R.A.C. Six Days' Trial, general surprise was caused by the remarkable speed of which the small cars were capable, after their gruelling 1,000-miles test in Wales. The Lagenda (W. H. Oates) covered a flying-mile at an average speed of 48.51 m.p.h., the Argyll (Brimlow) at 52.63 m.p.h., and Argyll (Parker) at 46.03 m.p.h.

About Brakes.

When descending long hills which entail the continuous use of the brakes, use the hand and foot brakes alternately, to prevent over-heating. On exceptionally steep hills, engage first or second gear, switch off the engine and keep the clutch in. This will relieve the brakes of some of the strain.

Useful Hints.

After decarbonising and when reassembling, if the cylinder-top and head are liberally smeared with ordinary yellow soap, the gasket will not stick when the head is next removed. This hint applies also to any fibre, asbestos or similar compound when used for jointing.

£35 "HOUSE" FOR SHAKESPEARE.

Mr. C. B. Cochran must be tired of presenting Shakespeare in the West End. He got the Old Vic. company to appear at the New Oxford, and at a performance of "The Taming of the Shrew" only £35 was taken. He says this is the lowest amount he has ever taken in his life. He is now offering to return their money to any who, after seeing the performance, can honestly say that they don't think it's worth it.

Shakespeare seems to be about as popular in the West End as he is in Johannesburg.

In the course of a notice of "London Life," the new Drury Lane production, a London critic says: "Two young people make a real success in 'getting over.' They are Gabrielle Casartelli as the child *Doris Blackshaw*, and Helen Spencer as the same girl eleven years later."

Miss Spencer is, of course, the young actress who made such a success in South Africa last year as *Sydney Fairfield* in "A Bill of Divorcement."

GOODYEAR.

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STAGE & CINEMA.

VOL. XVIII. No. 468.] SATURDAY, JULY 19TH, 1924. (Registered at G.P.O. as a Newspaper.) PRICE 6D

BONZO ON LEASH.

Miss Netta Westcott, of the George Relph Company, who, following her performance as Violet Derring *in "Havoc," is now playing* Lucilla Crespin *in "The Green Goddess" at His Majesty's Theatre, Johannesburg, to the* Raja of Rukh *of Mr. George Relph.*

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SOERABAJA, Java.

THE syncopating musician is always up against a certain problem. There are, all over the world, keen enthusiasts who will have none of the new music. To them it is a meaningless jangle, a horrible concatenation of disharmony. "Negroid in origin" is a favourite *cliché* of theirs. As a matter of fact it is nothing of the kind. I have, however, no desire to argue with these good folks. I appreciate their point of view, and, so long as the box-office tells us that they are in a negligible minority, our motto is that fine old expression so frequently used by an Aberdeen friend of mine, Mister Angus MacIsaacs, "Ish ky bibble."

* * *

We had a quaint example of this prejudice recently in Weltevreden. Our manager was anxious to secure some ground in that suburb of Batavia with the object of running a *Palais de Danse*. Unfortunately the proprietor did not see eye-to-eye with us, and sent us a postcard which I quote verbatim and which I think is the most delicious example of "English as she is wrote" that I have seen for many years: "In regard to your suggestion of making a *Palais de Danse* of our Gardens, we kindly let you know that such is not in our line. Also we have witnessed

The First Performance

of your Band in our club the 'Harmonic,' and to tell you the truth we looked at it for curiosake but to aeknowledge that we liked it is far from us. We are sure that your band will have success everywhere there is a abnormal mood, and the public is in an extra ordinary revelry." The other gentleman who wrote to Edgar Warwick saying how pleased he was to "have an entertainment with your wife" might have caused "a abnormal mood" of jealousy had not the said Warwick been a broad-minded man of the world with a keen sense of humour.

* * *

We went to see the famous temples of Boerabadoer, about thirty miles from Djokjakarta, the other day—and were very disappointed. They are supposed to contain some wonderful Buddhistic carvings, but nearly all the statues have been decapitated, and the erosion of the centuries has given the whole thing a tumble-down appearance. The mouldiness of Boerabadoer is a wonderful contrast to the pure white beauty of the one and only Taj at Agra. In fact I think that, having seen that marvel, our capacity for astonishment has become pretty well exhausted.

* * *

The clubs we perform in in Java are all singularly alike. They all have marble floors, fair stage arrangements, billiard, reading, card, and retiring rooms, and excellent lighting. Some of them, even in the small towns, were very costly erections; hundreds of thousands of guilders being freely spent, testifying to the general prosperity of the island. Java is throbbing and pulsing with life in all its forms. The birds of the tropics are supposed to be without song, but this is not so here, where there are plenty of what a certain type of writer loves to call "feathered songsters." One misses the

Full-throated Ecstasies

of the blackbird and the nightingale, the passionate trilling of the lark; but there are still plenty of beautiful bird vocalists here. This morning, while lying on my bed, and cuddling my Dutch wife, I heard a distinct musical phrase, perfect in time, tune and rhythm. A moment's pause, and it was answered from afar, with the same phrase in exactly the same time and tune. It was repeated, I daresay, a hundred times, and the melody never varied, and neither bird was the slightest hair's-breadth off the note. I asked several residents and they all knew of it, but none could name the bird.

* * *

About the "Dutch wife" I hope I shan't be misunderstood. All through the Middle East, when you enter your hotel bedroom you will see your bed closely cloistered with mosquito-netting. It has neither blanket nor coverlet; just a sheet, a mattress, two pillows—and a Dutch wife. The last is a long bolster which goes down the middle of your bed. It is alike grateful and comforting, innocuous, hygienic and sleep-inducing, and is the very thing for grass-widowers.

* * *

In the hotel where some of these notes are written, at Pasoeroean—the sometime capital of Java, whose glories have now departed—there is a wonderful old cockatoo. He is about twenty-five; not very chatty, but extremely affectionate. He loves to be stroked and talked to, even by the flotsam and jetsam who pass to and fro. He is a beautiful bird, and I don't think that money would buy him from his proprietor.

* * *

Although Java is a sea-girt isle, there is no seaside resort in the sense that Durban is one. The Dutch seem to have no idea of the pleasant amenities possible in such a place. We have visited a dozen towns that are all on the sea, without as much as catching a glimpse of it. When the Hollander and his family want a change they go to the hills, where the air is delightfully cool and where the scenery is simply wonderful. The Javanese is a simple, superstitious and timid sort of soul. The island reeks with legendary lore of dæmons, of ghosts and goblins and gods. There is an institution, or entertainment, here, given by native players, or else by marionettes, at feasts and festivals, that is called the *Wagang* (pronounced "Wah-zhang"). In these shows the players, whether alive or inanimate, are made up with the

Most Extraordinary Masks

and costumes it is possible for the mind of man to conceive. Each has his or her part or parts, and they are all historical or legendary. You will see these dæmons all over the island—in the bazaars, in cheap cardboard reproductions stamped out to their shape and printed in horrific colours; in the better-class shops, in the form of dolls; on the cigarette cards given away with your smoking material; and reproduced by the aid of molten wax on the curious and beautiful fabrics known as *batik*. Here are some of their odd names: Djaja-drata, Abijasa of Wjasa, Parasara, Dretarastra, Loerah Koedapawana, Dhewi, Soemitro and Ardjoena. The Javanese are not doubting Thomases. They require no visible evidence of the actual existence of the occult beings. Incredible as it may seem, this is the reason why the Government do not run their trains at night—it is impossible to get the work done owing to the timidity of the natives.

* * *

Our Mr. Warwick was motoring one evening and his car broke down as the shadows were falling, about ten miles from the nearest village. By the time the native *chauffeur*

(*Continued on page 28.*)

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THE LURE OF A SOUTH AFRICAN DIAMOND "RUSH."

1,600 MEN AND ONE GIRL "RUSHING" TO PEG CLAIMS AT ZEEKOEFONTEIN, ON THE VAAL RIVER.
The "Rush" took place at 11 o'clock on Friday morning, July 11, and was the biggest ever witnessed by the present Mining Commissioner, Mr. C. M. Jack. The "Rush" was proclaimed on account of the good fortune of the owner of an adjacent alluvial claim, Mr. J. J. Tromp, who is said to have made £25,000 in a short time, but who told an interviewer that the claim-peggers had come on a fruitless errand, as the adjoining ground was valueless.

BEFORE AND AFTER THE "RUSH": PICTURES ON THE NEW DIAMOND DIGGINGS AT ZEEKOEFONTEIN.
1. Diggers discussing the prospects of their claims: In each one's opinion the others have pegged in "very bad" places! 2. Mother carries the pegs while father carries the family. This man rushed for a claim. 3. Mr. J. J. Tromp, the original prospector, now the owner of the farm, whose return for the past three months has been between £2,000 and £3,000 a week. 4. Miss Hudson, of Potchefstroom, who ran with 1,600 men and succeeded in pegging a claim in a good position. 5. Mr. Tromp's miniature mine on the banks of the Vaal River. 6. Some diggers arrived like this. 7. Others like this.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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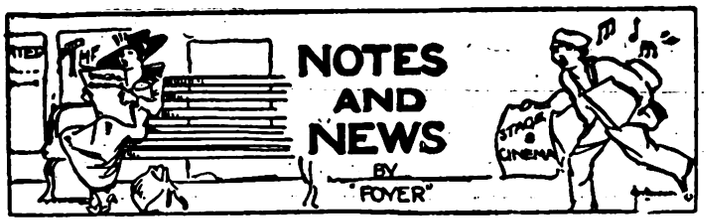

In the Land of "The Green Goddess."

Miss Helen Mary Boulnois, the author of "Into Little Thibet" (just published by Simpkin, Marshall, Hamilton, Kent and Co., Ltd., London, 7s. 6d.), is, I understand, well-known in the Colonies, and is shortly to lecture in South Africa. "Into Little Thibet" is a book of entrancing travel into that far country of romance and danger, where the Mount Everest expedition is trying to climb the highest mountain in the world; the country that is now being depicted on the stage at His Majesty's Theatre, Johannesburg, in "The Green Goddess." Miss Boulnois' book describes a journey made in eighteen stages on ponyback from Kashmir to the far Monastery of Haemis (where, possibly, *Kim's* Lama hailed from) and the great Buddhist Festival, and thence to Leh, the city of caravan trade, 11,000 feet above sea-level. Legends, history, religious rites and curious customs are interwoven with touches of human interest, and there are fascinating accounts of flowers, birds and beasts. Four original water-colour sketches by the author are admirably reproduced in colour, and quaint pencil sketches are within the cover, and sixteen photogravures of the hobgoblin land of the lamas. Miss Boulnois sees Thibet with the eyes of a *Peter Pan*, and has a piquant literary *flair* which she has exploited to the best advantage. Small Helen (aged five) on her pony, and a very young baby carried by the natives, are among the little group of white travellers, and their presence adds an elfin touch to the work. There are vivid descriptions and graphic word-pictures of a weird country, into which the reader seems actually penetrating, to find much that is unexpected and delightful.

Moscovitch's Trilby.

Miss Sylvia Willoughby, who was specially selected in England to play the name-part in Mr. Maurice Moscovitch's forthcoming South African production of "Trilby," and whose picture is reproduced on page nine of this issue, is as young as she is beautiful; she is only just over twenty. She has played *Trilby* in England, and has appeared in two West-end theatres—in "Cat and the Canary" at the Shaftesbury and in "Reprisals" at the Garrick. So far, however, her most important and varied experience has been gained in Canada, where she toured in 1920-21 with the late H. V. Esmond and his wife, Miss Eva Moore. Mr. Moscovitch is most enthusiastic about his Trilby, and in an interview published on another page of this issue says she is "just born for the part."

The Veterans of Variety.

As previously announced on this page, the Veterans of Variety will leave England about the first week in August on a world tour which will take them to all the principal towns and cities of South Africa, Australia, New Zealand Canada, and probably of America also. At present their bookings are for a little over a year. There is every possibility that they may be away nearer two than one.

A VERSATILE MIMIC.

Mr. Vernon Watson, whose impersonations of Wilkie Bard, Albert Chevalier, George Robey, Fred Emney, Frank Tinney, and other celebrities, are a feature of the current programme at the Johannesburg Empire.

Dominions' Welcome.

There will be seven in the party—Frank Leo, Charlie Lee, Lily Burnand, Leo Dryden, Sable Fern, Jake Friedman, and, in the place of Arthur Roberts, whose life contract with C. B. Cochran prevents him from leaving England, Arthur Slater "The Whistling Coon." It is easy to appreciate the eagerness there is in the Dominions to see them, for there are many who left the Old Country when these people were at the height of their fame. They were the stars of their boyhood, and hundreds of them have written recently begging them to go. "Come," wrote one, "even if you can't sing. Just be wheeled on in bath-chairs and we'll show you what a real welcome to old friends can be made." Needless to say, the Veterans are not so old that they will require to be wheeled on to the Empire stage in bath-chairs! They are, in fact, as vigorous and as clever as ever they were.

Sir Oswald Stoll's Mother.

Mrs. Stoll, the mother and "right-hand man" of Sir Oswald Stoll, passed away in her sleep on June 16 at the home of her son, Carlton House, Putney Hill, London. She was 80 years old. Mrs. Stoll was known to hundreds of thousands of visitors to the Coliseum as "the lady of the Pay-Box." Until last September she had presided at the Coliseum box-office nearly every evening, year in year out, for over 20 years. Attachment between son and mother has rarely equalled that between Sir Oswald and Mrs. Stoll, and she was always regarded as his mascot. Mrs. Stoll's death has called attention to two little-known facts: Sir Oswald Stoll's father was Mrs. Stoll's first husband, whom she married when she was only 15, and Sir Oswald took the name of Stoll from his stepfather, the proprietor of the Parthenon Theatre, Liverpool, whom his mother married in 1879. Sir Oswald's father was an architect and civil engineer, and went out to Australia to a Government position, and Sir Oswald Stoll was born in Australia.

Gladys Cooper Bitten.

Miss Gladys Cooper was bitten in mail-week by a pet monkey named Cuthbert. Cuthbert resented the fuss that was being made of a new mastiff pup and attacked it. Miss Cooper stretched out her right hand to separate the animals, and Cuthbert fastened his teeth in her thumb. The wound had to be cauterised and two stitches put in.

Rescued from the Seine.

Mlle. Régine Flory, the beautiful French actress, was to have left Paris in mail-week to fulfill an engagement in London, but instead was taken to the Beaujou Hospital after narrowly escaping death from drowning. She owes her life to the promptitude of a restaurant waiter, who dragged her from the Seine when she was about to sink for the last time. The waiter's attention was attracted by a young and well-dressed woman who was walking feverishly up and down the banks of the Seine on the Quai de Passy. Suddenly the woman threw down her satchel and jumped into the river. The waiter dashed across the road, dived in after her and dragged her ashore. She was taken unconscious to the Beaujou Hospital, and it was only after artificial respiration had been tried for some time that she came round. It was then found that she was Mlle. Flory.

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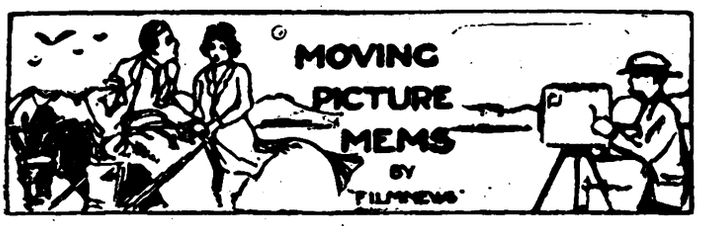


A Lover Gives a Few Hints on Love.

What sort of lover interests the woman nowadays? Is it the sheik type, the athlete, the business type or the blind worshipper? Lewis Stone, one of the great lovers of the screen and enormously popular with ladies reaching the dangerous age of 35 as well as those above and below it, received 191 letters in one morning's mail at the Louis B. Mayer Studios recently, and a large percentage of the writers were men who asked, in one form or another, the foregoing question. Mr. Stone was kind enough, not to say brave enough, to present to *The Chicago Herald* his views on the subject of men, women and love. "Women are the same as ever," began Mr. Stone. "They want tenderness, ardour and the respect that make up love, just as their grand-mothers wanted them. And although they may scoff at the idea—well, their actions belie their scoffing. Most women demand a certain reserve in a man and doubt his sincerity if he is too sudden in his attentions or too sentimental in his talk. There are hundreds of men that way, and that's why so many of them lose their sweethearts so quickly—and then wonder why. A man must, gradually, test his footing.

The Question of Flattery.

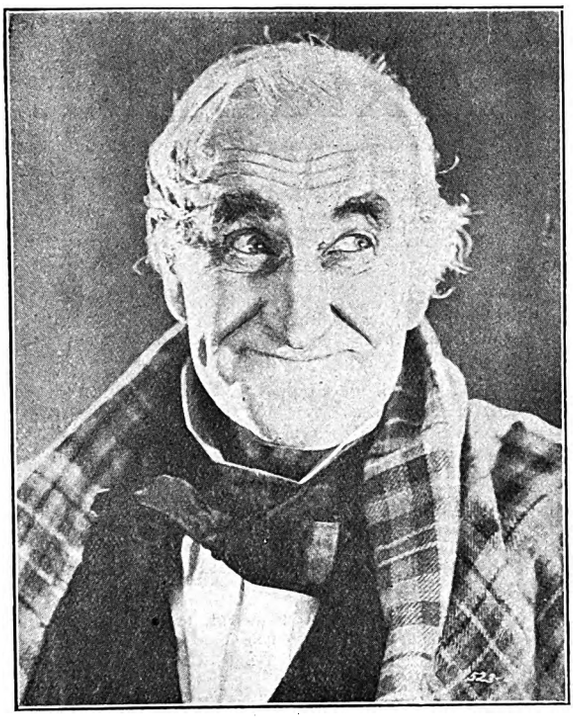
"There is the question of flattery. Many contend that women like flattery and can be won by it. I believe that's wrong, and it's especially wrong when it applies to the popular girl used to too much devotion. A woman likes to be told that a certain frock is becoming; that she has a delightful way of talking, and that her laughter is enchanting. This isn't exactly flattery—it is picking out the things she knows are true and commenting on them as though characteristic of her alone. If one sends a woman flowers and encloses a tender little note, or a bit of poetry that seems especially written for her, it paves the way for more intimate attentions. And don't forget that women like to be taken seriously. They want to believe that no one understands a man as they do—and that they are absolutely essential to his existence.

Importance of Tenderness.

"Tenderness, I believe, is one of the most important phases of love-making; women enjoy having their sweethearts treat them as though they were of a different sphere and the man only a worshipping mortal. This, even though women are asking publicly to be treated like men everywhere! But tenderness and respect alone are not enough. The modern girl is still primitive at heart. Cave-man tactics win her. She wants ardour and thrills. She wants gallantry, the adoration, the sweeping ardour that makes her realise her femininity and dependence! There is only one formula that works with a woman. Love her tenderly, worshipfully, and ardently. It helps to keep romance alive."

"Not a Cave-Man."

And now we will have Alma Rubens's opinion of Lewis Stone, briefly quoted in the symposium referred to on this page on June 28. In that symposium, which was conducted by *Photoplay*, Miss Rubens chose Mr. Stone as her ideal screen-lover. She says of him: "Lewis Stone, with whom I played in 'Cytherea,' comes nearer my ideal than any man I have ever worked with on the screen. Mr. Stone has that certain sureness, that *finesse* that magnifies the art of loving. There is no cave-mannishness in Mr. Stone's love-making. Yet there is an irresistible force that carries one along with it. I consider Mr. Stone one of the most polished actors of the day. Love-making is a part of an actor's stock-in-trade. To the leading man it is highly essential. Yet there are so many leading men whose love-making seems highly amateurish. Mr. Stone has the talent of expressing his feeling without bending the knee and placing his hand over his heart. When his eyes say 'I love you,' you and the world know exactly what he is trying to register. There is no blundering in Mr. Stone's love-making. No pawing or mauling. There is no extravagant display of gesture. He makes me feel that there are years of experience behind his wooing."



THEODORE ROBERTS AS "GRUMPY."

The film-version of "Grumpy," the play that was popularised in South Africa by Mr. Horace Hodges, one of its part-authors, will be shown at the Johannesburg Bijou next week.

The Return of Max Linder.

Max Linder, the famous comedian whose film-enterprises have been American, and infrequent since the War, returns to the European screen in "Circusmania" (shortly to be shown in South Africa), which presents another figure than the Max of other days. He is no longer the disconcerting satirist of social manners, but a knock-about performer of the hardiest type. The story introduces him as a young man-about-town who wins the hand of a pretty girl-acrobat by joining the circus as a lion-tamer, a risk safe enough but for the jealous interference of a narrow-minded trapeze artist. One of the funniest episodes ever screened shows Max returning home after a too-convivial night, mistaking a furniture shop for a hotel, and retiring to rest in a fitted bedroom in full view of the nose-flattened crowd on the other side of a plate-glass window. Max is very funny indeed, and works harder than he has ever done before.

Mr. Micawber, J. P.

The Nordisk company, of Denmark, have made a film-version of "David Copperfield" which concludes with a letter from *Mr. Micawber* in Australia, from which it appears that something has "turned up" at last, and that he is, in fact, a justice of the peace!

London's New Cinemas.

Two new cinema theatres shortly will be completed in the West End of London: The Capitol, at the corner of the Haymarket and Jermyn Street, and the Plaza, at the corner of Jermyn Street and Lower Regent Street. The former will seat 2,000 people, and the latter 2,500.

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Music Examinations.

In the latest issue of *The South African Quarterly* the Editor contributes an article on "The Examination Fiend," and refers to the subject of music examinations as follows: "There can be no question that most music teachers in South Africa have erred in pressing their pupils towards advanced examinations because of a manual dexterity that has little relation to cultural achievement. And, when one realises that possession of one of the advanced certificates of these examinations (often coupled with a low standard of general education) is, in a large number of instances, the sole qualification of music teachers, one can understand how utterly wrong is the whole system, and one is justified in asking the University to make a thorough enquiry into these examinations. As they stand they are in some respects far below the scope of any University. What should be the aims of music examinations conducted by a University? 1. They should be tests based upon a graduated course leading to the higher and more liberal courses of a University. 2. They should test something more than mere manual dexterity or technique. 3. They should demand of candidates a cultural education that would enable them to proceed with University courses in the various branches of music, *e.g.*, History of Music and Musical Literature. The fact of the matter is that the present examinations, being survivals of the old examination system, are entirely unsuited to modern conceptions of musical education. They represent the University as concerned with trade training rather than with liberal education or, at any rate, professional education. There is more real education in the efforts of trades schools on behalf of our future artisans than in the present efforts of the University for the profession of music teachers, or for musical education. If the University of South Africa is really concerned for musical education—and one believes it will be when it realises the actual facts—it can do much, and that quickly, to place it on a more cultural basis. Let it plan to replace the present examinations by others which have their parallel in, say, the professional examinations."

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Uncultured Pupils.

In discussing the supposed lack of cultural achievements on the part of pupils it seems as if the music teacher is expected to concern himself with a student's general education, which he cannot do for the reason that the gradual raising of the technical standards makes it impossible for him to deal with anything but his own specialised subject. Can the music teacher be held responsible for the general education of a pupil? I think not, since a general education must come from the primary and secondary schools. The writer of the article quoted forgets that in this country there is no legislation controlling the teaching of music, and when anyone presumes to teach on the strength of an advanced certificate he does so without the authority of a responsible examining body. The University Advanced Practical Examination is advanced in standard from a pupil's point of view. It does not imply advanced attainment in the eyes of the professional musician.

A Serious Indictment.

The writer, in support of his criticism of the University Examinations, quotes a statistical table as follows: Preliminary: 91.0 and 80.1 per cent. passes. Harmony—Lower: 75 per cent. and 54 per cent.; Higher: 77 per cent. and 58 per cent.; Advanced: 74 per cent. and 32 per cent. He says, in connection with these figures, "What kind of examination is it that permits of such high percentages of passes?" This seems, at first sight, to be a strong and unanswerable indictment of the present examination system. But it is by no means such an indictment when the details and primary objects of these examinations are considered. In the first place, the examinations under discussion are not intended to approximate to any professional standard. They are purely pupils' examinations, and as such cannot be compared with University standards. In the second place, the examinations referred to do not constitute the primary object of a pupil's musical work. They are nothing more than appendages, added by the examining authorities to give some stability to the pupils' work in the practical branches of music study. Probably the writer has been misled by the term "Advanced Harmony," which implies an advanced standard of knowledge only from a pupil's point of view, but not from the point of view of the professional musician. The term is misleading, since it is intended to compel the acquirement of sufficient knowledge to supplement the practical standards, which also do not confer a professional status, with the exception of the final Licentiate Standard. The term can be altered to convey some standard in musical knowledge, but it was never intended to convey the impression that successful pupils have acquired an advanced knowledge in the handling of harmonic resource. The high percentages in the elementary examinations might easily carry some explanation. One is that as the first theoretical examination is purely permissive, and enables a pupil to enter for a practical subject, it is conceivable that extra care is taken in the necessary preparation. The subject is widely understood, it is also easy to grasp, and the result of failure means the waste of many months of practical study. Do not these circumstances and teaching efficiency account in a large measure for the high percentage of successes? The whole question of musical examination standards might need considerable review, but no purpose can be served by looking for results and standards that the present system was not intended to give. Any criticism, to have any constructive value, must regard the two sides, the practical and the theoretical, in their due proportion.

A "SHADOW COLLECTION."

Philately by film is a new cinema development. With the primary object of popularising stamp collecting as an instructive hobby for young people, Viennese stamp enthusiasts have produced a picture which traces the ancient history of the cult and its modern developments in all parts of the world. A "shadow collection" of rare stamps, enormously magnified on the screen, is a feature of the film.

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In the Bright Lights.

EMPIRE PALACE.

JACK EDGE, IN HIS OPENING WEEK, HAS A SPLENDID RECEPTION.

THIS week at the Empire the famous revue comedian Jack Edge tops a first-class bill, and received a rousing welcome when he appeared on the stage for the first time on Monday evening. His is the spontaneous, up-to-date humour that appeals to every section of the audience, and he goes on and on, story after story, jest after jest, while the listeners hold their laughter in case they miss the next. His patter ranged from "a gentleman with a Rolls Royce body and a Ford face" to the latest in wireless faces—"a broad cast in each eye!" Jack Edge relies entirely on his own personality, and it never fails him. Even one or two chestnuts that slipped in took on a different complexion under his skilled treatment.

Signor Enrico Palmetto, the famous singer, opened with the Prologue from *Pagliacci* and then gave a very sweet rendering of "When you and I were young, Maggie," in which he displayed his artistry, followed by "In the garden of my heart," and as a *finale* "Finicula." His voice, although of no powerful volume, is singularly pure, and his enunciation is very clear.

Of the old "turns," Vernon Watson made an even bigger hit than last week with his impersonations of George Robey (shades of Harry Brunning!) and of Harry Weldon and Frank Tinney, and the audience showed their appreciation. To my mind, Vernon Watson as himself, as a Coster with a wee baby in the crib, in the song "Baby Bill" that was specially written for him, was the most delightful morsel on the programme.

Fred Lake and Partner, Victor King, Will Gane and Alice Waldie, Norman Carrol, and Rupert Ingalese and Co., in their second and third weeks, all had splendid receptions.

ELAINE.

HIS MAJESTY'S THEATRE.

"THE GREEN GODDESS" A PLAY TO DELIGHT ALL CLASSES OF PLAYGOERS.

MR. WILLIAM ARCHER, himself a severe critic of the drama, has written a play to delight all classes of playgoers. "The Green Goddess," at His Majesty's, is not "highbrow stuff," although it possesses a distinct literary grace. It is a drama, written with humour, and packed full of thrills arising legitimately from a possible situation. As its action takes place in a remote corner of the world beyond the Himalayas the setting is full of colour, and there are many strange rites and ceremonies to stimulate the imagination. Mr. Archer gives us a wonderful portrait of an Oriental potentate, cunning and cruel.

This *Raja* dominates the play, for in his hands lies the fate of three English people, who, wrecked in an aeroplane accident, accept his hospitality. The *Raja's* three brothers are about to be executed in India. It is the wish of his people, he explains, that his guests, one of whom is a woman, shall be put to death in the temple of the goddess to expiate the execution.

Suave and courteous, the *Raja* informs the trio of their fate. The lady may save herself by becoming the *Raja's* principal wife; the two men must die in any case, and the lady if she does not consent—which she does not. They have two days to live, and there seems no hope of escape. But the *Raja* has reckoned without wireless telegraphy—his own jealously-guarded wireless installation. Here we get a thrilling scene in which a rascally English valet has to be sent to his death before the English major can send his message. The moments in the temple before the offering of the victims in a human sacrifice, and ultimate rescue by a squadron of aeroplanes, are dramatic episodes not easily described.

The acting is on a high level. Mr. George Relph makes the *Raja* a polished and sardonic gentleman of the Orient, with a Univeristy education and a nasty, perverted sense of humour, but not the type of fellow one really dislikes. Mr. George Weir does fine work as the Cockney of low tastes and no breeding, who shares his royal master's hatred of the British *Raj* and comes to a bad end. Miss Netta Westcott makes an excellent heroine, and is ably backed up by Messrs. Vernon Sylvaine and Leonard Upton as the other two victims of the *Raja's* duplicity.

"The Green Goddess" is a most thrilling and entertaining play, and should not be missed. After the matinée on Wednesday Mr. Relph and the other members of the company were "At Home" on the stage to a large number of members of the audience. This is the second "party" of the kind that the company have held on a Wednesday afternoon, and they are a great success and very enjoyable.

"THE SHEIK" COMING TO THE BIJOU.

The Paramount film-version of Miss Edith M. Hull's widely-read novel, "The Sheik," with Rudolph Valentino and Agnes Ayres in the principal parts, will be shown at the Bijou Theatre, Johannesburg, during the week that commences on July 28.

In addition to "The Sheik," the Bijou will that week show a special programme, including the Fox interest film, "A Death-defying Dash into the Crater of Vesuvius;" a special topical of the Rodeo at Wembley; "Miles of Smiles," featuring Baby Peggy; and the usual topicals.

"ALAS! POOR YORICK!"

"P.W.J.", the theatrical-gossip-writer of *The Evening News* (London), says he met George Grossmith, who greeted him with

"'Tis not in mortals to command success,
But we'll do more, Horatio, we'll deserve it."

If "P.W.J." has quoted it as Mr. Grossmith quoted it to him, it is only fair to point out to both of them that Shakespeare had never read Addison's "Cato" when he wrote in "Hamlet": "I knew him, Sempronius; a fellow of infinite jest."

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TO PLAY TRILBY TO MOSCOVITCH'S SVENGALI.

Miss Sylvia Willoughby.

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A CAPE TOWN CHRONICLE

BY BEACHCOMBER.

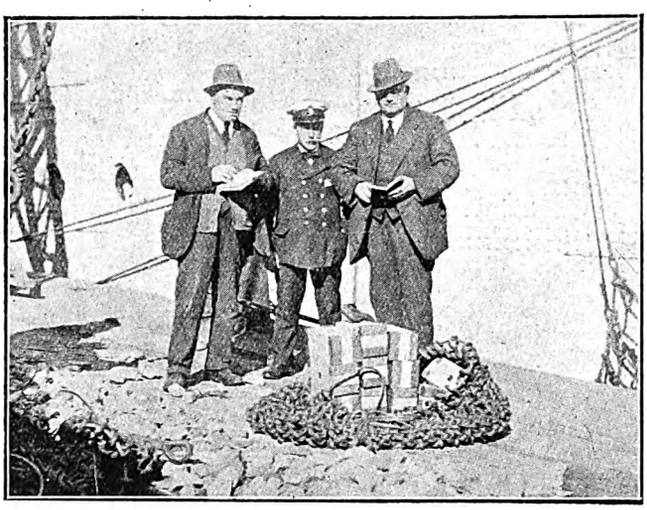
CAPE TOWN, Monday.

The British Rugby Team Arrives.

All the social events in Cape Town during the past week seem to have concerned themselves with giving the British Rugby team now visiting South Africa a really good time. Ever since this healthy-looking crowd of youths arrived in Cape Town, wearing "plus fours" and rainbow "pull-overs," there has been a succession of lunches, dinners and dances, on a scale sufficiently lavish to try the finest constitutions. "I am afraid we shall not be able to do full justice to the hospitality of South Africa," said the captain, R. Cove-Smith to me. "You see, several of our fellows are teetotal, while some of them don't even smoke." Apparently the vigour of the game does not permit of any liberties. The luxury of marriage, however, has been indulged in by one or two, but I only managed to discover one wife travelling with the team.

The Social Whirl.

But even though many of the visitors decline to drink or smoke, they do not hesitate to accept the many invitations that pour in upon them. They appear desperately anxious to please, and, indeed, it is not very difficult. One glance at these fine-limbed men, with their bronzed faces, flashing white teeth and pleasant smiles, is sufficient for



MEN WHO HANDLE MILLIONS IN BULLION.

Checking a portion of the weekly shipment for England of South African gold at Cape Town Docks prior to the sailing of the mail-boat.

"S.A. Pictorial" photo.

any impressionable girl in Cape Town. A good many new and pretty frocks made their appearance simultaneously with the arrival of the Rugby team. I suspect several of these frocks were ordered from London in anticipation of the visit of the Prince of Wales this year. Certain it is that there will be a very heavy sprinkling of feminine spectators at the Rugby matches in this country during the next few weeks—and quite rightly, too. Judging from some of the remarks I have heard by the British players, the South African girl has already captured their hearts.

The Welcome.

It was a cold, raw, but sunshiny morning that saw their first arrival in Cape Town. I was really sorry for the two Scots in the team who had chosen to wear kilts on this occasion. But it was a warm and jolly greeting that they received from the Rugby officials who were there to meet them. As Mr. J. Heyneman, president of the South African Rugby Board, said: "You look a damned fine lot, and I hope you will have a real good time." And then followed the usual official luncheon and "seeing the sights" in a charabanc. The next day the team were down to practise in earnest and revealed splendid form. They ought to provide some very fine and spectacular games during their tour in South Africa.

Hospital Ball.

One of the big social events at which the British Rugby team were present was the Hospital Ball at the City Hall. For some reason or other this big annual affair was not so well attended as in other years. One reason may be that there appears to be a craze for dancing in the Peninsula at the moment, and it is quite ordinary for there to be three or four dances on the same evening. The pity is that the Hospitals in the Cape are in real need of funds, and depend a great deal on this annual ball. The large hall was wonderfully decorated with festoons of greenery and coloured lights—arums, flaming aloes, poinsettias and crimson salvia, with palms and gleaming silver-leaves, all being used in the effective decorative scheme. The British Rugby team was in full force, so that there was no dearth of partners for the scores of pretty girls. Many hospital nurses came in their neat uniforms and danced as merrily as anyone.

Some of the Frocks.

As is usual on these occasions, many wonderful new frocks appeared. The Mayoress, Mrs. R. J. Verster, was becomingly gowned in magenta georgette with front and back panel of brocade. Miss Violet Verster looked very dainty in a swathed gown of pink and silver brocade, and her sister, Miss May Verster, was prettily gowned in black with touches of silver on the shoulder and the skirt. Mrs. Stephan's beautiful dress was of white embossed georgette, draped and caught at the side with a silver buckle. Mrs. E. B. Fuller was in black *marocain* ornamented with irridescent bugle beads. Mrs. Hugh Bairnsfather was in a handsome gown of black *marocain* and wore a most becoming wreath of scarlet poppies in her hair. A particularly striking head-dress in the form of a slender coronet of brilliants was worn with a wonderfully draped gown of petunia georgette by Miss Jane Wood, who will be remembered as leading lady for Maurice Moscovitch. Miss Magda Kruger looked very girlish and attractive in flame georgette with insertions of silver lace in the skirt. Miss C. Pargiter was a striking figure in a black frock becomingly set off by a brilliant scarlet shawl. And, of course, there were many others.

Social Hangers-on.

It appears that in Cape Town there is a band of well-dressed men and girls who have acquired the habit of walking into big balls and society functions uninvited and without tickets. It only needs an evening-dress suit and a good

(*Continued on page 13.*)

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JOHANNESBURG, Tuesday afternoon.

THE market is almost monotonously steady. On some days prices are quite unchanged; on others, it is a case of "a tickey up and a tickey down." Yesterday the neglect of dividend-payers was rather noticeable. For example, Government Areas were "six double six" in telephone parlance; *i.e.*, £6 6s. 6d., sellers last night when noobdy was inclined to deal, but had sales and buyers at £6 8s. on High 'Change this morning. When the best "goods" are wanted, it is sometimes rather difficult to deal. East Rands, which sagged in the announcement that poor development was continuing, fell to about 12s. 3d., but have since improved a shilling. Wit. Deeps continue to be bought, and have risen 1s. 6d. since the beginning of the month to 18s. 3d. Higher profits are expected owing to recent reorganisation.

Central Wests, on the good development results and the expectation of early entry into the crushing stage, have improved from 9s. to 10s. 9d. buyers. The options have also been quoted occasionally at about 4s. 3d., but not during the last day or so.

Modder Easts have been a consistently improving market, with sales at 10s. 9d. this morning. The circular dealing with the reduction of capital, which is on the basis of two new shares for five old, and the issue of £465,465 registered debentures, was issued on Thursday. Nearly 700,000 shares, representing capital lost or unrepresented by available assets, are being cancelled, so the reconstruction is pretty drastic. Thus not every Far East Rand mine is a success. Shareholders have the right to apply for £100 debentures for every 100 new shares. In other words, a holder of 500 existing shares will get 200 new, and have the right to apply for £200 debentures at par. At 10s. 9d., a purchaser who took up his debentures would have 400 shares, or their equivalent, costing on an average 23s. 5d. per share. In other words, you lose a hundred shares and pay £200 into the bargain. The attraction of the debentures lies in the fact that they carry 6½ per cent. interest, besides an option to convert at par (but only in June and December), right up till December, 1928. There were advance sales of debentures at about £128 yesterday, equal to about 5s. 9d. for the four and half years' call at par, which cannot be deemed dear, inasmuch as the present shares are quoted at the equivalent of 26s. 10½d., without considering the debenture right, or of 23s. 5d. with that entering into the reckoning. A three-months' call on Modder "B" or Randfonteins costs about 2s., and the Modder East call is only a few pence more for eighteen times the period.

Randfonteins are back to par at lunch-time, but East Rands continue steady at 13s. 3d. Robinson Deep "B" have, during the week, risen 1s. 6d. to 35s. 3d. buyers.

There are a few cheap-looking shares if you want a gamble, but always remember that qualification. Sallies, for instance, at 4s. 4d. will look fairly cheap when the bonus of a shilling a share has been paid, and Leeuwpoorts do not appear over-valued at 4s., at which an odd hundred changed hands this morning. Any discovery in its vast area would soon send Transvaal Gold Mining Estates above the present 9s. 6d.—10s. Meantime profits represent about 7½ per cent. dividend (5 per cent. was paid in March) or 15 per cent. on the money.

A NARROW ESCAPE.

Mr. Cronin Wilson, who was leading man with Lady Forbes-Robertson on her last visit to South Africa, had a narrow escape in Paris in mail-week. The taxi in which he was riding to the station to catch the Channel boat train was smashed to pieces.

A BOMB FROM BARCELONA.

Joe O'Wray, of O'Wray and O'Dare, the burlesque comedians who are appearing at the Johannesburg Orpheum this week, relates that in 1912 he was in Barcelona and stopped in the street to light a cigarette, and as he was lighting it a policeman picked up a small basket that was lying close at hand and asked him if he had dropped it. He had never seen the basket before, and said so, so the policeman took it to the police station; but as he was carrying it up the steps it exploded and blew him into a number of small pieces. Joe O'Wray says this is a true story.

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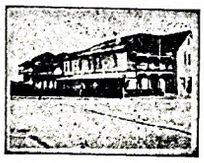
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A CAPE TOWN CHRONICLE.

(*Continued from page 10.*)

deal of assurance to manage the entry successfully. I am told that at the recent Jewish Philanthrophic Ball, some of the organisers noticed that the dancing floor seemed to become unduly crowded between ten and eleven o'clock. Naturally, by that time the doors were wide open and it was possible for anyone to walk in. In fact three men and three women walked in as the matter was being discussed, and while the men were handing their coats to the cloak-room attendant they were politely asked for their tickets. They didn't possess one between them, and so they had ignominiously to walk out again, the women with them. This is not by any means an isolated occurrence. Wedding receptions are the particular haunt of these social hangers-on, and at a recent big wedding in Cape Town I understand that there were 300 more people present than there were invitations sent out.

Preparing for "Trilby."

On the mail-boat the other Monday, I was pleased to see my friend Mr. Nat Madison, the son of Maurice Moscovitch. He is looking very fit after a quick trip to England. "We are preparing for the forthcoming production of 'Trilby,'" he said. "My father is to play *Svengali*, the mesmeric Jew, and our leading lady will be Miss Sylvia Willoughby, who arrives by the next boat. She is to play *Trilby*. I have also brought six other plays with me," he continued. "One of them is entitled 'Peter Weston,' and I hope to see it produced in South Africa very soon. As a matter of fact I saw the first-night production of this play in London and immediately went behind the scenes to arrange about booking it for my father. While I was in London there were three offers waiting for my father. One was to appear in a French play entitled 'The Midnight Dance,' another to play 'Othello,' and a third, the revival of 'The Great Lover' in which a syndicate has interested itself. But we expect to be in South Africa until the middle of November, so that it is still problematical what my father will play on his return to London." Incidentally Mr. Nat Madison told me that his brother, Anton Maaskof, the violinist who recently toured South Africa, is having a very successful season in Paris at the moment.

BEACHCOMBER.

VAUDEVILLE STARS COMING TO AFRICA.

Mr. Bransby Williams, the famous Dickensian character-impersonator, who is now in Australia, is expected to visit South Africa on his way back to England towards the end of the year.

Miss Hetty King, the well-known male impersonator, who was booked to visit South Africa during the War but was prevented from coming, is really, it seems, coming this year. Her visit will also be on her way home from Australia.

Miss Jennie Hartley sailed from England for South Africa by the *Arundel Castle* last Friday. She was here about ten years ago, singing "Poor old Adam was my father" and "The Ostrich Wobble." Since then she has become a tremendous favourite in revue, particularly in Australia, where her name is now one to conjure with.

Miss Jen Latona, homeward bound from Australia, will pay her third visit to South Africa in September.

WITH IRENE VANBRUGH "DOWN UNDER."

A letter from C. M. Hallard announces the continued "amazing" success in Australasia of the Vanbrugh-Boucicault company, of which, it will be recollected, he is a leading member. "We have," he writes, "finished a wonderful five months' season in Sydney. We are all in love with the town, where we had an extraordinarily cordial welcome, professional, social and individual. We sailed for New Zealand on June 5, for a three-months' season—then Brisbane in September, re-opening in Melbourne in October. We shall probably return to England in May, 1925. When not working, our time is pretty equally employed in 'surfing,' tennis, or golf."

The photograph, published last week, of a group of vaudeville artists on the *S.S. Euripides* at Cape Town, was taken by Mr. Dudley Dale.

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GBY TEAM'S FIRST MATCH IN SOUTH AFRICA.

PE TOWN : "TOWN AND COUNTRY," 7 POINTS; GREAT BRITAIN, 6 POINTS.

Smith, the British captain, leading his men on to the field. **3.** Britain's crack half-back, A. T. Young, initiating a dangerous attacking movement from a scrum. **4.** A determined three-quarter movement on the part of "Town and Country." **5.** A good tackle by the home side. **6.** Britain attempts to drop a goal. **7.** Another section of the crowd. **8.** Some members of the British team who were not playing in the match enjoyed themselves looking on.

"S.A. Pictorial" photos.

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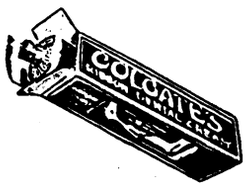

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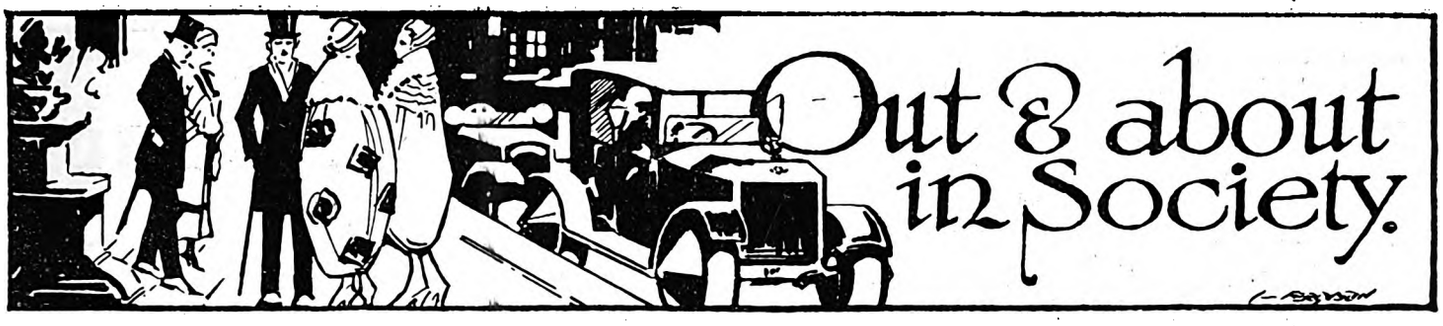

[*All invitations for dances, weddings, and other social functions, and all communications intended for these pages, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

A Quiet Week.

What a quiet week! Surely Johannesburg is not developing into a dorp? There has been practically nothing of any importance doing, and the few dances that have been held, have, with a couple of exceptions, been very badly patronised. It may be reaction after the elections, but personally I think it is Father Weather who has laid most of us by the heels. I have never heard of so many folk being ill at the same time; or maybe I have—last year—and have forgotten. Last week space was very short again, and when I wanted to tell you about the Carlton *souper dansant* I'd come to the end of my space and so what could I do? Why, tell you all about it this week, of course. So let us start again as if nothing had happened, shall we?

A SOUTH AFRICAN IN LONDON.

Miss Winifred Arthur, leader of the orchestra at the Trocadero Restaurant, London. She is a South African, and as a child was known on the vaudeville stage in this country as "Little Winnie Arthur."

At the Carlton.

That Friday evening the Carlton Hotel was full as usual, and there were many large parties in the ball-room. At Mr. George Relph's table I noticed Miss Mercia Swinburne, in periwinkle georgette made with a three-tier skirt; Miss Netta Westcott, looking none the worse for her sojourn in the Himalayas, in an elegant beaded gown of powder-blue, a clasp on one shoulder holding the drapery; Miss Marie Burke, in white georgette beautifully beaded in black and worn with a silver turban; Miss Sheila McGregor, in a dainty deep blue gown with two side-panels slightly longer than the hem; Miss Gregori in cream laces; Mrs. Du Calion in a *chic* black gown with a *cabochon* in many colours in the front; and, of men, Mr. Leonard Upton, Mr. Guinness, Mr. S. Alexander, Mr. Arthur Klein (who has since left for Australia and will be missed by the many friends he has made here during the time he has played with Miss Burke), Mr. George Weir and Mrs. Weir in a handsome black gown. Mr. and Mrs. Strydom, of Nylstroom, were at a small table. Mrs. Strydom is, of course, Miss "Scrappie" van Hulsteyn, who made such a name for herself on the English stage. Mr. and Mrs. I. Myers were also entertaining and with them came their niece, Miss Myers, of Cape Town, in a lovely green gown embossed in silver. Jack Edge, who opened at the Empire this week, danced all the evening. Mr. and Mrs. Gordon Douglas were there, Mrs. Douglas in a pretty rose gown with silver leaves. Mr. Oakley was of their party. Miss Juta had on a *chic* primrose gown and Mrs. de Jetley Marks wore deep purple georgette with paler flounces to the skirt.

One Ear-ring Fashion.

One thing everyone who comes out to our country tells me, and that is how very much up-to-date we are as regards ladies' wearing apparel. So, to keep up to our reputation, may I tell you of a fashion that has just appeared on the stage in London? Miss Muriel Alexander, who is Mr. Godfrey Tearle's leading lady in "The Fake" at the Apollo Theatre, is wearing a single ear-ring. It is very long, of brilliant colours, and hangs from the ear to the shoulder, and the other ear is covered by her hat, the colouring of which matches the ear-ring and which is worn very much on one side, *à la* Gainsborough's Duchess of Sutherland. Now at last (perhaps!) we shall be able to use all those odd ear-rings of which long since we have lost the mates.

A Woman's Wail.

You get a lot more fun out of being a man than a woman, I feel sure. This fact was brought to my mind on Monday, when the delegates attending the Convention of the South African Federated Chamber of Industries held their first meeting. It was followed by a perfectly lovely luncheon at the Carlton Hotel. Big bowls of flowers had long strands of green tracery twined in between them, and everyone sat and looked very happy. The Mayor was host, and on his right sat Mr. T. A. White, who is the chairman of the Convention, and all the notabilities were there. Now comes my grouse. If any function is given for a woman it is always tea and cake—and maybe toast. If there is anything really exciting happening the men keep it to themselves. Just because a woman is a woman, luncheons are not for her. If a prominent woman comes to the city—this or any other—there is a tea party, now and again a small luncheon, but never, never a real "two or three hundred guest" affair, such as the mere men have. As a prominent man in the city you are bidden, nay implored, to dine and wine. As a prominent woman—well, tea and toast. Verily we are the weaker sex!

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A Regimental Dance.

One of the nicest functions of the week has been the dance given by the Railways and Harbours Brigade in the Headquarters Railway Hall. In one way it was sad, for it meant a part-severance of old ties to the men who had just completed their four years in the regiment in June, and it was given in their honour. Gay and bright were the uniforms, and the decorations were green, yellow and black, the colours of the regiment. Among the visitors who came were Captain Lewis, of the Horse Artillery, who always makes such a splendid D.C. at the No. 8 Military Dance, Major and Mrs. Ford—but I am as bad as the rest, mentioning the men first. No, let us pin our colours to the mast and just ignore the men, shall we? Mrs. Ford wore such a pretty black georgette gown with side draperies. Mrs. Hogg came in the new shade of green, and Mrs. McKenzie Smith wore black chiffon velvet with the trimmings of silver.

Wireless on a Motor-car.

Coming from Parktown I saw a motor-car with wireless attached. The driver was going along at a normal rate, with the headphones to his ears, and judging from his expression he seemed to be hearing "J.B. calling" very pleasantly. Wires were run along the roof of the car and if I were an expert I could tell you all about them.

HARD LUCK!

T. E. Holliday, the English international centre three-quarter, who had the misfortune to suffer a broken collarbone in the first match the British Rugby team played in South Africa, at Cape Town last Saturday, when they were beaten by "Town and Country" by 7 points to 6.

"S.A. Pictorial" photo.

An Enjoyable Dance.

The Scientific and Technical Club gave a very enjoyable dance last week. The decorations were, as usual, very fine, and I noticed here and there Prince of Wales feathers—a reminder that our hopes of the Prince's visit will be fulfilled next year. Mr. N. P. Everitt, chairman of the dance committee, was present with his wife, who wore a lovely blue gown.

CARRIE.

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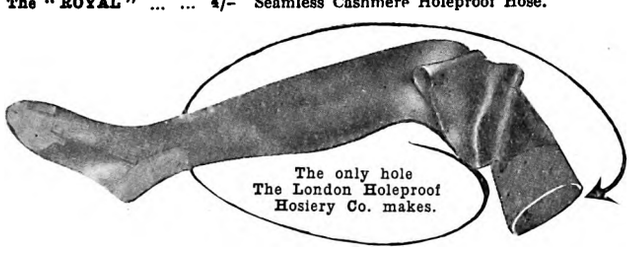

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MOSCOVITCH AS SVENGALI.

AN INTERVIEW WITH THE FAMOUS ACTOR ON HIS COMING PRODUCTION OF "TRILBY."

VERY few people knew that Maurice Moscovitch was in Johannesburg last week, for the famous actor comes and goes in the way he loves best—unnoticed. His is not the creed of the performer who says the limelight is the one thing in an actor's life. The stage is his great passion, his delight, and off it he loves to be alone, and so he has always remained to the public who admire him a "man of mystery."

I found him at the Langham Hotel, looking exceedingly fit, and our talk ranged over a variety of subjects. Mr. Moscovitch is a great admirer of the art of painting, of which he has an extensive knowledge. Presently he drew from his pocket a photograph and handed it to me. It was a reproduction of a black-and-white portrait of himself, the strong virile face of the actor drawn in bold lines that gave fire to the eyes and a feeling of intense movement to the features.

"It is by Edward Rowarth," he told me. "I am glad you like it so much, for, as far as a man can judge of himself, I think I have never had a finer portrait. We were sitting talking together when he said to me quite suddenly, 'I would like to draw you,' and in fifty-five minutes he finished it. It was like an inspiration."

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One is familiar with the work of Rowarth, but this picture must certainly be one of the best he has ever done. It is not only the man Moscovitch, but the genius Moscovitch.

"Tell me something about 'Trilby,'" I asked. "How do you like the part of *Svengali*?" (which THE PICTORIAL was the first to suggest would be a great part for Moscovitch).

"It is a play of yesterday," answered Mr. Moscovitch, "but I shall treat it as a play of to-day. I shall not modernise it, but I shall effect a compromise—you shall see. I have never read the play before, I am happy to say, so that I shall come to it with an unbiased mind and shall give the public my own interpretation of *Svengali*, just as I have always given my own interpretation of other characters.

"And my *Trilby*," he continued,—"the most beautiful woman, the most beautiful actress I have ever played with. Young, very young—all your people will be in love with her. Her name? Sylvia Willoughby. She is just born for the part. Wynne Brontë is another of my new company. Many efforts have been made to get her to come to South Africa before this and at last we have succeeded. Clifford Marle, he has been for two years leading man with the Liverpool Repertoire Theatre and has a splendid name. The Burg Theatre controllers thought so highly of his acting that they tried to get him to go to Vienna to get a German education so that he could act for them. And for old favourites, you have Cyril Nash, who made such a hit as *Gratiano* in "The Merchant" and who will play *Gecko*, Basil Bowen who will play *Zou Zou*, and Mr. McKenzie Rogan who will play the *Rev. Mr. Bagot*."

MRS. MARGUERITE BRERETON,

Of Johannesburg, whose arrangement of "Two Songs in Exile," by Herbert Millard, has been published by Mackay Brothers.
Photo by Dora Connell.

I learnt that the reason of Mr. Moscovitch's visit to Johannesburg was to visit the African Theatres' Stores and select with his producer, Mr. George R. Montford, sets and dressing. Mr. Montford will produce "Trilby" under Mr. Moscovitch's personal supervision. I have had the pleasure of watching Moscovitch's rehearsals, and the patience of the actor is remarkable—the way in which he assists, acts with, and shows just what he desires. For to be in his company you must forget all you ever knew and get right into the spirit of your part and of the play as he has visualised it.

His son, Nat Madison, who played *Launcelot Gobbo* so brilliantly, came in just then, looking very fit after his trip to England, where he went to engage artists for the new production. I found him as enthusiastic as his father.

"My part?" he said. "*Little Billie*. Yes, I like it very much. Lovely voyage, I should say so, and it is fine to be in South Africa again among so many familiar faces."

The play is being rehearesd in Durban so that Mr. Moscovitch may have the benefit of the sea after his recent record-breaking tour of South Africa. He told me he finds himself in a quandary—so many people have written asking him to play "The Great Lover" again, and he is not sure what to do.

"I shall try to please them," he told me, and added laughingly, "Will you tell everyone that I have trimmed myself down to play *Svengali*!" And certainly the famous actor has grown very much thinner, but is looking exceedingly well, with the joy of battle in his eye—another play to produce.

CARRIE.

THE MAKING OF A MIMIC.

A CHAT WITH THE MAN WHO MADE THE QUEEN LAUGH AND CRY.

I wonder how many people really realise what hard work it means to be on the stage—that is, to have made good there? One just goes to music-hall or theatre and sits and criticises, and I am sure that more than half of us imagine that an actor or vaudeville artist is born and not made by much strenuous study. The aptitude must be there, of course, but also the "how much more."

Empire audiences have been greatly interested in Mr. Vernon Watson's act during the past week, and have marvelled at the way the famous mimic has his characters true to the last detail. His is an interesting life. Starting as a bank clerk, after the War he felt dissatisfied to return to his ledgers, and through knowing one of the shareholders of the Leceister Square Empire he got a trial show. And it was so successful that he secured a three-years' engagement. It will be a shock to you to learn that Mr. Watson was not then doing his imperonations. He was giving the public pathetic monologues—"Devil-may-care" and "Gunga Din."

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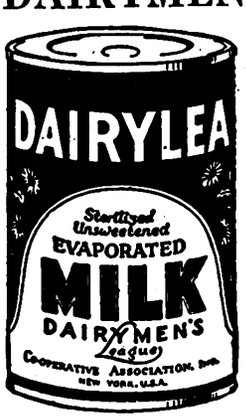

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Some time afterwards they wanted to put him into a revue, so the producer said, "Can you impersonate Wilkie Bard or George Robey?" "No," said Mr. Watson, feeling that honesty was the best policy. However, they "wouldn't believe him," and he was sent to Liverpool and to Manchester where the famous "stars" were playing and given a night each in which to study their methods. Back he came to London. Rehearsal was in progress and the stalls were wreathed in chorus girls. "Now," said the producer smacking his lips, "let us see what you have done." So in spite of his protests that he had done, and could do, nothing, he was pushed on and gave Robey's song, "Archibald, certainly not!" and Wilkie Bard's "I want to sing in Opera." The whole theatre applauded, and the intensely miserable mimic thought they were joking! He was soon to find out that he was mistaken, for he found himself cast for the parts, and from that day to this he has concentrated on his impersonations.

He has had the honour of appearing at two Command performances. One of them was at Earl Fitzwilliam's country house at Wentworth Woodhouse, Yorkshire. After his "turn" the Countess came to his dressing-room and told him that the Queen, who was present with the King, the Prince of Wales and Princess Mary, had asked her to tell him how much she had enjoyed the act; "and," said the Countess, "you have had the unique experience of making the Queen laugh and cry within an hour."

Mr. Watson showed me a pair of beaten-gold cuff-links studded with turquoise that had been given him by the King on that occasion.

Off the stage Mr. Watson is a cheery round-faced man with a fund of good stories —that is to say, when he knows and likes you, for he is of a very retiring disposition.

To finish with, just one experience. When he was very young he was in love with a girl. She was playing in a show in England and was also very young. He saved his money and gave her a ring. Entering the Opera House, Cape Town, he saw on the walls a photo. It was his first love—Freda Godfrey, the favourite of all South Africans.

CARRIE.

Sketched at YVETTE'S, Cuthbert's Buildings, Johannesburg.

FRANCE'S NATIONAL DAY.

AN INFORMAL DINNER AT THE FRENCH CLUB: MEMORIALS DECORATED.

MONDAY was French National Day, you know, when, as usual, there was a very jolly function at the French Club. This year it was quite informal and was more in the shape of a house dinner, with Major Forsyth Allan, acting President, in the chair, and Monsieur de Beys, Acting Consul-General of France and Consul for Belgium, as the honoured guest. The dining-room was very prettily decorated with black sheaths holding pampas grass and chrysanthemums, and everywhere the colours.

Among the guests were the *doyen* of the Consular Service in South Africa, Mr. Lui Ngai, Consul General for China; the Curator of Portuguese Affairs, Dr. Pires de Carvalho; the Vice-Consul for Portugal, Mr. Ferreira; and Dr. Paul Pettavel, Consul for Switzerland. At the long tables were a number of prominent citizens, including Monsieur Etellin, Madame Ingram and her son, Monsieur Paul Dreyfus, Dr. Brossey and Madame Brossey, Mlle. Enid Cohen, Mr. Burt Andrews, Mr. and Mrs. Cohen, Mr. Denoon Duncan, Miss Reynolds, Miss Margaret Bateman, Mr. Gregory, Mrs. Ferreira, and many more whom I did not know.

Major Allan proposed the toast of "La Belle France," to which M. de Beys replied in a very stirring speech, and all round were the happiest relations between French and English. Afterwards there was dancing till a late hour and everyone enjoyed themselves very much. This was the lighter side of the day.

On Sunday a little band met at the Scottish Memorial at Joubert Park and a wreath was laid on it to the memory of the soldiers. "France will never forget," read the inscription. Then there was a pilgrimage to the cemetery where the French reservists are buried, and wreaths were put on their graves.

CARRIE.

CARRIE'S DOG-COLLAR.

CARRIE writes: I am really thrilled! Why? No, I have not been with George Relph into the caves of "The Green Goddess" again; nor have I climbed into the mountain-fastness of his castle. Much simpler than that. I have a dog-collar! This will give everyone a chance to make witty remarks about me. A collar *and* a chain—you know the sort of thing. The Dolly Sisters, performing in America, brought out a new idea—a dog-collar worn round the neck with a buckle and strap. Theirs are of white plaited leather and are edged with ermine fur in strands, and very smart they look. The fashion has caught on, and is carried out in feathers, in silks and in beads. And I am the proud possessor of one of large jade-green beads. Where did I get it? In Eloff Street. What part? Well, at a well-known hair-dresser's near our "Bioscope Street." I told you that here in Johannesburg you can always get the very latest from Paris and England, and that our stores are really up-to-date. The dog-collar chain is worn tight, half-way up the neck, and is really very fascinating indeed.

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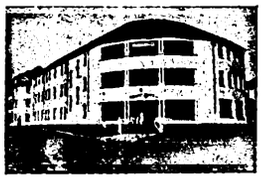

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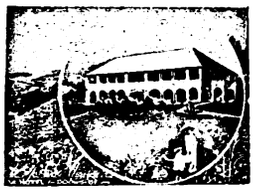

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Second and Third Days of July Meeting.

CLAIRWOOD WINTER HANDICAP.

By "ONLOOKER."

WHEN Plenty won his first race, which was at Germiston, he was set down as probably the best of Mr. Mike Browse's good lot of two-year-olds; and small doubt on the question was entertained after Plenty very easily annexed the "plum" of the youngster races at the Summer meeting at Turffontein. Up to that time Royal Attendant, who

Has Not Raced on the Rand,

had won a couple of races for Mr. Browse at Cape Town, and followed on by adding three more wins to his score on Peninsula courses. After taking the Nursery Plate Plenty was badly beaten in the big two-year-old event at Germiston, and since then has twice suffered defeat in open company; the last time on the second day at Durban.

* * *

Brought round from Cape Town, Royal Attendant was also in action on the second day of the Durban meeting. And to some purpose, for he retained his unbeaten certificate by capturing in the most convincing style the African Breeders' Plate. Eunice was favourite for this race, and

An Injury

sustained by Sir Abe Bailey's filly during the running may have smoothed the path for the winner, who, be it remarked, was giving weight all round. It has been argued that the juvenile form at the Cape is poor and that Royal Attendant had cheap races to win. In the light, however, of the colt's most recent success he can now be regarded as perhaps the best of his year.

* * *

We have had some exciting finishes in long-distance races of late. The chief handicap on the second day of the Durban July meeting, the Grand Stand Handicap, one mile and three quarters, has frequently produced a close call. It did so this year, for

Japanette and Bolohouse

could not be separated crossing the line in the van of the field, and the stakes were divided. It marked the fourth dead-heat Bolohouse has taken part in during the season. And as in some of his outright wins the Alberoni gelding "just got there." He is evidently a gritty customer.

* * *

Katabasis broke down in the Grand Stand Handicap. It was not intended to keep the mare in training after the Durban campaign, so the mishap has not hastened her retirement to any extent. A mare of great substance, stoutly bred, and one that has not been over-raced, the daughter of Corcyra and Catnap is almost bound to be a stud success. Although Katabasis won a Johannesburg handicap, she was

Decidedly Unlucky

in some of her races: was on several occasions badly served in jockeyship. She certainly ought to have done better in the Winter Handicap, for which she started favourite and missed a place. As I said at the time, there was something very curious about that race. If the layers' books give a correct record of the transactions, they probably could a tale unfold.

The concluding day of the Durban July fixture must have been full of excitement, for in every case the finish was very close. Fabaris had a winning turn at last, but from all accounts he lasted only just long enough to beat Duchess Trenton in the Merchants' Handicap. Probably Weale had

Not Much Expectation

of beating Fabaris, and his charges did well, seeing that Dark Brown annexed the mile-and-a-quarter race and Jacques took the final race at the meeting. It looks as if the high-priced yearling (Dark Brown is referred to) is more of a stayer than a sprinter and that it has been a mistake to confine him to short cuts.

* * *

Crumpet, a trifle unlucky to be beaten on the first day, made good on Saturday, but perhaps this time was fortunate to short-head Groen Kloof. The owner of the latter, Mr. Passmore, was one of the unlucky owners throughout the gathering. Royal Attendant

Suffered His First Defeat

in finishing third to Triple Crown in the second division of the Farewell Handicap. John Simpson rode the favourite, Oshkosh, for the race, and finished a short head behind his brother's horse. Triple Crown must have improved a lot by translation to the coast.

* * *

The thread of racing at Durban will be taken up this Saturday at Clairwood, the £1,000 Clairwood Winter Handicap, nine furlongs, being the *pièce de résistance* on the first day. The top-weight, Fabaris, does not run, and Red Ronald, who was rather

Severely Cut About

in the race for the July Handicap, will most probably miss the engagement. Fordwych is favourite for the race at the time of writing. Mr. Murray's horse has certainly got all he is entitled to in the matter of weight, 9st. 11lb., but the opposition may not be strong. Surprise Sauce, 8st. 4lbs., is reported to be in good trim, and if so he should take some beating.

* * *

The weight-for-age race, which was reckoned to be one of the draw-cards at Clairwood, fell through, as only Red Ronald and Desert Gold were nominated. It has frequently been lamented that clubs do not foster "class" races, but here it is found that owners fight shy when the thing desired comes along. This shows an absence of the sporting spirit.

* * *

That good mare King's Daisy, out of the limelight for some time and therefore hardly expected, won the principal event at Auckland Park last Saturday in very convincing style. Though she had nothing very much to beat, she was giving weight all round, and had a lot in hand from the runner-up, Everton Toffey, receiving 10 lbs. The race was the first leg of the double. For the second race of the

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double, the top division of the Pony and Galloway Handicap, Dark Lady, was made

A Strong Favourite.

Mr. Gard's mare was badly drawn—and the draw counts for much over the Park six furlongs—and missed a place, the winner turned up in Marico, who won well despite the fact that the filly was generally supposed to be of little account beyond five furlongs. Neither King's Daisy nor Marico could be said to be extreme outsiders, but only a single ticket was taken out on the successful combination, and the huge dividend of £835 12s. was declared.

* * *

It was a very close thing between Enrico and Cardinal's Hat in the two-year-old event; and again when Lady Croft got up to beat Old Tom in the second-class

GOOD WORK BY THE FORWARDS.

"Town and Country" forwards breaking through with the ball in their match against the British Rugby team at Newlands, Cape Town, last Saturday.

"S.A. Pictorial" photo.

Pony and Galloway Handicap. On the other hand, Sandleigh, a "write-your-own-ticket" candidate for the lowest division of the Auckland Park Handicap, spread-eagled the field. The dividend for 10s. was £26 6s.

* * *

The American cracks, including Zev, that had been engaged at Ascot, did not put in an appearance; neither was the French wonder colt Epinard a runner at the Royal meeting. Although Epinard has been twice beaten this season, on the last occasion by one of his own age on even terms, the arrangements entered into a long time back for his being sent across the Atlantic to measure strides in a series of matches with picked American horses are to be carried out. According to a late cable the French colt was to be

Shipped to the States

this month. The outcome of the matches will hardly be looked forward to with the same amount of interest as would have been the case had Epinard not fallen to some extent in the estimate placed on his abilities when a three-year-old. It was the same with Papyrus. This Derby-winner was well beaten prior to his being sent to America, so that it could not be claimed that he was the best English representative to meet Zev. In like manner, if Epinard suffers the same fate as Papyrus, it could be advanced that he is no longer the wonder horse; that to-day there are as good, if not better, horses in France.

* * *

It is clear Mumtaz Mahal has no pretension to win beyond a sprint course; probably six furlongs is the full length of her tether. Sent out favourite for the mile Coronation Stakes at Ascot, Mumtaz Mahal was beaten out of place, the heroine of the Oaks, Straitlace, starting at 3 to 1, being returned the winner. And Straitlace was conceding the grey 7 lbs.

* * *

Tom Pinch has to some extent rehabilitated himself, for at the Royal meeting he captured the rich St. James's Palace Stakes, one mile. St. Germans, giving 7 lbs., was favourite and finished second. Salmon Trout and Green Fire were among the "also ran." The Derby-winner, Sansovino, duly landed the odds laid on him in the Prince of Wales' Stakes, one mile, five furlongs. Before Ascot it was decided to cancel the engagement of Sansovino for the Grand Prix.

* * *

Racing on the Rand this Saturday is at Germiston. Selections:—

1.0 p.m.—Stewards' Handicap, 5 furlongs.
Elmo's Fire 1, Lady's Collar 2, Lord Brontë 3.

1.40 p.m.—Rose Deep Handicap, "D," 7 furlongs.
Concourse 1, Paper Cup 2, Bandicoot 3.

2.15 p.m.—Rose Deep Handicap, "B," 7 furlongs.
Incomparable 1, Nancy Fair 2, Polyphonest 3.

2.55 p.m.—Simmer Handicap, "A," 9 furlongs.
Prince Orb 1, Corncrake 2, Norwood 3.

3.30 p.m.—Rose Deep Handicap, "C," 5 furlongs.
Antelope 1, Brag 2, Buckram 3.

4.5 p.m.—Simmer Handicap, "B," 9 furlongs.
Goldsmith 1, Limpid 2, Victorious 3.

4.40 p.m.—Rose Deep Handicap, "A," 6 furlongs.
Queenminster 1, Be-in-Time 2, Bad Lad II. 3.

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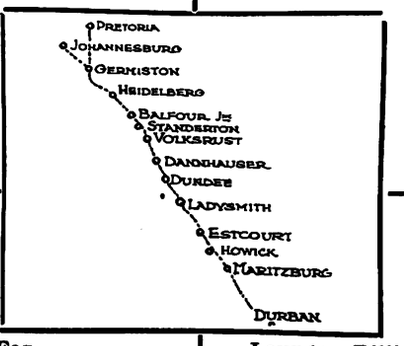

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£1,000 to the holder should such accident as above defined not prove fatal, but cause the loss of two limbs by actual separation above the wrist or ankle, or the total and irrecoverable loss of all sight in both eyes; or

£500 to the holder should such non-fatal accident cause the loss as aforesaid of the sight of one eye or the loss as aforesaid of one limb only.

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MOTORING AND MOTOR-CYCLING.

By "WIRE WHEEL."

Mighty Mileage by Lady Motor-cyclist.

Miss Majorie Cottle, riding a Raleigh motor-cycle, concluded 3,404 miles in a tour round the coast of Great Britain on Saturday, June 14, arriving at St. George's Hall, Liverpool, at 5.45 p.m., right up to schedule time. This lady rider started out on June 2 at 8.45 a.m. At the same time Mr. Hugh Gibson left on a 7 h.p. Raleigh, with side-car, riding in the opposite direction. The meeting of the two riders formed the subject of a competition, with a Raleigh motor-cycle as first prize. In ten days, between sixty and seventy thousand entries were received. The two riders met in the dark at 10.30 p.m., on June 7, near Skirlaugh, Hull, Miss Cottle having covered 1,713 miles 194 yards, whilst Mr. Gibson had 1,698 miles to his credit. Such is the reliability of present-day motor-cycles that the organisers had no hesitation in fixing a definite time for a demonstration at the finish. Gibson arrived at 5.30 p.m. and Miss Cottle ten minutes later, on Saturday, June 14, both having completed the circuit of Great Britain, amassing the total of 3,404 miles. Miss Cottle had two involuntary stops, one being due to a puncture, while the other was to change a plug. This lady undertook the ride to demonstrate that women need have no fear of driving a motor-cycle, whilst Mr. Gibson was out to prove that a side-car was just as reliable as a train and cheaper than a car. A ten-pound note would, he stated cover the whole of his running expenses. Both proved their contentions in no unmistakable manner, and the reliability of the modern motor-cycle, and the Raleigh in particular, was conclusively proved.

MISS MARJORIE COTTLE,

Of Wallasey, Cheshire, England, who undertook the 12-days' ride round the coast of Great Britain, a total distance of 3,404. miles.

Speed Limits at the Big Lake.

Motorists should note that the following speed limits have been approved by the Transvaal Administrator in Executive Committee, under the provisions of the Motor Vehicle Ordinance 1915, and apply to Hartebeestpoort Lake, Schoemansville, etc.: Between the eastern boundary of Schoemansville and the western end of the bridge over the Hartebeestpoort Dam Spillway, 15 m.p.h. On the main road from Pretoria to Brits (a warning sign is erected at the western boundary of Innesdale Municipality and another half-a-mile east of Brits township) a speed of 35 m.p.h. is permitted. Before you forget it, put these down in your note-book, for reference when next you travel to the Lake. Pretoria is notorious for trapping motorists.

Over the Corrugations.

I had been led to believe that motorists were giving the Pretoria road a wide berth, mainly on account of its surface conditions; the corrugations shake practically every nut loose. A short while back I had occasion to be out on this stretch between the Golden City and the Capital. The nature of my mission compelled a wait of close upon two hours. To fill in the time I sat down and made a list of all cars passing me, going towards Pretoria. Uppermost in my mind was the question: Which is the most popular car? Can the answer be given by taking a census of all the cars one saw on the road? So that there should be no duplication the list was made of cars passing one way only. In two hours no less than 86 cars passed me and, had the tally been taken of cars coming from the other direction as well, quite a respectable total would have resulted. As it is, the figures prove that the Pretoria road is a favourite with motorists, and it is high time steps were taken to put it—and keep it— in proper order. The list of cars is as follows:—Dodge 18, Chevrolet 14, Ford 10, Buick 9, Maxwell 6, Studebaker 6, Essex 4, Oakland 3, Talbot 3, Andersen 2, Overland 2, and one each of the following: Allan, Rover, Vauxhall, Hupp, Franklin, Durant, Durant Rugby, Chandler, Austin.

Motor Importations.

The import figures for the year 1923 give one furiously to think. Motor-cars recovered from under 5,000 to 10,000, approximately the same number as were imported in 1920. Whereas, in 1920, not more than 60 per cent were sold, last year's imports were all sold, and sales in 1923 were 60 per cent. higher than in any previous year. Petrol figures leave one cold, for the country imported just 3 million gallons more than the previous best total. This stupendous consumption of petrol surely points to the fact that more and more are joining in the past time and becoming owners of motor-cycles or cars. The actual import figures are as follow:—

Motor-Cars	10,151	
Motor-Cycles	2,170	
Power Lorries	299	
Petrol	14,486,840	gallons
Lubricants	2,976,478	gallons
Tyres	£546,026	(1922 figures)

In mail-week the membership of the Automobile Association had passed the 200,000 mark.

JAZZING ROUND THE WORLD.

(*Continued from page 2.*)

had finished tinkering with the car darkness had come on, so he ordered him to hurry off to the nearest garage. The native, with

Starting Eyes and Chattering Teeth,

refused, and so Warwick decided to do it himself; but the boy screamed with terror and begged not to be left alone. Although the trains don't run at night they start off before dawn in the morning, and to-day a native porter refused to leave the lighted platform and come into the railway carriage —in which there were no lights. He positively gibbered with fright and his chocolate complexion turned into an unhealthy mauve.

* * *

There is one South African institution that is missing altogether in Java—the *bijwoner*. As in the Malay States, there is no " poor white " class. The English all have good jobs., and the Dutch residents are usually wealthy, or at anyrate comfortably off. There is practically no begging,

Apparently No Poverty,

and a total absence of the whining, cringing native attitude that made us all so thoroughly fed up with India. One curious custom reminds us of Dean Swift's " Island of Laputa." Instead of putting one's knife and fork together at the finish of a course, it is usual to leave them in a V-shape if you want your plate removed. It took us quite a time to understand this, and we got very angry when our watchful waiters tried to take away an unfinished plateful.

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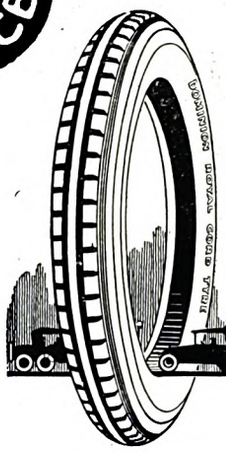

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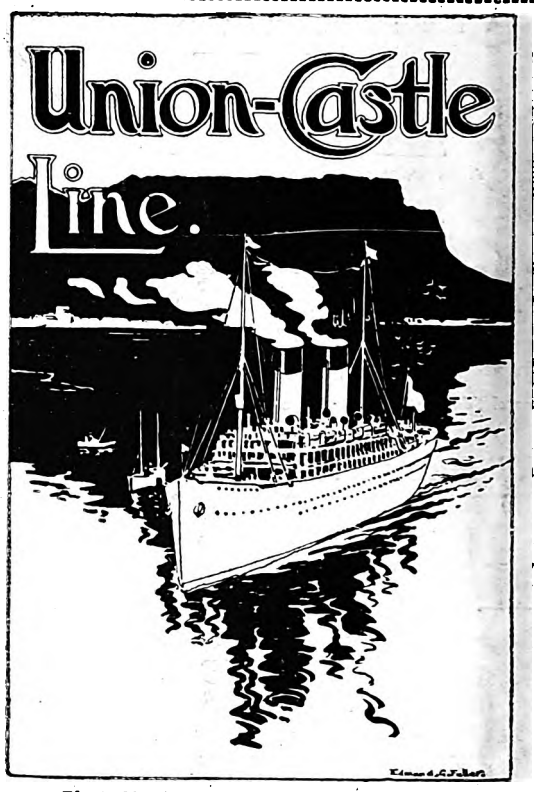

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General Manager.

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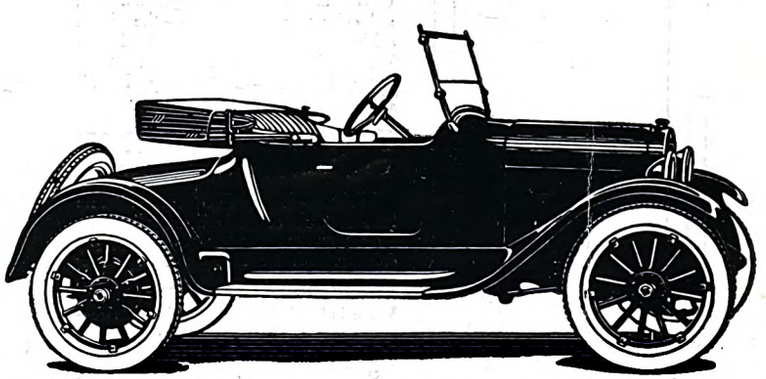

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Date of Issue: February 9, 1924.

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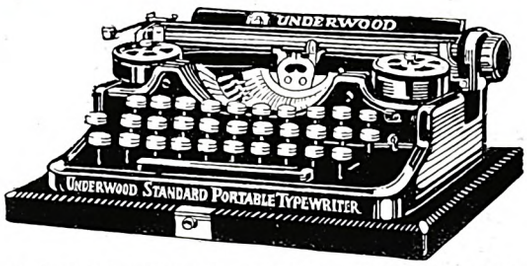

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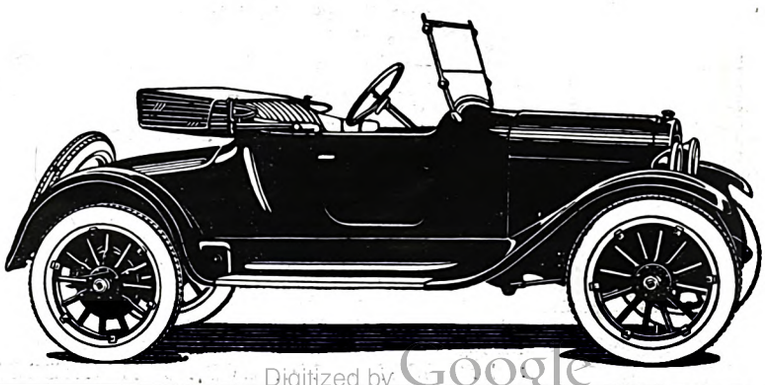

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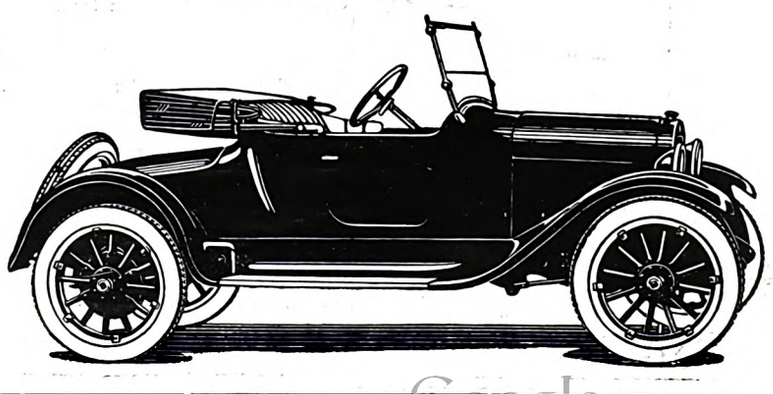

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£1,000 to the holder should such accident as above defined not prove fatal, but cause the loss of two limbs by actual separation above the wrist or ankle, or the total and irrecoverable loss of all sight in both eyes, or

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Provided that the above undertaking is subject to the following special conditions, which are of the essence of the contract, viz.:—

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Date of Issue: March 8, 1924.

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VOL. XVIII., No. 450 JOHANNESBURG, MARCH 15TH, 1924. [Registered at G.P.O. as a Newspaper. PRICE 6D.

The well-known Authority on Cooking MISS JEANETTE C. VAN DUYN (Mrs. H. M. Slade), for many years Government Demonstrator and Lecturer on Domestic Science—Authoress of "The Household Science Cookery Book," "Cake Making and the Icing of Cakes," etc, etc. SAYS:—

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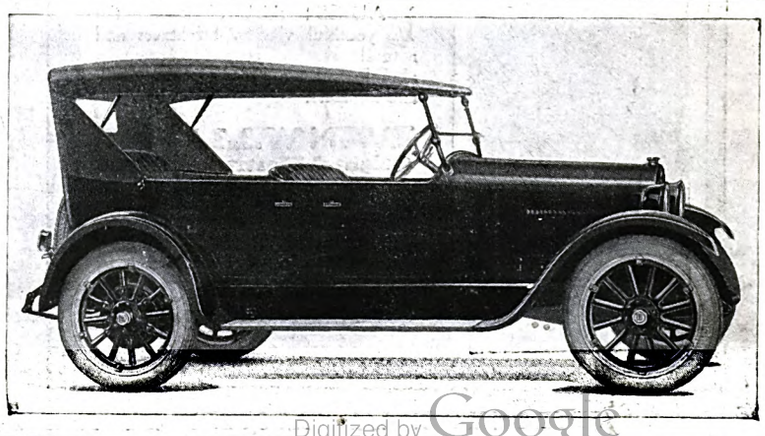

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VOL. XVIII., No. 453 JOHANNESBURG, APRIL 5TH, 1924. [Registered at G.P.O. as a Newspaper PRICE 6D.

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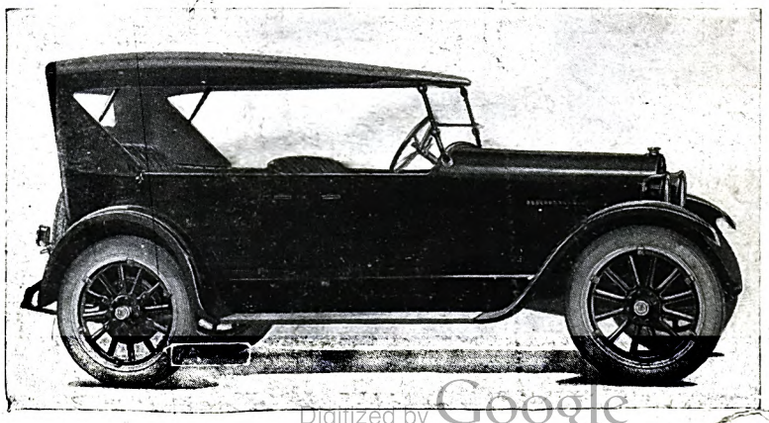

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The well-known Authority on Cooking MISS JEANETTE C. VAN DUYN (Mrs. H. M. Slade), for many years Government Demonstrator and Lecturer on Domestic Science—Authoress of "The Household Science Cookery Book," "Cake Making and the Icing of Cakes," etc, etc. SAYS:—

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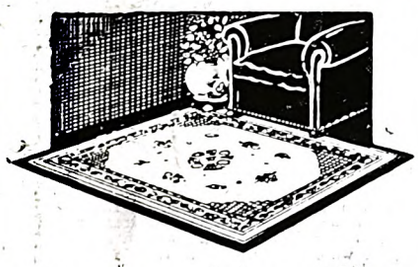

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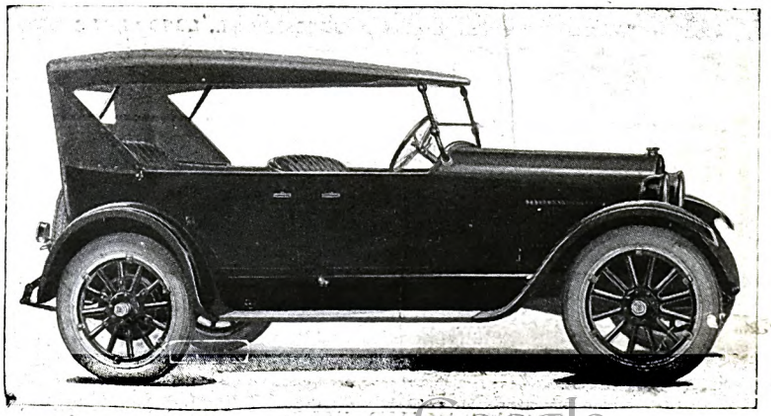

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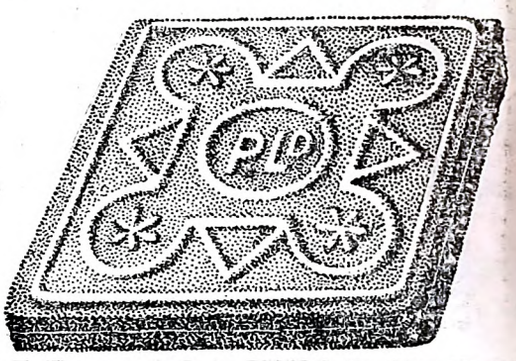

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VOL. XVIII., No. 456 JOHANNESBURG, APRIL 26TH, 1924. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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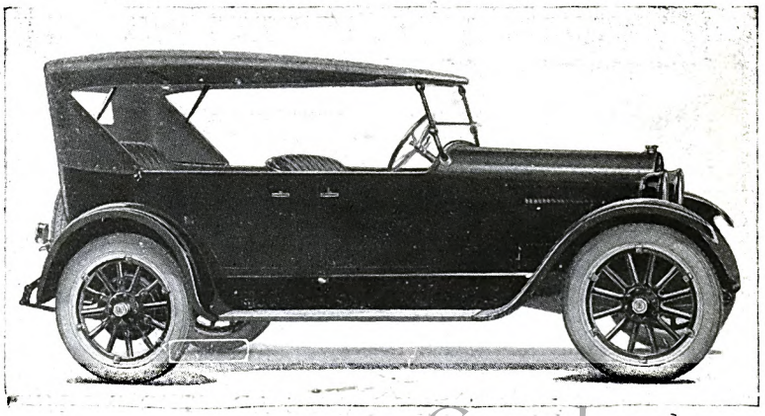

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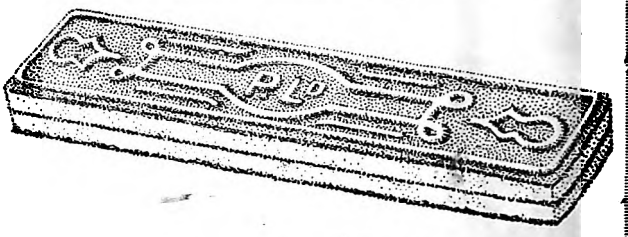

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Date of Issue, May 3, 1924.

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VOL. XVIII., No. 458 JOHANNESBURG, MAY 10TH. 1924. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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Date of Issue, May 10, 1924.

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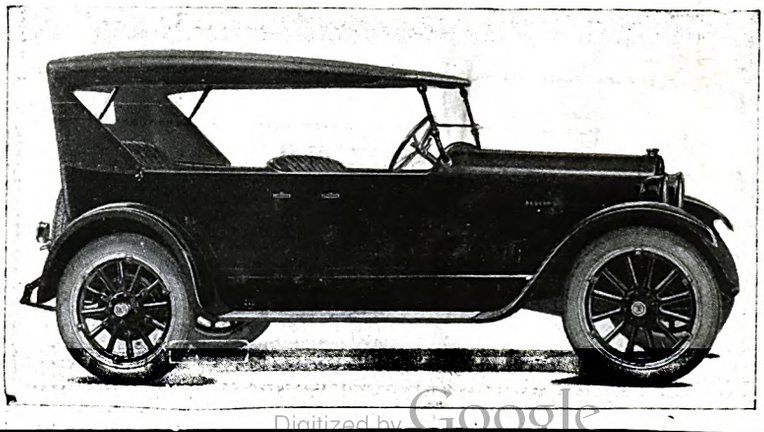

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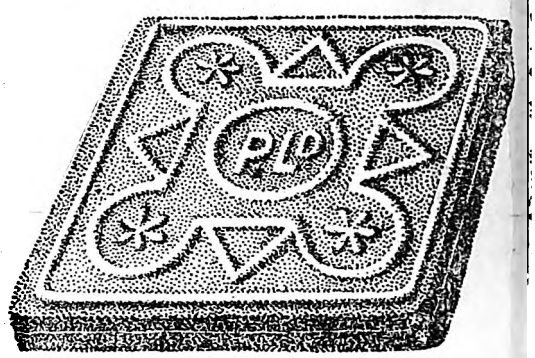

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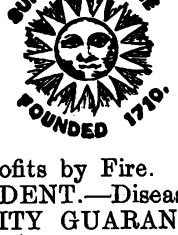
Funds in hand 

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This insurance entitles the holder of the benefit of, and is subject to the conditions of the African Guarantee and Indemnity Co., Ltd., except so far as the same are alterd by the terms and special conditions above stated.

Date of Issue, May 24, 1924.

Signature of Holder:.....

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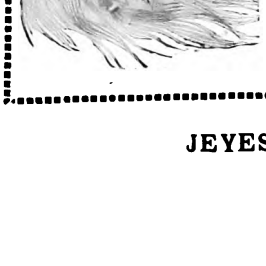

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VOL. XVIII., No. 461 JOHANNESBURG, MAY 31ST. 1924. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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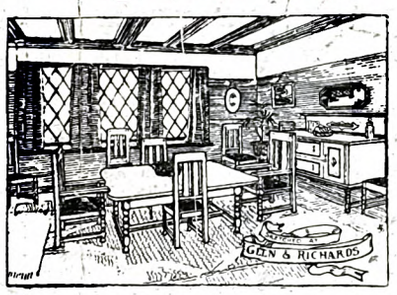

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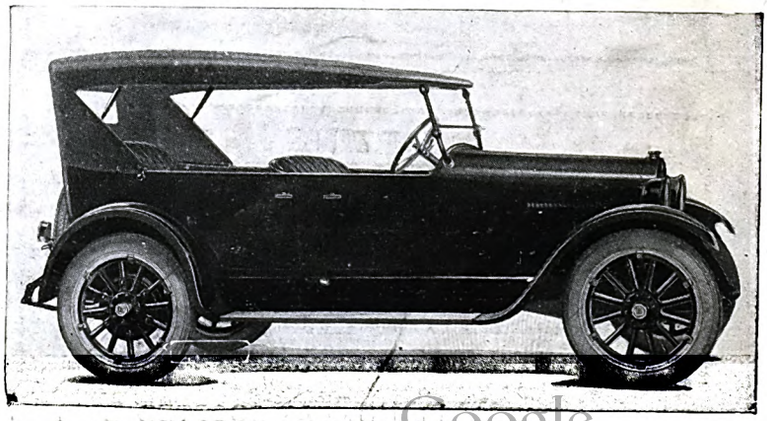

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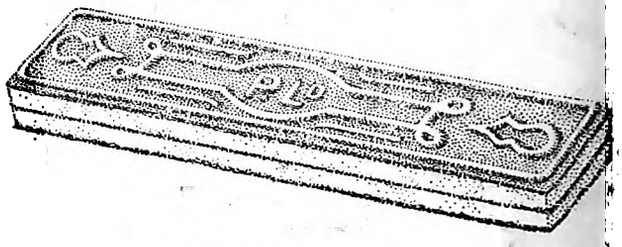

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£1,000 to the holder should such accident as above defined not prove fatal, but cause the loss of two limbs by actual separation above the wrist or ankle, or the total and irrecoverable loss of all sight in both eyes, or

£500 to the holder should such non-fatal accident cause the loss as aforesaid of the sight of one eye or the loss as aforesaid of one limb only.

Provided that the above undertaking is subject to the following special conditions, which are of the essence of the contract, viz.:—

(a) That such death or loss shall result within thirty days after the accident; (b) that the holder shall, prior to the accident, have written his (or her) usual signature in the space provided underneath, and shall have a complete copy of the current issue of the *South African Pictorial* containing the signed Coupon-Insurance Ticket on his (or her) person at the time of the accident; (c) that notice in case of injury be given to the African Guarantee and Indemnity Co., Ltd., at its principal office, corner of Market and Simmonds Streets, Johannesburg, within seven days after the accident, and in case of death within fourteen days after accident; and (d) that the insurance applies only to persons over twelve and under seventy years of age; and (e) that the Company's liability is limited to one Coupon insurance Ticket associated with this or any other publication for any one holder, and holds good for seven days from 6 a.m. of the day of issue.

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VOL. XVIII., No. 462 JOHANNESBURG, JUNE 7TH, 1924. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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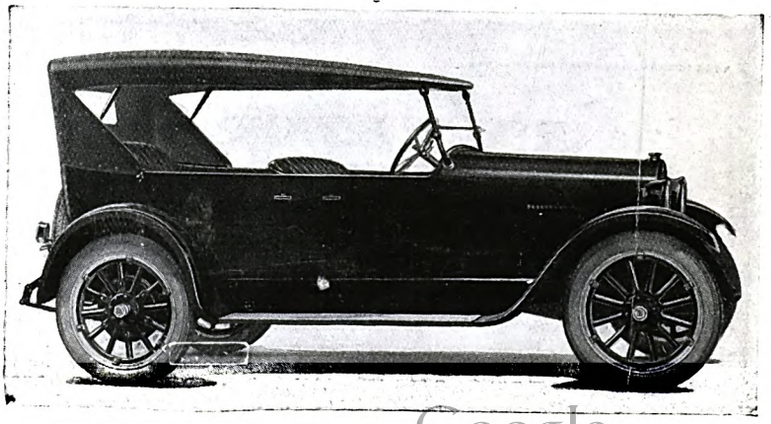

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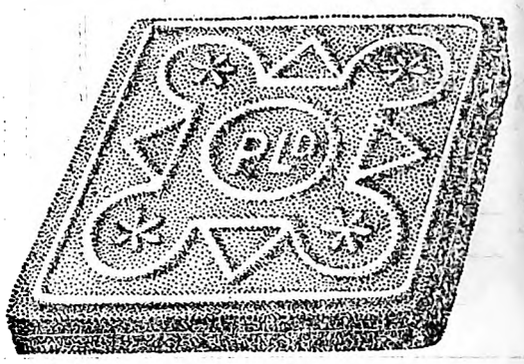

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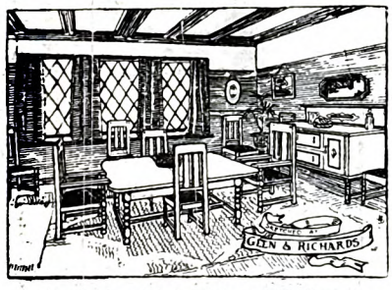

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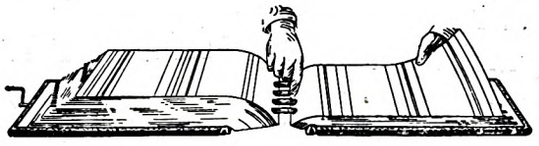

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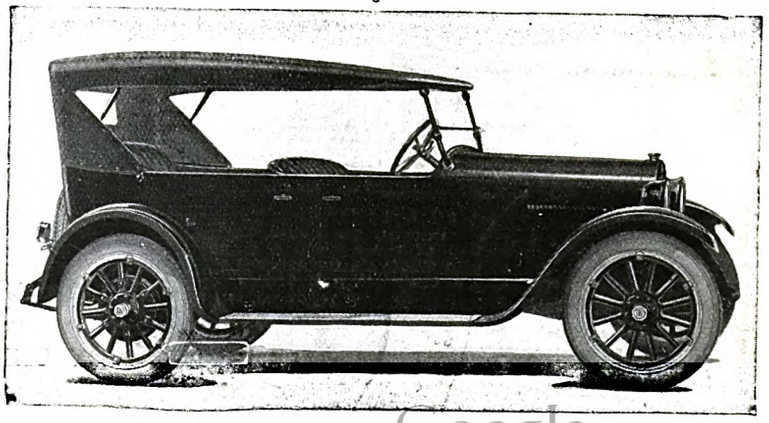

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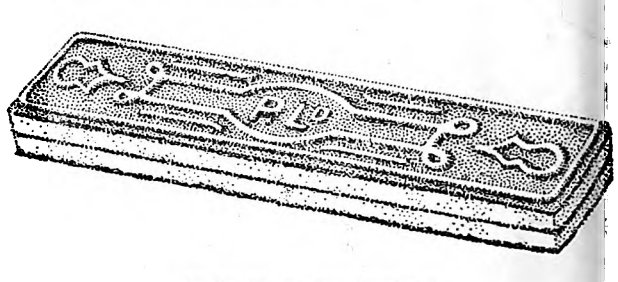

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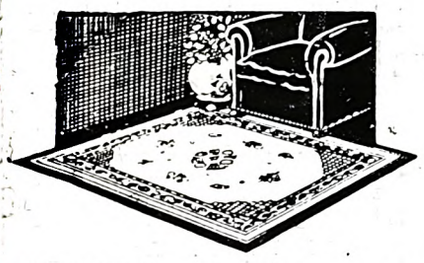

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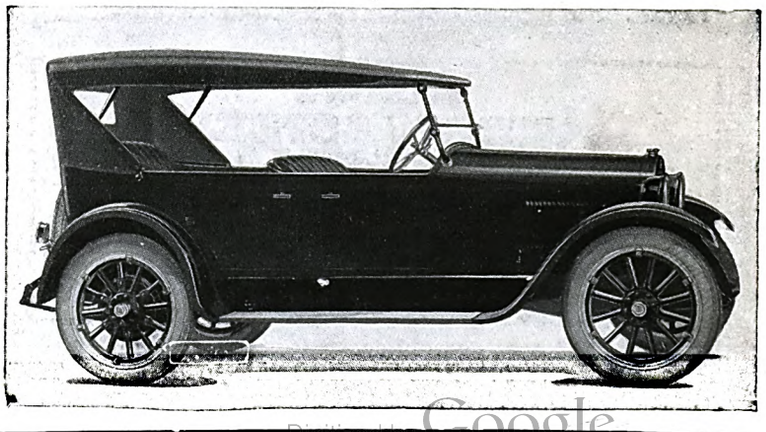

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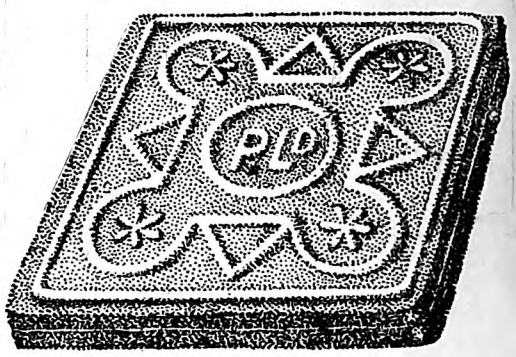

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VOL. XVIII., No 468 JOHANNESBURG, JULY 19TH, 1924. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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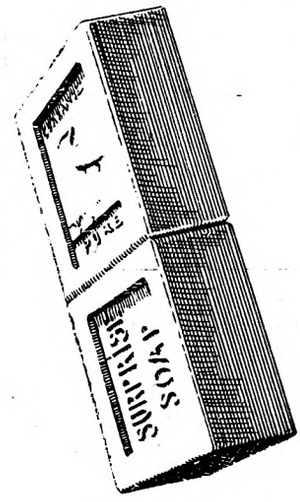

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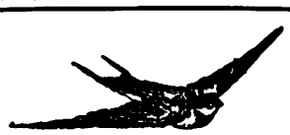

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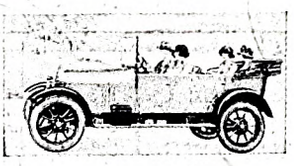

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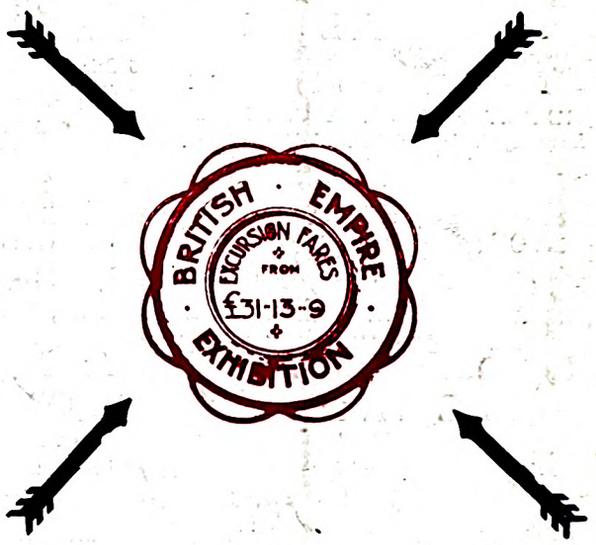

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